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ABSTRACT

"A Day No Pigs Would Die" by Robert Newton Peck and "The Pigman" by Paul Zindel are 2 short novels that offer treasures in the form of many lessons in life to share in the language arts classroom. These two rich novels can serve as sources for multicultural understanding of rural and urban life, as well as for interpreting the protagonists' growth through life experiences. An integrated curriculum can enhance the meaning of the 2 novels for the language arts class as students participate in Robert's and John's quest for identity and adulthood within the contexts of social studies, home and family living, and agricultural studies. In the contexts of multicultural education, the study of these works will enhance multicultural understandings by helping students participate in the aesthetic experiences of at least one other ethnic group. They will experience diverse perspectives of one extreme of ruralism contrasted to the epitome of urbanism on Staten Island. They will encounter a different religious point of view of the Shakers. And, finally, students will be exposed to standard American dialect versus a local New England dialect as a legitimate medium of communication. Through the personal experiences of Peck, students can look at a rural existence that many will find harsh and manual. The more cosmopolitan view of Zindel's insights were inspired by his life among the very diverse and dense populations of Staten Island. (Includes 10 notes.) (TB)

A Multicultural Glimpse of Rural and Urban Adolescence in Robert Newton Peck's *A Day No Pigs Would Die* and Paul Zindel's *The Pigman*

by Mary Frances Linden Agnello

A Day No Pigs Would Die by Robert Newton Peck and *The Pigman* by Paul Zindel are two short novels which offer treasures in the form of many lessons in life to share in the language arts classroom with a potential for incorporating other disciplines as well. Peck's autobiographical fiction *A Day No Pigs Would Die* depicts Robert's life as the son of a poor Vermont farmer, Haven Peck, who abides by Shaker law seriously, and who ends his life with dignity, as he prepares his son to take over the farm when he dies. *The Pigman* portrays a lonely, urban existence for two adolescents and an old man who needed each others' relationships, but whose interactions ultimately destroy the Pigman.

This presentation seeks to use these two rich novels as sources for multicultural understandings of rural and urban life, as well as to interpret the protagonists' growth through life experiences. An integrated curriculum can enhance the meaning of these two novels for the language arts class as students participate in Robert's and John's quest for identity and adulthood within the contexts of social studies, home and family living, and agricultural studies.

Both of the novels are very readable--*the Pigman* in its modern idiom and *A Day No Pigs Would Die* in its colloquialism. Although the

protagonists in the two pig tales are males, there are also females present in both works. Both negative and positive male and female role models are present in the narratives, providing the prepared classroom teacher to confront some of the positive and negative traits in both and to use their characteristics as departure points for the discussion of the importance of some human values including hard work, dedication, love, curiosity, generosity, and genuine concern about interpersonal relationships.

In the contexts of multicultural education, the study of these two works will enhance multicultural understandings by helping students participate in the aesthetic experiences of at least one other ethnic group, although, in *The Pigman,* Mr. Pignati is an assimilated Italian American.[1] They will experience diverse perspectives of one extreme of ruralism contrasted to the epitome of urbanism on Staten Island. They will encounter a different religious point of view which is extinct as a sect.[2] And finally students will be exposed to standard American dialect versus a (local) New England dialect as a legitimate medium of communication.[3] Through the personal experiences of Peck revealed in the first person narrative, students in rural schools can look at a "rural existence" that many will find harsh and "manual" compared to high technological advances in farming that are common today. Students will also relate to the Shaker denomination functioning in a community where there were also many Baptists practicing their religious ideology. Important for the students to observe are the values of the two groups, and the economic classes of the two groups portrayed by Haven Peck and his more prosperous neighbor, Mr. Tanner. The more cosmopolitan view of Zindel's insights were inspired by his life among the very diverse and dense

populations of Staten Island. The dramatic effects of this "city" lifestyle are described by Swortzell in the following:

> As a young child Zindel became aware of his surroundings by exploring new neighborhoods in the place where he and his mother moved on Staten Island, "each echoing a separate culture of distant lands as he roamed among heritages of Sicily, Ireland, the Near East, and Africa, observing their customs, hearing their languages, testing their foods, and sensing their varied values of life. By the age of ten, he says he had gone nowhere but he had seen the world. (Swortzell, 1985, p. 138) [4]

His familiarity with the Italian American culture is crystallized in Mr. Pignati's character--a jolly, sensitive, yet lonely, and depressed personality, unable to admit to his friends and himself that his wife was dead, and not "visiting with her sister in California." This attitude toward death contrasted to Haven Peck's unquestioning acceptance of it in the natural order of his universe are excellent ways to approach the subject of "death" and different societies' manners of dealing with it.

