

Armageddon Summer Short Guide

Armageddon Summer by Jane Yolen

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Overview

Inspired by the approach of the millennial year 2000, *Armageddon Summer* is the gripping story of two teenagers embroiled in family breakups and fanatical predictions that the world is coming to an end. Major characters Marina Marlow and Jed Hoskins meet when each accompanies a troubled parent to Reverend Beelson's armed encampment of Believers. There, while the Believers prepare to watch apocalyptic fires destroy everyone except their group, Marina and Jed struggle to come to terms with their own beliefs and the loss of control over their lives. The teenagers grow in self-awareness and compassion while they build a romantic friendship that helps them cope.



About the Author

The award-winning *Armageddon Summer* represents the first collaborative effort of prolific authors Jane Yolen and Bruce Coville. Both are primarily fantasists whose publishing credits reflect a strong interest in literature for children and young adults.

The life stories of both authors include a childhood love of books and writing in which family influences play a part. Yolen particularly claims an interest in religious matters that developed in her early years.

Although both authors are equally responsible for *Armageddon Summer*, they agree that Yolen conceived the idea and led the way.

Yolen was born in New York City, New York, on February 11, 1939, into a Jewish family gifted in storytelling and writing.

Her father, Will Hyatt Yolen, worked as a journalist and publicist and wrote books and radio scripts. Her mother, Isabelle Berlin Yolen, liked to write stories and develop puzzles and acrostics (taking the first or last letter of a word and creating a word or phrase from that). Encouraged by her parents, Yolen read fairy tales and studied music at an early age. She wrote the musical for her first-grade class. As an eighth-grader at Hunter, a New York school for gifted girls, she composed a paper in rhyme, as well as wrote a nonfiction piece about pirates and a seventeen-page western novel.

Yolen's first book *Pirates in Petticoats*, published in 1963, grew from these efforts.

During her high school years in Westport, Connecticut, Yolen pursued her writing and won an English prize. At this time she also developed her lasting interest in diverse religions. She was impressed by the Quaker religion when an adored cousin-in-law gave her a copy of the journal of George Fox, its founder. She attended church with a Roman Catholic friend. The observances became a source for the rituals Yolen later wove into her stories and fairy tales. She once noted that *The Magic Three of Solatia*, published in 1974, is a blend of Jewish, Quaker, and Roman Catholic elements. Yolen has published a number of books, including novels *Jane Yolen* and a children's biography of George Fox, that reflect her enduring interest in religious subjects.

Yolen attended Smith College, where she took courses in religion, and graduated with a bachelor of arts in 1960. She received a contract for her first book in 1962, the year she married computer science professor David Stemple. Their three grown children have all collaborated with Yolen on songs and books. Yolen's background also includes a master's degree in education in 1976 from the University of Massachusetts and doctoral work in children's literature.

Yolen has gained a reputation as an editor, critic, lecturer, and educator as well as the creator of short stories, nonfiction books, novels, poems, plays, fairy tales, and songs.



She has served in important capacities in the Society of Children's Book Writers and Illustrators and the Science Fiction Writers Association, among other groups. She has received numerous awards, including the Mythopoeic Society Award, a Christopher Medal, and the University of Minnesota's Kerlan Award.

Although best known for fantasies and highly innovative literary fairy tales, Yolen continues to conceive books with serious religious themes. News stories about millennialist groups led Yolen to the idea for *Armageddon Summer*. When she decided to proceed with the novel, she contacted Coville, a longtime close friend, to write alternating chapters with her. By then he also had received numerous literary honors, including numerous state children's choice awards. The authors enjoyed writing together in a competitive spirit. According to Yolen, she and Coville resemble the major characters Marina and Jed whose episodes they supply in the novel. Yolen went through Marina's spiritual passage; Coville, who is a Unitarian, went through Jed's.

Coville was born May 16, 1950, in Syracuse, New York. His father, Arthur J. Coville, was a traveling sales engineer and his mother, Jean Chase Coville, an executive secretary. Coville nurtured his imaginative spirit by playing in the woods and buildings on his grandparents' dairy farm near Phoenix in central New York. He began to love books when his father read him a "Tom Swift" novel. Besides the "Tom Swift" books, Coville avidly read *Mary Poppins*, *Dr. Dolittle*, the "Hardy Boys" and "Nancy Drew" series, *The Black Stallion*, and all sorts of comics. He began to enjoy writing when a sixth-grade teacher assigned a long story and let each student choose the topic.

