A CONTENT ANALYSIS OF CHILDREN'S HISTORICAL
FICTION WRITTEN ABOUT WORLD WAR II

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

Doctor of Philosophy

By

R. Bert Crossland, B. S., M. Ed.
Denton, Texas
August, 1996
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The purpose of this study was to investigate the evolution of children's historical fiction dealing with World War II in order to describe the changes that have occurred over the past 50 years. Two questions were asked in the study: (1) Has the characterization of protagonists portrayed in historical fiction about World War II evolved since 1943? and (2) Have the accounts of the events of World War II portrayed in historical fiction evolved since 1943?

Content analysis was used as the method of collecting data. The sample consisted of 86 novels written from 1943 to 1993. Upon completing the reading and coding, the researcher discussed the categories and questions posed. As part of analysis, the discussion of the novels in each period was accompanied with an overview of trends in children's literature and events affecting society.

The analysis led to the following conclusions: 1. Authors were impacted by changes in the social and political climate, as evidenced by the changes in the gender of the protagonists, an increase of violence, and the inclusion of women. 2. Novels written during the 1980s and 1990s were written with a stronger American perspective. 3. At the time that an increase of violence was seen in American society, descriptions of World War II events and protagonists' actions became more violent and more graphic. 4. Though the bombings of Hiroshima and Nagasaki ended the war with Japan, an inadequacy still exists in the number of novels that provide readers with details related to the atomic bombs. Though much of World
much of World War II was fought in the Pacific Rim, a deficiency remains in the number of novels set in Pacific Rim countries.

Recommendations for further research include performing a study that examines other genres, analyzing the changes observed in the portrayal of protagonists. A study could be conducted to analyze the author's ethnicity and relationship to the war and determine if differences exist.
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Final thanks and love goes to my family.
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CHAPTER 1

INTRODUCTION

Fifty years have passed since the end of the world's most immense war of all time. While historians and social scientists have debated many aspects of World War II, agreement is reached over the fact that World War II changed the lives of Americans forever. In the educational field, debate over the social studies curriculum has intensified; however, social studies educators all agree on the need to emphasize the events of World War II, as it is a major turning point in world history (Schlene, 1992). The years of 1939-1945 saw the world involved in the most extensive war of all time. World War II involved the largest armed forces, the longest battle lines and the most destructive weapons of any war. World War II also has the distinction of having caused more suffering, more destruction, and more deaths than any other war in history (Schlene, 1992).

In a traditional social studies classroom, students are introduced to World War II and other historical events by passively reading the events of a particular period from a textbook. Johnson and Ebert (1991) illustrate this point:

It (the textbook) reports information as concisely and accurately as possible. The authors cannot include everything about a subject so they select and compress the material. An entire period of history is covered in one short chapter. The interesting details and explanations have to be left out due to lack of space. Ultimately the study of history becomes a task of memorizing chronological lists and dates. Through rote memory many children can reel off names and dates, but few understand what the people represented or the significance of what they did. Textbooks provide a framework for the study of history, but much more is needed. It is detail that makes people and events memorable. (p. 3)

Social studies educators have called for the use of fiction to supplement and enhance the expository text (Ceprano & English, 1990; Fuhler, 1992). In a
speech delivered at the annual meeting of the International Reading Association, Johnson and Ebert (1991) discussed the benefits of infusing trade books into the social studies classroom:

Trade books take the bare knowledge of the textbook and present it in a manner that makes it become intimate and alive rather than cold and external. They put meat on the skeleton of historical facts. People and places fascinate children. The people of history become real individuals when their activities, feelings, and interactions are known. The reader is brought into intimate relationship with them and historical people become friends, peers or enemies. When the reader becomes lost in a book it seems as if the characters are in the room with him. It is at this point that the reader feels as if he is on the scene while history is being made. One discovery that children find through trade books is that history is not made up of just exceptional people doing extraordinary things but also of ordinary people doing ordinary things. (p. 6-7)

Marinak (1993) stresses the need for students to go beyond the facts of World War II:

It has been fifty years since the world was engulfed in a conflict that literally threatened the survival of all. First-person voices will soon be silenced by age. And there is a danger that World War II and the Holocaust will fade into their designated pages in a history book. Students will memorize the events, not feel the struggle.