Both novels focus on death as finality to life which can be lived responsibly or irresponsibly. Robert learns of his father's imminent death and prepares himself psychologically and physically to carry on in his place. Maturing value development happens in Robert's life as his father enables him to accept death and life's responsibility (including running the farm in addition to getting an

education). He learns of his father's love for the land, the invaluable worth of one's own farm and property--not because it represents opulence, but rather because it is his. (This can be viewed as a contradiction to Shaker Law if we consider that one of their tenets was community property.) Robert also confronts his disdain for his father's occupation which was slaughtering pigs. He says:

> I could tell by the smell of his hand that he'd killed pigs today.
> There was a strong smell to it, like stale death.
> That smell was almost always on him, morning, and night. Until Saturday, when he'd strip down to the the white and stand in the kitchen washtub, up to his shins in hot soapy water, and wash himself clean of the pigs and the killing. (Peck, p. 19-20) 5

Robert also confronts his father's own self-dissatisfaction with his lot of being a pig killer by trade. That unmistakable smell of pig blood is something that Haven also disdains. The sharing of emotion and friendship between father and son created by the following dialog assists Robert in accepting that sometimes we must do things in life of which we are not necessarily proud.

> Try an' try, he said, but when it comes day's end, I can't wash the pig off me. And your mother never complains. Not once, in all these years, has she ever said that I smell strong.

I said once to her that I was sorry.

What did Mama say?

She said that I smelled of honest work, and that there was no sorry to be said or heard. (p. 112)

In addition to sharing this unhappy feeling about himself, Haven also shared his happiness derived from his Shaker upbringing with Robert, engaging in a discussion with him about his beliefs. The following conversation with Robert captures his father's religious dedication in spite of his inability to read the book he revered with such dedication:

Papa, do you believe all the Shaker Law?
Most. I'm glad it's all writ down in the Book of Shaker.
How do you know it's all writ down, Papa? You can't read.
Papa looked at me before he spoke.
No, I cannot read. But our Law has been read to me. And because I could not read, I knew to listen with a full heart. It might be the last and the only time I'd learn its meaning. (p. 33)

In a humorous tone, Robert leads the conversation onward to voice his concerns about not having the privilege to observe baseball on Sunday like all of his friends are able to do. He says:

> I don't cotton to all those Shaker Laws. Especially one.
>
> Which one?
>
> The one that says we can't go to the baseball game on Sunday. Jacob Henry and his father always go. Why can't we?
>
> Rob, the Book of Shaker forbids frills on any day. And that goes double on Sunday. (p. 33-34)

It was difficult for Robert to grow up feeling like he could not participate in the same kinds of activities that everyone else did because of Haven's severe interpretation of his religion. Robert's life without frills is further depicted in an exchange between Robert, Haven, and their neighbor, Mr. Tanner, occurring when Mr. Tanner brought over a pig to Robert for saving his cow's life and delivering a calf for him. Haven Peck says, "We thank you Brother Tanner, said Papa. But it's not the Shaker way to take frills for being neighborly. All that Robert done was what any farmer would do for another. It don't add up to payment or due." (p.24)

An introspective technique by Peck enlightens us about his own adolescent perspective and interpretation of "frills". We have all felt at one time or another that we somehow do not possess all that we might wish. Robert rationalized his mother's attitude in this way:

> Watching our neighbor walk away, taking his cow and twin calves with him, I held Pinky close in my arms. She was the first thing I had ever really wanted, and owned. At least, the first thing of value. The only other thing I'd wanted was a bicycle, but I knew we couldn't afford it, so there was no sense in asking. Besides, both Mama and Papa would have looked at a bicycle as a work of the Devil. A frill. And in a Shaker household, there wasn't anything as evil as a frill. Seemed to me the world was full of them. But anything Mama wanted and didn't have the money to buy (or the goods to trade for) was a frill to her." (p. 25)

Tracing this attitude to the Shaker tenets, the classroom teacher can inspire students to discover who the Shakers were. History tells us that the name Shaker was derived from the "trembling produced by religious emotion." The religious movement is thought to have originated in England in 1747 at a Quaker revival, and became known as the Shaking Quakers. Another name associated with the Shakers were the Millennial Church, whose members were popularly referred to as the United Society of Believers in Christ's

Second Appearing. Although religious studies are discouraged in the classroom, these values might be compared to some of our own in our various communities.