Coville was in his late teens when he realized that he wanted to write books in order to give children the reading pleasure he experienced at their age. In 1969 he married artist Katherine Dietz, with whom he has had three children. She has illustrated many of his books since the first one they sold, *The Foolish Giant*, published in 1978. Since then Coville has published numerous books as well as musical plays. He taught elementary school before becoming a full-time writer. He and Yolen share the philosophy that young people can be educated through literature that contains mythic elements. Both authors also believe that there is a dearth of stories for young people that deal honestly with religious faith. *Armageddon Summer* represents an effort to fill the gap they perceive.

Setting

The novel is set in Massachusetts during the year 2000. References to Massachusetts place names, like the Emily Dickinson Homestead in Amherst, reflect the locale.

References to products like Coke and Pepsi, and to computers and the Internet, enhance the novel's atmosphere of contemporary realism.

Although the novel begins with Marina's and Jed's recollections of earlier times with their respective families, it primarily covers a three-week period that ends July 27, the day Reverend Beelson predicted Armageddon will begin. The main action takes place in the Believer retreat on Mount Weeupcut, in a wooded area normally reserved for recreational camping by the day or week.

The area is reached by a narrow blacktop that turns into a dirt road spiraling up the mountainside. Marina describes the place as "pretty wild, pretty cold," inhospitable even in the summer. Its remoteness conforms to Reverend Beelson's characteristic sense of isolation from a sinful world.

A quarter of a mile up from the encampment of Believers, above the timberline, is the rugged, rocky mountaintop itself. It is significant thematically as a place apart from the Believers spiritually as well as physically. Jed often withdraws to a mountaintop cave to think in private, and Marina can usually find him there. In this meeting-place the two share their thoughts, especially their religious doubts, and develop their budding relationship. Here too Jed escapes with his laptop computer, one of the technological advances that Reverend Beelson forbids.

The encampment below, where the teenagers spend most of their time, is equipped with facilities that are typical of wilderness use areas. There is a historically interesting log cabin called Cut House, which Reverend Beelson renames The Temple. Four rooms inside open onto a "Great Hall."

One room contains a generator to produce electricity and a wood-burning stove on which to cook. An artesian well provides water. Beside the site's four primitive bathrooms, long trenches dug by the Believers serve as privies for 144 members. Tents arranged in rings around Cut House serve as living quarters.

The realistic camp setting lends credibility to the group's activities and rituals. Their religion includes "Capital Letters for Everything," according to Jed. Besides The Temple, there are The Place of Eating and The Place of Greeting. A big signboard records the number of arrivals in the cult. Accurate records are necessary since Reverend Beelson's claims that the Scriptures limit salvation to 144. Early arrivals are called First Families.

Persons who seek late entrance are LastMinute Christers. Before each meal, Believers attend church. Besides listening to fiery preaching about doom and destruction, they sing, shout, dance, sway, clap hands, and cry.



Men and women meet separately for daily Bible study. Labor is divided by gender as well and honors the Believer slogan: "Remember That Work Is Prayer Made Visible." Women known as Lady Angels clean and cook, although food often consists of canned food and lumpy oatmeal.

Lady Seraphim provide day care for the youngest children. Marina is one of the big girl Cherubs assigned to do anyone's bidding. Jed helps Angel men construct the electrified fence that he finds ominous. Also ominous are the armed Angels, the big, strong men assigned to guard the camp with rifles and semiautomatic weapons.



Social Sensitivity

In *Armageddon Summer*, Yolen and Coville address tough religious, social, and family issues with honesty and sensitivity. While they depict teenagers and children who are victimized, they are sympathetic to the adults who are responsible. Characters like Marina's parents, Jed's father, and Reverend Beelson appear rounded, motivated, and understandable. Within that sensitive context, the authors broach problems of teenage pregnancy, abortion, alcoholism, and AIDS. They also raise questions about religious cults and fundamentalist ideology. The novel includes scenes of violence and parental neglect, but the authors depict their teenage characters in salutary terms of achieving personal growth and social awareness.

Marina's story begins with hard-hitting issues of unwanted teenage pregnancy and habitual infidelity. Myrna Marlow quit high school because she was pregnant with Marina. She rejected an abortion at the insistence of Marina's father Harmon, who wanted children very much. Through knowledge of her mother's past, combined with word of Reverend Beelson's plan to pair off new "Adams and Eves," Marina comes to understand how a teenager might not be ready to bear children. She can view her father's alienation in terms of her mother's lack of readiness for marriage.

