

The Search Trilogy

A Four-Level Literature
Teacher Manual

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Four-Level Literature: General Comments

The purpose of this literature program is to immerse children in great books so that they experience literature as literature and not as a drudgery of tedious school activities. I want children's minds on the books themselves and not on attendant assignments. It is by loving to read that children become literate.

The pedagogy of this program is grown-up and reflective; it is deliberately simple, focusing entirely on the reading of the book and avoiding all traditional worksheet activities in favor of rich discussion and thoughtful writing. Busywork has been eliminated. The activities that are included are flexible options, not a rigid system requiring every step every time. In the end if the child does not love reading, we have failed.

This manual is for the classroom teacher. The classroom environment presents the teacher with unique opportunities and limitations. The classroom is a good environment for discussions and Socratic explorations

of ideas. The dynamic relationships between students and teacher provide moments of intense learning that are amplified by the group interactions. On the other hand, classroom teachers see students for limited amounts of time, teachers may have students of various readiness levels in the same classroom, and they usually have to report grades to an administration according to a system that can affect the classroom dynamic adversely. The activities that generate numerical scores may not be activities that increase student enthusiasm for content. Many of the most important things to teach are also the least scorable. Furthermore, classroom teachers have course content and test content that they are expected to cover, and this may limit the amount of time available for a literature program.

Teachers also work in a social culture that can be unintellectual or even anti-intellectual, and this may afford scant support for a teacher determined to bring rigorous, superb reading experiences to the students. The public understanding of the importance of literary classics, of long works, of works with rigorous vocabulary, and of works from previous generations or centuries is not always what a literature teacher would desire. The

teacher may be confronted not only with a lack of understanding but even an intractable opposition to these elements, even though these elements are the very heart of an authentic education.

All too often, great reading that includes these characteristics is rejected as “old-fashioned.” People who know literature well do not think that; it is an impediment to a credible program of literature, and it escalates the very weaknesses that our program is designed to strengthen.

Serious literature—including great children’s literature—is not old-fashioned, regardless of when it was written. High genius does not go out of fashion. Furthermore, Western civilization did not begin thirty years ago. It is no advantage to be able to read only entry-level books of the present generation. Great readers of every age read great writers of every age, and the great readers of our present avidly devour the best books of the past.

Books are the time machine of culture. Whenever they were written, it is now that we read them. It is one of the great joys of the educated mind to read back through time, to read back through the centuries, to read great

books written in the nineteenth century, the eighteenth century, and before. It is exciting to immerse oneself in the English of Jane Austen or of Daniel Defoe. There is a romance in the history of the English language. It is not better if one cannot read the *Declaration of Independence*, or *Gulliver's Travels*, or Marlowe's *Doctor Faustus*, or Shakespeare's *Julius Caesar*. We do not want our children's minds to be trapped in contemporary English or contemporary beginner's vocabulary.

Imagine that you lived in a spectacular mountain range, surrounded by famous peaks, but did not know it; you had a high fence, and all you had ever seen was the yard around your house.

We also do not want our children to be capable only of reading short works or excerpts. We want their attention spans to be developed and strengthened. Minds grow from struggle. Life is filled with problems that require long and complex thinking. There is a growth of intellect that occurs in following a story or argument for 300 pages that is unknown to everyone who has not experienced it, and almost all famous works are long. To eliminate long works from the educational program is to eliminate the educational program. It is to eliminate

almost all famous novels. It is to eliminate almost all of the reading that makes one educated. To avoid the long books is to be unread. The current emphasis on short works and excerpts, however well-intentioned, is an educational disaster. Long works are essential.

Short works and excerpts are geared to the instructional minutes available in a one-hour class period. They are not geared to the serious needs of an educated life, and there are abundant ways to incorporate long works into the classroom—ways that have been standard educational practice for centuries.

Finally, we do not want children's reading to focus on works of mere entertainment. Fun is desirable, but there is more to educated reading than fun, and fun is not the most important goal. Greater than fun is meaning. We want children to learn the excitement of thinking, of books that use fiction or nonfiction to disclose important ideas. We do not want children's reading experience to be limited to works of distraction. The educated mind is not a state of oblivion; it is a state of illumination. We want children to know the attraction of serious books with serious ideas that have the chance of being right or wrong. There are novels with memorable characters that

Search Trilogy Vocabulary Prestudy

Here are six words that appear in all three novels. Let us examine them before beginning the trilogy.

apprehension: n.

apprehensive: adj.

apprehensively: adv.