Further learning centered on multicultural issues and localism can spring from conversations that Robert has with his father including some of Robert Frost's philosophy expressed in verse in "Good Fences Make Good Neighbors". Robert's insights into local history are humorous as he associates Ethan Allen, the New England hero, and the "Greemobys," (Green Mountain Boys) baseball team named in his honor.6

The climax of *A Day No Pigs Would Die* comes in the novel when Haven is faced with a long, bitter winter with little food and slaughters his son's beloved pet pig, Pinky. The love and hate for his father flows through Robert during the act of butchering and the depths of anguish are ours to share with father and son as they do what they know must be done for survival. After Pinky's slaughter, we experience the bond of love between father and son:

> I felt his big hand touch my face, and its wasn't the hand that killed hogs. It was almost as sweet as Mama's. His hand was rough and cold, and as I opened my eyes to look at it, I could see that his knuckles were dripping with pig blood. It was the hand that just butchered Pinky. He did it. Because he had to., And he knew that he' never have to say to me that he was sorry. His hand against my face, trying to wipe away my tears said it all. I kissed his hand again and again, with all its stink and

> fatty slime of dead pork. So he'd understand that I'd forgive him even if he killed me. (p. 129-130)

The deep and dark side of life are treated in this story; the disgusting, the shocking, depressing, the desperate act of killing a child's pet in the child's presence wrench us, as well as Haven and Robert, but Robert responds with mature understanding and accepts the act as instructional in life's teachings. M. Sarah Snedman (1986) said that "certain children's books confront the paltry and the evil in the actual world" (p. 182-183). The process of doing so is "painful for the writer, character, and reader" (p. 189).[7] When we read something that touches us, there is a bond between us as readers and appreciators of a good story and usually there are also connections made between our "earthiness...and our individual and cultural histories" (p. 182-183). The rural and urban cultures revealed in these two works are easily connected to farm life and city life, as well as to a universal, restless human search for "self-transcendence."

For Haven Peck, self-transcendence was to own his farm outright and live a good life according to simple Shaker precepts, calling for an appreciation of a livelihood uncomplicated by worldly possessions. On the contrary, the Pigman, Mr. Pignati, an electrician by trade and an urban dweller, had isolated himself after his wife's death, and his only friend was a baboon at the zoo named Bobo. His home which was described John as "filled with junk." Haven Peck has realized that money cannot buy his happiness. Mr. Pignati adopts

John and Lorraine as his children and tries to buy them and himself happiness.

As an adolescent protagonist, Robert is exposed to his father's value system, not always accepting it, but all the time seeing that his father did practice what he preached. For Lorraine and John in *The Pigman,* disturbed and unbalanced lives make it difficult for the protagonists to follow in their parents' footsteps. The parents work hard to earn livings--yet the work was unfulfilling as compared to Haven Peck's work.

The Pigman is what Paul Zindel's two narrative voices call a memorial epic. The structure of the book is a rotation of chapters written by John and Lorraine, each explaining the situations that brought them to befriend Mr. Angelo Pignati and the subsequent events leading to his death. Unhappy lives for both of them led them to seek solace in each other and with the Pigman. The book is more humorous in some ways than Peck's work, yet it captures the bittersweet memories we all have of trying to find ourselves and looking forward to independence.

The book is told from a first person's narrative point of view, and John begins by describing himself as the "Bathroom Bomber" who set off twenty -three smoke bombs in the school bathroom "before he didn't feel like doing it anymore" (Zindel, p. 1).8 After he tells how he has outgrown his immature pranks, he admits that he suggested writing the memorial epic describing the events leading to Mr. Pignati's death "because he couldn't stand the miserable look on Lorraine's face ever since the Pigman died" (p. 4). In Chapter 2, Lorraine says that "some strange things have happened to (them), and

we feel that we should write them down while they're fresh in our minds. It's got to be written now before John and I mature and repress the whole thing" (p. 6).

According to Lorraine, John gets away with all he does "because he's extremely handsome...He's six feet tall, with sort of longish brown hair and blue eyes. He has these gigantic eyes that look right through you, especially if he's in the middle of one of his fantastic everyday lies. And he drinks and smokes more than any boy I ever heard of" (p. 6). Lorraine confesses that in spite of all of his vices, John has compassion down deep and together they had enough compassion to get involved with the Pigman. John thinks Lorraine is too psychologically analytical, but he and she are good friends nonetheless. He thinks she lacks confidence in herself because of her mother's critical nature that seemed to undermine her self-concept. In relation to these emotional feelings students can discuss their self concepts and what makes inspires them versus what does not effectively promote their growth and development. They can discuss their friendships and how they value them, as well. Because people can take advantage of each other, the students can discuss their ties and why they continue their relationships.