The only way to combat such potential complacency is to turn students into readers. What happened in Europe under Hitler’s rule must be experienced, not taught. That means abandoning the history textbooks and embracing the work of children’s authors, illustrators, and photographers who share the familiar—and obscure—stories of the years 1933-1945. (p. 369)

During units focusing on important historical events, teachers have the opportunity to add to the study by utilizing historical fiction. Many educators have made a commentary on the power of historical fiction and its ability to help young students understand the past. Cianciolo (1981) discusses the power of the historical story. She states, "A historical story can enable the reader to view the past as a reality, experience it vicariously but personally, thus giving it significance and relevance . . . ." (p. 452).

Historical fiction has traditionally assumed the role of an enhancement to the study of a particular time period. Some writers and educators have broadened
the scope of historical fiction to include utilizing it for a particular social agenda. Children's fiction writer Marion Dane Bauer (1987) asserts that if we want children to create a world without war, we must provide them with the hope of the possibility of peace. She states:

I believe fiction—especially children's fiction that touches its readers the most deeply—can make a meaningful contribution toward world peace. World peace must begin in our neighbors, in our families, in our hearts. World peace begins in our stories. (p. 715)

Bradburn (1993), writing in the Wilson Library Bulletin, encourages librarians and teachers to present students with books dealing with World War II. Using quotes from Daniel's Story and Anne Frank, Beyond the Diary, she challenges educators of young readers.

World War II changed life for everyone. Of course the impact was most noticeable for the survivors of the six million murdered Jews; but for an entire world, life would be forever changed. For an entire world—adults as well as children—a semblance of innocence was lost, leaving behind a legacy of hope and determination to try to learn from the incredibly irrational hatred and chaos. As Rosa pleads in Daniel's Story, "Why have we fought so hard to survive all these years? So we could go to our deaths in despair? We must live, and when this is over, we must work to make this world a better place." In her famous diary, Anne Frank concurred: "In spite of everything I still believe that people are really good at heart." Through our study of war—and peace—we must help our middle readers grasp this vision. (p. 119)

Barban (1993), in her Book Links article "Remember to Never Forget," challenges librarians and teachers to make sure that young people are introduced to the many pieces of historical fiction about World War II. She encourages all educators to go beyond simply providing the books for students and provide opportunities for a discussion about this important time in history. She states, "If we as librarians and teachers remember, then children will have a greater chance to never forget" (p. 25).
Purpose of the Study

Hearne (1988) states that research in the field of children's literature is relatively new. She notes that research in the area of children's literature is unique in that it involves the disciplines of literature, librarianship, education, psychology, sociology, anthropology, history, and art. Hearne advocates a renewed discussion among all the disciplines to understand more fully the many issues related to the field of children's literature.

The purpose of this study was to examine the evolution of World War II novels written for children. Two issues central to historical fiction deal with an author's approach to combining fiction with history and the impact of the author's contemporary period and milieu. This study examined the novels set during World War II written during the past 50 years to describe the changes that have occurred. Each book was examined in two areas: portrayal of the protagonist and descriptions of the historical event. The study was undertaken to provide additional understanding of the two issues related to historical fiction: the author's approach to integrating fact with fiction and the impact of the author's contemporary period and milieu. This study was undertaken with the goal of contributing to the scholarship of children's historical fiction and the overall area of children's literature.

Statement of the Problem

The problem investigated was "Has the treatment of World War II, characterized in historical fiction for children, evolved since 1943?"

Research Questions

1. Has the characterization of protagonists, portrayed in historical fiction about World War II, evolved since 1943?
2. Have the accounts of the events of World War II, portrayed in historical fiction, evolved since 1943?

Significance of Study

This study on the evolution of fiction written about the events of World War II was significant for several reasons. Two issues central to historical fiction deal with an author's approach to combining fiction with history and the impact of the author's contemporary period and milieu. The historical fiction writer for children has a dual responsibility of both telling a good story that will entertain children and writing a book that accurately depicts a particular event in the past. The examination of World War II fiction, written over the past 50 years, has provided insight into the issue of integrating fact with fiction.

An examination of the World War II novels written over the past 50 years has also provided insight into the portrayal of protagonists. Literature written for children has continued to see an increasingly realistic depiction of characters. This study, dealing with historical fiction about World War II, has led to a deeper understanding of the trend toward more realistic depictions of protagonists.

In the 50 years since World War II, the world has gone through numerous geographic, political, and social changes. The examination of fiction written about World War II over the past 50 years has provided a deeper understanding of the impact of the novelist's contemporary period and milieu on the writing of historical fiction about World War II.