Jed understands the anguish an extramarital affair can cause. His mother's infidelity drove his father to find solace in alcohol. The authors sensitively depict Jed yearning for his mother and recalling how he cared lovingly for his drunken father. In addition, the authors also show that the flawed fathers of Marina and Jed love their children. Marina's mother remains a difficult parental figure, but she is shown to achieve greater maturity and independence by the novel's conclusion. In the meantime, her irresponsible behavior furthers her daughter's maturation. Jed's particular reflections about these various problems, as well as polluted air, hunger, and crime, indicate a growing understanding of how people can get caught up in ideas like those preached by Reverend Beelson.

The authors depict the Believers in sensitive terms. They appear to be naive or troubled but generally nice people. Reverend Beelson is depicted sympathetically as a father who lost a son to AIDS. He rejoices when another son returns to him. He is sincere in his convictions and devastated by the turn of events on Armageddon day.

The authors complicate the question of Reverend Beelson's responsibility by depicting confused or foolish outsiders at his gate.

Nonetheless, they do not whitewash the dangers of charismatic appeal and religious fanaticism. The Believer encampment is armed and fortified. The novel includes violent scenes which children witness. Jed sees his father shoot a person. He then copes with news of his father's violent death.

The Believer religion raises another issue, which the authors again treat with sensitivity to both sides. In accordance with Reverend Beelson's order, Myrna Marlow removes her



children from school and teaches them at home. Although she is a high-school dropout, she is depicted as having been an excellent student who can handle essential subjects. However, her poorly written draft and letter to her husband reflect the potential problem with home schooling when a parent is less than qualified. Myrna also has no interest in teaching science, although she provides her son Grahame with the books he asks for.

Positive aspects of home schooling are conveyed through major characters. Marina, who has been taught at home since seventh grade, thinks often of her favorite teacher but never misses her classmates. She has many new friends and pen pals by means of the Internet. Jed remembers that his mother wept when the governor had armed guards placed in schools throughout the state. She wept again when the governor ruled that even kindergarten children had to be checked for weapons.

Ultimately the authors raise questions about a gamut of contemporary issues, including religion, with sensitivity to the fact that teenagers need realistic presentations.

Realism extends to dialogue that infrequently incorporates a profane expression.

The authors demonstrate sensitivity to gender equality in their portrayals of Marina and Jed as well as Charlie, a male nurse.

They present the teenagers' relationship in healthy terms of growing friendship rather than frivolous attraction. The characters emerge more tolerant of others. They have a heightened appreciation of each other and a greater awareness of pitfalls to avoid in life. While neither has found the answer to religion, each has a grasp on faith.

Literary Qualities

In *Armageddon Summer*, chapters alternate between the viewpoint of two characters who speak in first-person narration.

Yolen wrote for Marina and Coville for Jed.

The result is an impressive sense of focus, as each character brings a different perspective to the same events. Because the authors are well matched, their characters' distinctive voices achieve equal depth and strength.

The chapters written in the voices of "Marina" and "Jed" are often interspersed with brief pieces that present additional perspectives on characters, setting, and action. The first, for example, constructed as an excerpted FBI file, supplies information about Reverend Beelson's past. Drafts of letters written by Myrna Marlow shed additional light on her character and that of her husband, Harmon. Texts of sermons delivered by Reverend Beelson provide insight on the nature of his preaching. Such pieces as these and others allow the reader to know what cannot be reported by Marina and Jed, but they do not disturb the flow of the story.

The novel features rounded characters and believable dialogue. Serious themes are lightened by humorous touches. The dialogue of Grahame, for example, incorporates joking remarks. The interposed radio interview with a scholar features the repartee of a fun-loving announcer. Action is fast-paced and moves swiftly from family backgrounds to the characters' departures for Mount Weeupcut, the novel's major setting. The authors employ characters' recollections to facilitate almost immediate entry into the major action, which builds for several weeks that end on the day of the predicted Armageddon. The novel culminates in bursts of dramatically realized insights as well as action.