Ironically, Lorraine and John started their friendship with Mr. Pignati in an unforeseen manner. A prank call put the two teenagers in touch with him, and soon they referred to him as the Pigman. They pretended to be soliciting money for a charity, and when they got Mr. Pignati, he was so happy to talk to someone, that he kept the conversation going. Soon thereafter, John and Lorraine went to get a

charitable contribution from the Pigman, and in their search for independence and identity became highly involved with him.

Set in the New York City locale, we see a life of phone calls and city bus rides. Both John and Lorraine live in apartments. Lorraine's mother is a single parent, whose marriage dissolved because of her husband's infidelity when she was pregnant with Lorraine. A nurse by vocation, her mother works hard to keep "a roof over their heads"; however, the loving support and understanding of a close-knit family is lacking from their relationship. Her mother has only cynicism for men, and related this negativity to Lorraine repeatedly. Lorraine never gets home cooking, and she and her mother live on canned soup and chop suey. John's father is a commodity broker, and his mother constantly worries about a clean apartment. Lorraine lacks self-confidence because her mother tells her she is not attractive. Both John and Lorraine lie to their parents. From Lorraine's point of view, it is not so unusual that he should lie when "his father goes around bragging how he phonied up a car-insurance claim to get a hundred dollars to replace a piece of aluminum on their new car, which he really replaced himself." John also learned to seek attention by drinking alcohol as a child, and he kept on doing so later in his life.

The following exchange between John and his father, whom he calls "The Bore" indicates how different their relationship is from that between Robert and Haven Peck:

> I think your problem is you have too much spare time.

That's an interesting point of view.

Don't be fresh. I was thinking maybe you'd like to work with me over at the Exchange a few days a week. Just after school?

I almost choked on a mouthful of yams when he said that.
I mean, I've been over to the Exchange and seen all the screaming and barking Bore has to do just to earn a few bucks, and if he thought I was going to have any part of that madhouse, he had another thought coming.

It'd be better than the way you waste all your time now. After all, what are you going to do in life?

I'm thinking of becoming an actor.

Don't be a jackass.

You asked me what I'm going to do, and I told you.

Your brother is doing very well at the Exchange. He makes a fine living, and there's still room for you. I've only got a few years left, and somebody has to take over.

Kenny will.

The business can be half yours, and you know it. I can't take the strain much longer.

Every time he says that, I get a little sick to my stomach because I know it's true. He's almost sixty years old, and I know he's not going to be around much longer. All the guys at the Exchange drop dead of heart attacks. (p.58-59)

Torn by the "generation gap" and the search for independence, both John and Lorraine needed each other, and they needed a place to go and be away from their parents. They begin visiting with Mr. Pignati when they need to get away from home. Their curiosity about Mr. Pignati and his belongings inspire their inquiry into his household. This "snooping" leads to the discovery that Mrs. Pignati is not visiting with her sister in California, but rather is dead. John marvels at the way our modern American society deals with death which is quite the opposite of the acceptance of death shown by the Vermont rural folk. The contrast is apparent in the following:

"This little pamphlet caught my eye. It was called WHAT EVERY FAMILY SHOULD KNOW. That's all there was on the cover, and it really had my curiosity up, so I opened it. The very first page gave me the creeps. I ditched that quick enough, but one thought

> struck me about that dumb high school I go to. They think they are so smart giving the kids garbage like Johnny Tremain and Giants in the Earth and Macbeth, but do you know, I don't think there's a single kid in that whole joint who would know what to do if somebody dropped dead. (p. 64)[9]

This question about what the curriculum offers students is a valid challenge to what students learn about life and death in school. The commercial approach to death seems more complicated and unsettling than that taken by Haven and Robert Peck who were in touch with the seasons and life's changes and inevitabilities. Perhaps, the imminence of the Pigman's death is foreshadowed in John's finding Mrs. Pignati's death certificate. Lorraine writes in retrospect that she knew death was imminent, but she and John were too busy enjoying themselves at the Pigman's expense to stop and question their actions. While sensitive to the Pigman's need for friendship and companionship, John and Lorraine are insensitive to his physical limitations, and ultimately do not consider the potential consequences of their actions on the Pigman. His first heart attack came after a roller skating adventure in his home. Lorraine described it well:

> Mr. Pignati laughed like anything as we went flying by, and before we knew it he had his skates on and the three of us were zooming right from the porch through the living room and dining room down the hall into the room with the pigs (his wife's

collection of pigs). It was really a scream, particularly when we started playing tag. We were having so much fun I just never thought he would hurt himself. I mean, I had forgotten about Mr. Pignati going way down to the zoo in all that snow. I forgot he had shoveled the walk, and I guess for a few minutes I forgot he was so old.