Apprehension is a fear about what might happen, as when Jack London wrote that “Buck watched them apprehensively” or when H.G. Wells wrote that “His mottled face was apprehensive.” Robert Louis Stevenson wrote of “the worst of my apprehension realised.”

In *The Prince and the Pauper*, Mark Twain wrote that there was “a touch of nervous apprehension in his voice,” and Charles Dickens wrote in *Great Expectations* that “I was in an agony of apprehension.”

There is a second meaning in which *apprehension* is an understanding, a mental grasp of the situation, as when Wells describes one character as “a man of sluggish apprehension.”

diabolical or **diabolic**: adj.

diabolically: adv.

From the Latin *diabolus*, *diabolical* means devilish. Jack London described “eyes diabolically gleaming,” and H.G. Wells wrote that the “man must have had diabolically acute hearing.” Robert Louis Stevenson wrote that “I would see him in a thousand forms, and with a thousand diabolical expressions.” In Emily Brontë’s *Wuthering Heights*, we read that “Mr. Heathcliff dislikes me; and is a most diabolical man, delighting to wrong and ruin those he hates, if they give him the slightest opportunity.” In *Dracula*, Bram Stoker wrote that “He smiled, such a soft, smooth, diabolical smile that I knew there was some trick behind his smoothness.”

Modern writers have continued to use *diabolical* to describe evil or the appearance of evil. In *The Crucible*, Arthur Miller described “diabolical malevolence,” and in Arthur Conan Doyle’s *The Hound of the Baskervilles*, we read that “there is a diabolical agency which makes Dartmoor an unsafe abode for a Baskerville.” Maya Angelou used *diabolic*, a variant, in *I Know Why the Caged Bird Sings*: “He seemed positively diabolic in his enjoyment of our discomfort.”

Treasure Island

A Comment

If you think about the matter objectively, you might not conclude that Robert Louis Stevenson's *Treasure Island* actually is what many books only claim to be: unforgettable. After all, its good-guy-bad-guy plot is predictable. From the first paragraph of the novel, you know that it will have a happy ending. You never worry that narrator Jim Hawkins will be killed, or that Long John will win in the end, or that the book will spiral into ghastly tragedy. Furthermore, many of Stevenson's characters are even likeable; how shallow.

In *Treasure Island* the good guys are good, though sometimes obtuse (think Squire Trelawney), and the bad guys, though they may dissemble their malevolence or moral indifference, are bad. No one is redeemed, no one changes, no important character switches sides. There are no moral dilemmas. It is flat good versus flat bad—like *Star Wars* on a boat.

There is also not the inconvenient complexity of character that you find in Jane Austen or Charles Dickens. There are not troubling dimensions to the personalities. The characters are a bit like J.M. Barrie's Tinker Bell, who was so little that she could have only one emotion at a time; they never seem to be in conflict with themselves. Even the slightly conflicted, ambivalent relationship between Jim and Long John does not seem deeply troubled.

On cursory inspection, *Treasure Island* seems conceptually elementary. You do not feel threatened by deep meanings or subtle observations about reality. The narrative exposes no discouraging disclosures, no philosophical disappointments, no perplexities, no criticisms of conventional mores. When you finish reading *Treasure Island*, you do not even feel worse about yourself.

How *unmodern*.

Joseph Campbell taught us the structure of the mythical hero's quest: to leave the safety of what you know and to journey out into an unknown place where you encounter a danger for which you are not prepared. By trusting your inner truth, you overcome the challenge

and return home with new enlightenment.

Jim Hawkins does not do that.

Jim Hawkins does go to a dangerous and mysterious world, but he more experiences it than reflects upon it. He survives it, not because he changes but because he does not. His struggles with the perils of Treasure Island—and with the peril of Long John Silver in particular—seem merely to confirm his inner character, not build it or clarify it. In the end Jim simply does what the doctor and the squire ask him to do—he writes down the particulars of their adventure, which, even years later, he does not seem to have reevaluated.

Yes, Long John is a magnetic character, a diabolical charmer. Long John reminds us of Shakespeare's frightening Iago in *Othello*, an evil genius—the sort that today we would call a sociopath, a predatory manipulator who is utterly convincing to his doomed victim. Yet can we imagine Long John carrying through the plot that Iago completes, of deceiving good Othello into murdering his good wife Desdemona? I think not. For all of his deceit, Long John is no Iago. Iago would deceive even Long John. The serene Iago might be the most terrifying character in all of literature, but Long

Treasure Island

Language Illustration Questions

The following questions concern the language illustrations that appear in this edition of Robert Louis Stevenson's *Treasure Island*. These questions will promote a thoughtful involvement with what the illustrations reveal about Stevenson's writing.