Figurative language lends power to the writing. Jed describes the outsiders' disruption of the inspirational Last Day ritual with a volley of images: "with shrieks that sliced through my newfound joy like razors of fire, they burst through the door." The day's lasting impact is depicted in words that mimic the violence of gunfire: "It keeps bursting back on me in little pieces, shreds of memory that explode in the middle of a thought." Marina's narrative, too, is laced with imagery. Marina observes a "red flower" that "blossoms" on a woman's sweater. The red smear is blood. The peaceful nature of escape is conveyed by Marina's going "out into a night as dark as chocolate cake with candles made of flickering stars."

There is symbolism in the mountaintop setting to which Marina and Jed flee. The higher location signifies their spiritual journey upward and away from stifling beliefs they cannot accept, and ultimately it is a path followed by all of the novel's young characters. The blood that Mr. Hoskins causes to spatter on Jed's Last Day robe represents the taint the son will bear because of his father's foolish act. Leo's illness is suggestive of the fires of Armageddon.

Leo suffers the dehydration and fever that intense heat would cause.

Jed's laptop frequently reappears, especially on the mountaintop, to signify that a technologically advanced society exists outside the encampment. Eventually the laptop is the means by which the emotionally enslaved Myrna Marlow returns to the world of reality. The laptop's cell-phone provides the means to get help. Numbers become a recurring reference point, beginning with Reverend Beelson's insistence that 144 Believers will be saved. Eventually Marina seeks refuge in numbers. She counts minutes, hours, and days as a means to regain some control over her life. Finally, the teenagers resort to numbers in order to be sure that they save all of the children in their care.



Themes and Characters

Fourteen-year-old Marina Marlow and sixteen-year-old Jed Hoskins are strangers to each other when the novel begins, but their relationship soon becomes the novel's focal point. Integral to it are overlapping themes that reflect upon the overall complexity of life. These include family dynamics and religious faith as well as alienation and maturation. Specific family issues involve spousal infidelity, separation, and child abuse. The Believer religion raises specific questions of fanaticism, charismatic leadership, and the nature of faith and its relationship to science.

Marina and Jed bond because of stressful circumstances. Marina's particular situation interrelates thematic aspects of family and religion. Marina's mother Myrna, a Believer, leaves her husband behind with his girlfriend and takes their six children to the encampment. While Marina tries passionately to accept her mother's faith in an imminent Armageddon, she vacillates and thinks in terms of "maybe." She is especially troubled because she turns fourteen on July 27, the forecast day of Armageddon.

Marina is intensely thoughtful and inclined to pray and worry about her absent father, her mother, and why Believers "should be saved and not anyone else." While Marina often ponders the nature of God and morals, she is guided by the remembered sayings of her former teacher, Mrs. Lathery, and even more by the poems of Emily Dickinson. Marina seeks Jed's company to discuss Armageddon and "be sure of things again." Jed supplies the rational perspective Marina sorely needs, while she provides him with someone intelligent to talk.

Unlike Marina, Jed never wavers in his spiritual stand against these "religious maniacs." Jed, alienated from the group, acknowledges religion merely to ask: "Please, God—get me out of this nuthouse!" Despite the sneer on his face and sarcastic approach, Jed is bright, self-searching, and deeply caring. While he considers prayer a fruitless endeavor, he is keenly, almost religiously inspired by the natural universe.

Whenever he enjoys his assigned camp work, it is because he likes the outdoors and connecting with people.

The situation of Jed, like that of Marina, addresses issues of spousal infidelity and abandonment as well as responsibility and maturation. When the novel begins, Jed has already learned to take charge. He goes to the encampment to watch over his father, who disintegrated emotionally when Jed's mother ran off with another man. Although his mother abandoned him as well as his father, until the novel's end Jed longs deeply for her. Jed makes lists when he mentally sorts through a problem, a tactic his mother used which reminds him of her.

The actual process of maturation is seen primarily in Marina, who confronts child neglect and abuse in her own family. The camp behavior of Myrna Marlow is far from the motherly ideal, which forces Marina to take increasing responsibility for her five younger brothers. Marina becomes a surrogate mother, especially to three-year-old Leo.



In the end, as in the case of Jed, Marina appears as the responsible adult in the family. She also has her relationship with Jed partly because her mother, who declares him a "devil-boy," is seldom present.

Myrna Marlow and Jed's father, Mr. Hoskins, who is not prominent in the narrative, are significant to the religious theme.