Finally, this study has provided school personnel, as well as parents, with an analysis of fiction available for students on the events of World War II. The present study has provided educators and parents with information to help guide their selection of books for youngsters' reading.
Definition of Terms

**Historical fiction** is defined as a story based on the facts and events in a particular period of history.

**Content analysis** is a research method that uses a set of procedures to make valid inferences from text (Weber, 1990).

The **recording unit** can be defined as the "basic unit of text to be classified" (Weber, 1990). It can be words, sentences, paragraphs, etc. In this study the recording units are words and sentences.

The **context unit** is the amount of material read in order to analyze the coding unit. In this study the context unit is the whole book.

The **protagonist** is defined as the central character or characters in the story (Lukens, 1990).

Limitations

1. The books analyzed were limited to historical fiction.
2. The books in this study were limited to those books published for students in grades 4 through 8.
3. The book population was limited to those books published in the United States.
4. Only books with a copyright date between 1943 and 1993 were examined.
5. All coding was performed by the researcher.
Background

This study investigated the evolution of children’s fiction with World War II settings in the 50 years since 1943. A study completed by Shutze and Greenlaw (1975) provided the stimulus for this study.

Examination of World War II books by Shutze and Greenlaw revealed the trend toward more realism in children’s literature. Shutze and Greenlaw sought to answer the following question: How are the authors of the new realism trend presenting their views as compared with what authors wrote about war during the war and postwar years of World War II? Their study included books published in three different time periods: war and postwar years, the late 1950s and early 1960s, and books published since 1965. Their study examined 22 books of fiction, non-fiction, and poetry published in each of the three periods.

On the basis of their study Shutze and Greenlaw (1975) proposed five conclusions:

1. The books written during the war and postwar years were not as strong or as powerful in their statements about war as compared with the books published since the late fifties.
2. Authors’ statements about war become increasingly stronger and more realistic as time takes us further away from World War II. No matter how strong the statement about war is and how realistic the situation is, there is always that element of hope present that the situation will get better. This hope is an expression of faith in living and surviving to see the coming of a better world.
3. The young people in these books matured beyond their years in these war situations. Childhood is forever lost in the ruin and rubble of war.
4. The authors of these books did not preach about their war beliefs with didactic sentimentalism. Rather, they tried to present an accurate and realistic picture of war, allowing the reader to draw his own conclusions.
5. The books were accepted as quality books. Reviews in several noted journals and magazines illustrated this point. Also, a number of the books received awards in recognition of their quality. (p. 207-208)

This present study builds upon the study completed by Shutze and Greenlaw (1975). This study was undertaken with the following modifications:
books in the study will be limited to historical fiction; the population of books will only include those titles published in the United States in the past 50 years.

Organization of the Study

Chapter 1 contains the statement of the problem, the questions asked in the dissertation, and the assumptions upon which the study is based. The significance of the problem is stated. The limitations of the study are presented as are the definition of terms.

Chapter 2 is the review of pertinent literature and research.

Chapter 3 is the design of the study. It is a delineation of the method of content analysis and the specific procedures used in this study. It contains a description of the sample used in the study. It also describes the instruments used in the study and the method of validating the instruments.

Chapter 4 contains an analysis of the data and related topics.

Chapter 5 concludes the study. In it the summary, conclusions, and recommendations for further study are made.
CHAPTER 2

REVIEW OF RELATED LITERATURE

This literature review presents a synthesis of recent research that focuses on the critical issues in children's literature and specifically historical fiction. The review of literature is divided into three main sections: trends in children's literature, historical fiction as a genre, and studies related to war.

Trends in Children's Literature

One of the first significant changes in children's literature occurred during the last half of the 19th century. Russell (1991) describes the mid- and late 19th century as the "golden age" of children's literature. The publication of such notable works as Alice in Wonderland, written in 1865, Little Women, written in 1868, and The Adventures of Tom Sawyer, written in 1876, ushered in this "golden age" of children's literature. Prior to this time, books were written specifically to teach children some type of moral lesson. Carroll, Alcott, and Twain broke from tradition and wrote books for the purpose of providing amusement and fun to children. Russell (1991) states:

Alice is the first significant publication for children that abandoned all pretense of instruction and was offered purely for enjoyment. It was this book that broke the bonds of didacticism that had so long gripped children's literature, and thus were opened the gates for a wealth of imaginative writing, in both England and America. (p. 63)

The 20th century has seen tremendous growth and changes in children's literature. American society in the early and mid-20th century can be characterized as a time of optimism. Norton (1987) states, "This optimism is reflected in the views of children and the family depicted in America's children's
books of the late 1930s through the beginning of the 1960s" (p. 70). Norton
further describes books of this time period.