John got particularly wild at one point when Mr. Pignati was It and there weren't many obstacles you could skate around on the ground floor except the kitchen table, and that got mundane after awhile. So John was off, running up the stairs to the bedroom with his skates on, and we were all howling with laughter. And Mr. Pignati started right up after him, puffing like crazy, his face redder than a beet...

Suddenly , just a few steps up, Mr. Pignati stopped. He started to gasp for air and turned around to face me at the bottom of the stairs...trying to speak. Only a horrible moan came out....

He started to double over--his eyes fastened on me--gaping like a fish out of water. Then he pressed his right hand to his chest and fell to the bottom of the stairs. (p. 98-99)

While Mr. Pignati is convalescing in the hospital, Lorraine and John visit and try to cheer him up. During the week that the Pigman is in the hospital, Lorraine and John go to his house and dress up in his and his wife's clothes. They have dinner, and they realize that they are attracted to each other. They do not know how to deal with their sexual attraction for each other after being good friends. They have reached a point in their physical and mental developments that causes them to be startled at this attraction, so they ignore their feelings.

On that Friday they both skip school and plan a party to be held at Mr. Pignati's. What they thought was going to be a small gathering finalized with 40 drinking teenagers, a band complete with sound equipment, and some trouble caused by one of their friends who wants to steal some of Mr. Pignati's belongings. The thief destroys some of Mr. Pignati's pig collection at about the time that he walks in the door to find his house being demolished by inebriated teenagers. We can imagine his shock at the rock and roll band blaring and then his demoralization as he watches careless girls modeling his wife's clothes. Mr. Pignati never recovered from the betrayal, and even though Lorraine and John attempt to make up for their transgressions, he was irreparably hurt and weak. One afternoon, they go to the zoo together thinking that the trip would cheer Mr, Pignati. To their dismay, they discover that Bobo, Mr. Pignati's beloved baboon has died. Right there on the spot, Mr. Pignati dies of a hear attack.

John and Lorraine knew that they had overstepped their boundaries. They had taken advantage of someone who was very vulnerable, but before they figured out just how susceptible he was to hurt and disappointment, their teenage drives helped to destroy him. The teacher is faced with a myriad of ways of dealing with the novel in order to be helpful in steering youngsters in moral-developing directions. We can look at the stages suggested by Kohlberg who classified six stages of moral judgment development in terms of three developmental levels: preconventional, conventional, and postconventional. The preconventional precedes the understanding and acceptance of social conventions; the conventional involves "conforming to and upholding the rules and expectations of conventions of society or authority just because they are society's rules, expectations, or conventions" and finally the third stage of development involves the self-chosen rules and expectations of others and defines his or her values in terms of self-chosen mores independent of social approval or disapproval. (Gibbs, Basinger, Fuller, 1992)[10]

If we looked at Robert's behavior in the early part of *A Day No Pigs Would Die,* we see that he is skipping school because he has been humiliated by a schoolmate. He does a good deed because he is not where he is supposed to be. His father, while proud of his son for delivering a calf and saving a cow's life, does not let him forget that he was being remiss by not being in school. Robert reaches stage two of Kohlberg's scale because he moves to accept the Shaker way because it is his father's and then by the end of the novel, Robert has internalized his father's value system including the intent to do the

hard work to attain the farm and educate himself. On the other hand, John and Lorraine are somewhat able to conform to school's directives when they are there, but they are truant quite a lot. They do deeds that many teenagers do as they seek their independence and fun. They do not adhere to their respective parents' value systems, but by the end of the novel, they evolve into two more mature individuals who are more cognizant of the potential repercussions of their actions. They, in John's words:

> (We) had trespassed, been where we didn't belong, and we were being punished for it. Mr. Pignati had paid with his life. When he died something in us had died as well.
>
> There was no one else to blame anymore.... And there was no place to hide--no place across any driver for a boatman to take us.
>
> Our life would be what we made of it--nothing more, nothing less.
> Baboons.
> Babooms.
> They build their own cages, we could almost hear the Pigman whisper, as he took his children with him. (p.149)

The rite of passage is present in both of these novels in the contexts of the specific cultural group and locale of the societies

where Robert and John and Lorraine lived. It is exciting and perplexing to think that these societies are both part of what we as United States citizens consider to be associated with being American. History, locale, family background, cultural background, and the value systems accepted within their realms tend to create very different life experiences in what many would fallaciously prefer to think of as a homogeneous society. Language, mores, behaviors, events will enrich the classroom experience for students and teachers as together they probe the light and dark sides of life portrayed in these two heart-warming novels.