Their ties to Reverend Beelson, the novel's defining religious character, relate specifically to issues of fanaticism and charismatic leadership. Myrna Marlow follows the Reverend with her eyes, calls him "beautiful," and talks to him as though he is God. Jed notes that the eyes of his father, once set on "perma-sad," are bright and happy because of the large, charismatic Reverend with his "deep, moving cello of a voice."

Jed pronounces the Reverend's sermons rather un-Christian, since they portray nonBelievers as "people with greasy souls" who "will crackle when they burn." Still Reverend Beelson, though a "nutcase" according to Jed, evokes compassion when violence looms against outside forces. The Reverend is caught in a trap of his own making. He feels responsible for those who trusted his beliefs. Jed sympathizes with the fear and loneliness he sees in the Reverend's eyes, while Marina realizes that Armageddon is made by man, not God.

Another theme linked to Reverend Beelson and his religion is the nature of family. On Mount Weeupcut, worldly kinships are dissolved so that Believers can be "Brethren," "Sistern," a "Family" of Angels chosen to start the world anew. On this basis Myrna Marlow abandons her children to the group.

A theme of science and religion arises from this approach. Little Leo, Marina's special concern, becomes ill from neglect and lack of sanitation. Just as Reverend Beelson forbids the conveniences of laptop computers and television sets, he resists the modern medicine that Leo needs. The case of Leo raises serious questions about responsibility and child endangerment when a parent's beliefs reject modern medical care available to ill youngsters.

The theme of science and faith is also developed in the character of Grahame, Marina's ten-year-old, wisecracking brother.

Grahame is "naturally curious" and oppressed by the rule against television because he cannot watch the science program Nova. His endless recitation of scientific facts initially annoys Marina. As the day of Armageddon nears, Grahame undergoes a change that affects Marina as well. He begins to read the Bible and recite from it.

Marina realizes that a reliance upon scientific facts and numbers is the way her brother makes himself feel safe, and she learns to respect the tactic.

Besides these characters, the novel includes a cast of lesser figures who contribute to various aspects of its themes. Marina's suffering fellow Cherub Jillian is thematically interesting because she too undergoes a process of self-realization and maturation.



Jillian also wonders what to believe, and she questions Marina in her habitual "bizarre little half sentences." Later, in time of crisis, Jillian speaks clearly and displays like Jed and Marina the independence and courage required of teenagers when family and society fail them.

Mr. Hoskins, like Mr. Marlow, is a loving, flawed father. He weeps for the fiery fate of his daughter Alice, a psychology major left behind at college, while he subjects his son Jed to unwitting participation in acts that ensure a lasting sorrow of remembrance. Other Believer parents include David and Melinda, whose baby Agnes especially exemplifies the helplessness of children. A Believer related to the issue is Mrs. Parker, who pities Leo and disapproves of the way Myrna Marlow treats her children.

Thematic issues of family separation and the value of science are addressed in "tattered" Charlie, number 144 to arrive and Reverend Beelson's own long-lost, grownup son. As an experienced nurse who cares for Leo, Charlie has a hospice background and complicates the question of health care by pronouncing modern medicine "only a so-so miracle at best." Like others in the group, Charlie is a likable and sympathetic character. Ultimately, the teenagers mature in understanding that life is complex and there are no easy answers.



Topics for Discussion

1. Characterize Marina's religious journey in the novel. Does she resolve her search for religious understanding?

2. In spite of his irreverent attitude, Jed likes the Believers personally. At one point he even prays with Reverend Beelson. Is Jed ever really inclined to become a Believer? Characterize his religious outlook throughout the novel.

Has he changed by the conclusion?

3. Why does Myna Marlow leave for Mount Weeupcut? Has she good reason to leave Harmon Marlow?

4. Compare Marina to her mother. Who seems more mature at the beginning of the novel? At the end?

5. How does Jed handle the problems with his father? Is his approach a good one?

6. An excerpt from a July 22 sermon by Reverend Beelson includes the words: "We must defend our Family." What does "Family" mean to the Believers?

7. Why does Mrs. Marlow think Jed is a "devil's child"? Does it seem reasonable for her to change her mind about him at the conclusion?

8. Characterize Reverend Beelson's leadership. Is his type a danger to society?

Has the Reverend any good qualities?

9. Is there a satisfactory explanation for Charlie's arrival as number 144, or is this a coincidence in the novel? Is Charlie's relationship with his father clearly defined?

10. Law enforcement officers and family members who gather outside the Mount Weeupcut fortification consider the Believers to be kidnappers. Is this assessment accurate?