The characters admire and emulate the traditional family model of bread-
winning father, housewife mother, and their children, living together in one
place for a number of years. Family members have happy and secure
relationships with one another, complemented by mutual respect, warmth,
and humor. Patriotism is strong in all books, and the law is respected.
Education is considered important; children enjoy reading, go to school
with the expectation that it will increase their understanding, and finish
their homework before playing. (p. 71)

An analysis of books written during the mid-20th century also revealed an
optimism and predictability in the portrayals of protagonists. Cianciolo (1977)
provides three characteristics of protagonists that were evident in books written
during the mid-20th century.

1. The protagonists enjoy fulfillment in their search for adventure,
their wishes, dreams or quests.
2. They rise above obstacles by using their own admirable human
talents, although they often benefit from certain fortunate coincidences or
magical invention.
3. As a result of their action, the protagonists realize a spiritual
renewal and find a degree of happiness. (p. 1)

The 1960s brought turmoil in American society. The established values
and traditional roles of society were no longer accepted by all. Many groups
spoke against the establishment and the traditional values and roles. Ellemann
(1987) noted that the years between 1960 and 1985 will be significant to the field
of children's literature for two reasons:

In the future study of children's literature, the years between 1960 and
1985 will prove significant because of two major, multifaceted influences
that have expanded and revolutionized the field of children's books:
(1) changes in the world of children's publishing and (2) changes in the
sociopolitical climate of the country. (p. 413)

Numerous changes in the publishing industry occurred during the 1960s and
1970s. An availability of almost unlimited funds from governmental agencies
following the successful mission of the Russian satellite, Sputnik, in 1957 brought
a demand for books for children in all genres. Title II of the Elementary and Secondary School Act provided funds to schools for purchase of nontextbooks. School libraries expanded rapidly (Durell, 1982). Children's book publishing houses expanded to meet the demands of schools.

Federal funding that had been plentiful in previous years had begun to dwindle in the 1970s (Elleman, 1987). This decrease in governmental funds forced the publishing houses, which were heavily staffed, to find new markets. The market that began to flourish was the home market. Educated parents and grandparents who wanted to share classics with their children and parents who wanted to help improve their child's reading began to buy books. Books written for children of all ages were demanded by this new market.

At this same time, research studies relating to the importance of reading aloud to children began to be conducted. Research was showing that reading aloud to young children provided many benefits (Chomsky, 1972; Durkin, 1974). In 1979 Trelease, a newspaper columnist, wrote The Read-Aloud Handbook, a guide for parents that provided tips on how to share books with children. The book also included lists of appropriate books for children of all ages. All these factors led to a greater demand for books written for children.

As stated earlier, the established values and traditional roles of society were under attack. The changing role of women in society began to become evident in children's literature. Beginning in the 1970s the number of female protagonists and the diversity of roles that girls and women played increased immensely. Elleman (1987), writing in the Winter edition of Library Trends, discussed the trends of children's literature in the 1970s. Elleman stated, "The single character became predominantly female and portrayals were distinctly individualized—girls were clearly in command" (p. 416).
Sutherland (1986) reported on the increase of books about women and the diversity in female roles.

In response to the feminist movement and a rising protest against sexism in children's books, there have been more biographies of women, more books in which female protagonists play active roles, more girls' sports stories, more reflections of women's careers that realistically parallel today's society, and less depiction of stereotypical sex roles for both males and females, young or old. (p. 13)

In addition to the increased number of female protagonists, the 1970s also saw an increased inclusion of minority groups. Townsend (1974) viewed the increased inclusion of minority groups in children's literature as a move in the right direction.

One of the most striking features of post-war American realistic writing for children has been a determined, if still inadequate, attempt to widen the scope of fiction to include the experience of minority groups: especially (so far) blacks. (p. 272)

Bishop (1994) reflects upon the inclusion of minorities in children's literature.

Until quite recently in the history of English-language children's literature, children of color have been virtually invisible in books or, worse, visible only as stereotypes or objects of ridicule. Only in the past quarter century has children's literature from the major publishers begun to include children of color in a positive way in any appreciable numbers. (p. xiii)

The movement toward a gender balance and an awareness of different cultures begun in the 1970s made an impact in the field of children's literature.