1. In Part One of the novel, Chapters 1-6, which three language illustrations were most surprising to you? Why?
2. Which of the language illustrations in Part Two, Chapters 7-12, taught you most about writing?
3. What do you think is the point of the language illustration on page 164? Explain.

Treasure Island

Character Quotations for Quote Quizzes

Here are quotations that may be used for quote quizzes. I will not provide any certain number per chapter; you may select from them as seems appropriate. I have adjusted capitalization and other details slightly for formatting purposes, but I have not changed any words. Each quotation begins with the number of the chapter in which it is found. I encourage you to use these as models and to enjoy finding more. In practice I did not give quote quizzes every day; when I did give one, I used three to five quotes, reading each one carefully two times. All the students had to do was to write the name of the character whose words they were.

Notice that the quotations are always the words of a character, never the words of the narrator. If you want to choose some of your own quotations, here are some tips: find quotations that are famous, that have clues in them such as grammar or ways of speaking unique

to a character, that are memorable or repeated, that mention plot details that give them away, or that reveal important aspects of a character's personality. Try to find quotations that should be obvious to any student who really has read the story, not quotations that are subtle, tricky, or overly challenging. We do not want the quote quizzes to be dreaded. Here are some *Treasure Island* quotes that you might like to use:

1. I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow. - Jim
 1. I'm a plain man; rum and bacon and eggs is what I want, and that head up there for to watch ships off. What you mought call me? You mought call me captain. - Billy Bones
 1. Were you addressing me, sir? I have only one thing to say to you, sir, that if you keep on drinking rum, the world will soon be quit of a very dirty scoundrel!
- Dr. Livesey
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Treasure Island

Creative Questions and Activities

These options are designed to expand the students' creative and imaginative interaction with the literature. I do not expect every option to be undertaken, and I would like for the students to play a part in choosing the creative activities that they will do. If you assign these as written essays, first person is acceptable.

1. Study Long John Silver's pirate words and phrases, and write a poem as Long John, using his quirky language. It can be a funny poem if you like.
2. Jim makes several major decisions on his own, without consulting his friends. Pick one of these solo decisions, imagine that he made a different decision, and explain how that would have changed the plot of the novel.

Treasure Island

Academic Writing Practice

Treasure Island provides an excellent basis for academic essay writing. It is filled with advanced language and powerful characters. Robert Louis Stevenson was a serious student of human nature, and his story provides a kind of fictional laboratory where characters are placed in difficult situations, allowing us to watch how they perform. Well-educated students in middle school and high school should find the novel and the following essay questions challenging and appropriate.

In my own courses I use open-book essay questions exclusively as the assessment for literature. I insist that essays be written in standard academic English. They must be true essays, with introductions, bodies, and conclusions centered on single ideas. Students must use the standard conventions of formal style: no contractions, no first person. *Essay Voyage* and my *Advanced Academic Writing* books provide the guidelines for the essays. I like

to provide four or five study questions in advance, and I give students several days to prepare for the essays. The actual essay test presents students with three of the study questions, with one being mandatory. Each student chooses one of the remaining two to answer. Making one question mandatory causes students to prepare for all of the study questions, requiring substantial thought and rereading. I do not spring surprise questions on the students. I do believe that some student choice is important.

I provide more than five questions here, and you can select those that you wish to give to the students. You also may replace any of these questions with questions of your own.

These are Socratic questions that do not favor one answer over another; the evaluation of the essays is based on the English, the essay structure, and the force of the case that the students make with quotations. This means that students may use their books during the essay session in order to quote from them.

1. Dr. Livesey and Squire Trelawney make an interesting pair of characters. They have much in common, but they are also very different. Explain how they are different, and then explain why they are friends.
 2. Does Jim Hawkins survive the dangers of the story by sheer luck, or does he have qualities and strengths that allow him to survive? Explain.
 3. In spite of Long John Silver's obvious reprehensible and repugnant qualities, there is something about him that appeals to us. Even Jim cannot help liking him, and Robert Louis Stevenson is careful to allow Long John to escape unharmed at the end of the story. What is it about Long John that is appealing?
 4. Long John Silver's language is very different from Jim Hawkins's language. Is Silver's language distinctive only in vocabulary and phrasing, or is his grammar also different? Explain in detail.
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