11. How important to plot and theme is the setting of Mount Weeupcut?

12. What humorous elements does the novel contain? Are they effective?

13. Why does Marina feel that Jed must be the one to tell Reverend Beelson about the parents and authorities who are coming to get the children? Why does she know that Jed "had to go the rest of the way alone"?



Ideas for Reports and Papers

1. Armageddon Summer reflects Yolen's particular interest in the technique of telling a story from different perspectives.

Select at least five of the items interpolated among Marina and Jed's alternating chapters, and indicate how each contributes to an understanding of events, themes, or characters in the novel. Treat Myrna Marlow's "first draft" and "letter sent" as one item. Do the same for Reverend Beelson's several sermons and the inserted conversations following chapters thirty-four and thirty-six. Does the technique enhance the novel?

2. Many critics hail Emily Dickinson as one of the geniuses of American poetry.

Explore accounts of Dickinson's life and ideas and consider references to her and the quoted lines of her poetry in the novel. Based upon your research, write an essay that links Dickinson to Marina.

Why does Marina find comfort in thinking about Dickinson and her poetry ?

3. Could the novel have a better ending than an exchange of e-mails between Marina and Jed? Should the authors have brought the two of them together in the final scenes? How would you end the novel, and why?

4. American history is peppered with accounts of millennialist groups or cults considered dangerous by mainstream society. In recent decades, for example, much publicity was given to the People's Temple of Jim Jones in Guyana and the Branch Davidians of David Koresh in Waco. Research one of these groups or another like it, and compare your selection to the Beelsonite Believers.

5. Read Yolen's *The Gift of Sarah Barker*, another novel with a basis in religion, and compare it to *Armageddon Summer*.

How are the novels similar in technique, theme, characterization? Do they differ in significant ways?

6. Yolen and Coville employ mythic elements in their writing. Marina thinks about "maybes" in regard to Ms. Leatherby's reference to the mythic snake Ouroboros. Marina relates her religious understanding to the word: "Maybe." Research the mythic Ouroboros. How does Ouroboros relate to Marina's thoughts about the Believers?

7. What is the origin of the word "Armageddon"? How does its original meaning apply to Reverend Beelson's interpretation and events at the conclusion of the novel?

8. Yolen's interest in religion led her to study the Shakers, or the "Shaking Quakers," who flourished in America in the last half of the nineteenth century. Characterize the Shakers. Can you find any similarities to the religion depicted in *Armageddon Summer*?

9. Is religion or family the focus of the novel? Or is the relationship between Marina and Jed most important?

For Further Reference

"Coville, Bruce." In Contemporary Authors New Revision Series, vol. 22. Detroit: Gale Research, 1988. Biographical entry notable for Coville's comments about the importance of mythic patterns in his children's books.

"Coville, Bruce." In Something about the Author, vol. 77. Detroit: Gale Research, 1994. Biographical overview including Coville's comments about his career development and approach to children's literature.

Yolen, Jane. Touch Magic: Fantasy, Faerie and Folklore in the Literature of Childhood. New York: Philomel Books, 1981. Contains argument for tough heroines and bold confrontations with evil in children's literature.

"Yolen, Jane (Hyatt)." In Something about the Author, vol. 75. Detroit: Gale Research, 1994. Biographical overview.

Related Titles

Yolen is the author of other novels which explore the subject of religion. A novel she published in 1966, *Trust a City Kid* written with her friend Anne Huston, recounts a boy's experience on a farm owned by Quakers. *The Gift of Sarah Barker*, published in 1981, is based upon the history of American Shaker communities. Some aspects of the novel are similar to *Armageddon Summer*, among them the technique of alternating viewpoints and the theme of a mutual attraction between teenagers. Major characters Sarah and Abel seek each other's company in a religious community dedicated to celibacy and strict obedience. Yolen also explores questions of religious leadership and community in her adult fantasy *Sister Light, Sister Dark*, published in 1988.

Armageddon Summer was adapted for audiocassette in 1999 by Recorded Books, narrated by Kate Forbes and Johnny Heller.

Related Web Sites

Bruce Coville Web Site <http://www.brucecoville.com>. February 15, 2001. Resource for Coville's life, books, and writing tips.

Jane Yolen Web Site <http://www.janeyolen.com>. February 15, 2001. Valuable resource for details about Yolen's life, books, and awards.

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