New books published in the 1970s began to give evidence toward the trends of an increased diversity of topics and more realistic themes and characters. Topics such as divorce, sex, and death that were off limits before the 1960s were now becoming topics in children's literature. Townsend (1974) noted, "Tough subjects have indeed been characteristic of American fiction for older children and teenagers during the period" (p. 339). Townsend warned against authors who consistently portray life as all dismal.
It is true and obvious that in real life the good guys don’t always win, and it can be strongly argued that fiction for young people should not present an unduly rosy view of the world. But it is equally arguable that young people should not be given to understand that the world is worse than it really is. (p. 340)

Cianciolo (1977), writing in the 1977 edition of *Adventuring with Books*, discusses the diversity of writing that was seen in the new books published in the 1970s. She states,

As in the adult literature, we see an increasing number of literary pieces typified by open-ended stories, the extensive use of the vernacular, an emphasis on realism, and the acceptance of (or at least a respect for) the diversity of values and ethics present in today’s society. (p. 1)

Cianciolo (1977) noted that while many authors held true to the traditional literary traditions, many authors of the 1970s were beginning to move away from the traditional model. She states,

The authors do not sentimentalize childhood; neither do they view children as scared objects or "cute" and sweet creatures. Instead, children are presumed to have basically the same emotions as their elders, although not so complex. They too experience fear, love, happiness, and laughter. (p. 7)

Mills (1984), writing in the December edition of *The School Librarian*, discusses the trend toward more realism as seen in junior fiction during the 1980s. He applauded the trends seen in fiction written for the junior high student.

I want to argue that there are some encouraging trends in writing for the age group where writers are taking their readership into account and providing challenging ideas within accessible forms; reflecting children’s humour; nourishing their concerns and interests; finding varied ways of telling stories that promote their development as readers. (p. 310)

Children’s literature has seen many changes in its time from the oral traditions and hornbooks to the books published today. During the 20th century, children’s literature achieved full status and is now fully acknowledged among the publishing world. Today, children’s literature publishing has grown to a multi-
million dollar industry with over 4,000 new titles published every year (Hearne, 1988). Elleman (1987) states:

Some people view the late 20th century as an exciting time with many options and opportunities. Children who are exposed to the best of today's offerings can reap a richness of narrative, a diversity of information, and a sumptuousness of illustrations that will provide a meaningful literary and artistic heritage for their years ahead. (p. 424-425)

Books are now available that provide a gender balance and portray both sexes in a more equitable style. Children are now able to read about the many groups that reflect our multicultural society. Authors are providing readers with books on every conceivable topic in a more realistic fashion. Books published today offer children with many opportunities to expand their ideas and develop an understanding of the world in the past, present, and future.

Historical Fiction as a Genre

Historical fiction has the power to transport readers into the past in order to make that time more meaningful and the people of the period more understandable. Readers of historical fiction can experience vicariously what it was like to have been a young peasant girl in the Middle Ages, a young Indian boy in the early days of America, or a young Jewish girl during World War II. The use of literature in the classroom, especially historical fiction, can help children understand the past more clearly. Reading novels about individuals in a historical period gives children the opportunity to see the linkages between the past and the present.

The historical novel depends heavily on a believable and reasonably accurate setting. In her definition of historical fiction, Lukens (1990) remarks, "Historical fiction is placed in the past, and the time and place in the past
determine setting. Details about vehicles, clothing, or food preparation, for example, must fit the time and place" (p. 17).

A growing trend in education is toward a more child-centered curriculum. In their definition of historical fiction, Freeman and Levstik (1988) focus more on the child and her or his participation in the ongoing process of interpretation of the historical event. Freeman and Levstik state:

For the purpose of social studies then, we define historical fiction—and history—as more than a simple retelling of past events. Rather, historical fiction is part of an ongoing process of interpretation in which children can participate. (p. 331)

As stated in the Introduction, one trend found in today's social studies classroom is the integration of historical fiction with the traditional expository text during studies of historical events. Noted educators, librarians, and writers all believe that historical fiction can aid in illuminating the past for children (Collier, 1983; Fuhler, 1992; Norton, 1987).

The traditional social studies classroom has focused upon the memorization of facts about a particular historical event. The use of historical fiction in the classroom allows students to go beyond the memorization of facts to a more profound understanding of the past. Norton (1987) describes the power of historical fiction in the following:

Through the pages of historical fiction, the past becomes alive. It is not just dates, accomplishments and battles; it is people, famous and unknown, who lived during certain times and through their beliefs, influenced the course of history. (p. 446)

As stated earlier, most students receive information about the past from textbooks. Textbooks have limitations on the amount of space devoted to any one specific historical event. Consequently, many students will not be sufficiently excited to pursue further study of the historical event (Taxel, 1983). Taxel is a writer and expert on historical fiction and the Revolutionary War. Taxel believes
that "well written historical fiction has the power to bring the sights, sounds, and passions of the past to life and is far more likely to excite and evoke the kinds of responses necessary to stimulate further study" (p. 16).