Involving students in the task of sorting out the significances of their own lives in their rural homes, for our purposes, in comparison to the those of the characters in their respective settings of these two novels can provide values clarification and inquiry into social studies and geography issues. Why do people live in the places they do? How did they arrive there? Why do they stay? Why do they leave? This issue confronts the ruralist constantly as s/he attempts to make sense of the depopulation of the countryside. What kinds of customs and modes of survival do they pursue? How and why do communities change, prosper, sustain life? What are the agrarian precepts offered to us by Peck? Are they still with us? And what does Zindel tell tell us about urban life? The comparisons and contrasts between the two books can provide students many insights into "book lives" and "real lives." Ultimately these two novels will contribute to their getting to know their own lives and communities. They might come to appreciate what is theirs and perhaps, more importantly, improve their effectiveness in their schools, families,

and communities as a result of thinking about how responsibility, dedication and love are developed in the protagonists of these two pig tales.

Notes

1. Many Italian foods are mentioned in the text. Exploring other cultures through foods can prove to be entertaining and interesting. Students can be engaged to share the foods and customs of their homes and families as an activity related to the reading of the text. In A Day No Pigs Would Die, there are several interesting adventures that Robert has associated with food acquisition. Agrarian life as opposed to urban life presents different ways of providing for ourselves. The multicultural aspects of urban settings usually provides more varieties of foods eaten by the many groups in a metropolitan area, as well as ethnic restaurants.

2. William Harris and Judith Levey, (Eds.), New Columbia Encyclopedia (New York) , p. 2488. The Shakers originated in England in 1747 at a Quaker revival, led by James and Jane Wardley. The appearance of Ann Lee who "believed herself the recipient of the mother element of the spirit of Christ" helped the movement to grow strong. One of he fundamental doctrines of the society was belief in the Deity with a dual nature--male incarnated in Jesus and female in Mother Ann. Tenets were celibacy, open confession of sins, communal ownership of possessions in the advanced groups, separation from the world, pacifism, equality of the sexes, and consecrated work.

3. See J. Banks. Integrating the curriculum with ethnic content: Approaches and guidelines. In J. Banks and C. Banks (Eds.), Multicultural Education: Issues and Perspectives (Boston: Allyn and Bacon, 1989). Also see C. Bennet. A model for global and multicultural perspectives. In Comprehensive Multicultural Education, (Boston: Allyn and Bacon, 1990), pp. 150-155.

4. Lowell Swortzell. Smoking Chimneys in Nellie McCaslin (Ed.) Children and Drama (New York: Longman 1981), pp.134-152.

5. Robert N. Peck. A Day No Pigs Would Die (New York: Dell 1972).

6. Many who are not from the Northeast might not know who Ethan Allen was. Ethan Allen (1738-1789) was a hero of the American Revolution, leader of the Green Mountain Boys, and promoter of the independence and statehood of Vermont. He has some schooling, and he was a deist. He wrote Reason the Only Oracle of Man.

7. M. S. Smedman. "Out of the depths to joy:Spirit/soul in juvenile novels." In F. Butler and R. Rotert (Eds.) Triumphs of the Spirit in Children's Literature (New York: Longman 1981), pp. 181-197.

8. P. Zindel. The Pigman (New York: Bantam Books 1989).

9. See also M. Pyles. Death and Dying in Children's and Young Peoples' Literature: A Survey and Bibliography (North Carolina: McFarland and Co. Inc. 1988).

10. J. Gibbs, K. Basinger, D. Fuller.Moral Maturity: Measuring the Development of Sociomoral Development (New Jersey: Lawrence Erlbaum Associates, Publishers 1992) pp. 15-31. Also see R. DeVries with Lawrence Kohlberg. Programs of Early Education: The Constructivist View (New York: Longman 1987). Chart cited from Kohlberg, 1984, pp. 174-176. See also F. C. Power, A. Higgins, and Lawrence Kohlberg. Lawrence Kohlberg's Approach to Moral Education (New York: Columbia University Press, 1989).