First-hand experiences are limited during units on historical events. Many educators have asserted that the integration of historical fiction into the units of study provide teachers and students with alternatives that will deepen their understanding of the past. Johnson and Ebert (1991) state:

Teachers who want their pupils to really experience the subject they are studying take their classes on field trips and allow them to experience the subject first hand. But since in the case of history, time travel is impossible, and present day locations of historical events are often impossible, there is a need to use a different approach. Books can provide students vicarious experiences that will give them better understanding of life in the past. Students can gain an understanding of life prior to the modern day technology. (p. 5-6)

Many educators have spoken of the power of historical fiction to aid in helping students develop an understanding of human behavior. As students read and discuss historical novels, they are able to gain insights and understanding of the relationships they have with persons in the past. Freeman and Levstik (1988) discuss the opportunities students have during the reading and discussion of historical fiction to further their understanding of human relationships. They state:

Through historical fiction, students learn that people in all times have faced change and crisis, that people in all times have basic needs in common, and that these needs remain in our time. Students can discover some of the myriad ways in which humans depend on each other. They will also discover the consequences of human failure in relationships, both personal and historical. (p. 330)

Johnson and Ebert (1991) point out that reading historical novels will provide students with insights into life in the past and, in addition, help students to develop a sense and feeling for the continuity of life:
Children can see their own life in relation to those who lived in the past and who will live in the future. This helps them to understand their own place in history. They see change as natural and essential. (p. 7)

Logasa (1949), writing in her bibliographic source entitled Historical Fiction and Other Reading References for Classes in Junior and Senior High Schools, wrote that while supplementary reading had long been a part of the history class, it was only in the past few years that reading fiction had become a part of the history class. She stated that reading fiction is the kind of reading that students would enjoy and more importantly it would make them history minded. One question raised in her book was "Why use the historical novel at all in a history course?" (p. 6). She answered the question by stating:

For many students the facts of the past as they are gathered from textbooks remain abstract, dry, and lifeless. Unless the student comes to visualize the past, unless it comes to have reality in his mind, the lessons which the history teaches are largely lost to him . . . . While from the individual standpoint, this type of reading does not appeal to some, there are others for whom it becomes a gateway to historical interests and historical knowledge. (p. 6)

Horovitz (1962) writing in The Horn Book Magazine spoke of the power of the historical novel. Horovitz gave praise to the widely known and read historical novel, Johnny Tremain, by Esther Forbes. She stated, "If any book can be called a prototype of all that historical fiction should be, this books merits that appellation" (p. 259). She further illustrates the power of historical fiction by stating:

To excite the imagination of a reader; to move that reader into consciousness of another time; to bring the perspective, immediacy, and continuity of all time into an emotional awareness is to give more than history; it is to give the meaning of history. (p. 266)

In the above citations, the writers describe the uses of historical fiction and its ability to provide readers with the opportunity to experience history more fully. Many educators have called for the integration of trade books into the social
studies curriculum. Literature, especially historical fiction, can provide learners with opportunities to extend and to enrich their learning of social studies content.

Thousands of new books are published each year. With the growing numbers of books published, one would logically suspect that a great number of the new books are not of the highest quality. It is important that children are exposed to the best of the books available. Many persons have discussed and debated over the criteria for evaluating historical fiction. Christopher Collier (1982), who along with his brother, James Lincoln Collier, has written several historical novels for children, provides four criteria for a historical novel. The book must:

1. focus on an important historical theme an understanding of which helps us to deal with the present.
2. center on an episode in which the theme inheres in fact.
3. attend to historiographic elements.
4. present accurate detail. (p. 33)

One trend in education has been toward a more child-centered curriculum. In a child-centered classroom, students who are readers of historical fiction would be taught and encouraged to evaluate the historical novels. Norton (1987) provides readers of historical fiction with a set of seven questions that should be addressed when evaluating a historical novel:

1. Is the setting authentic in every detail?
2. Are details integrated into the story so that they do not overwhelm the reader or detract from the story?
3. If the setting is the antagonist, are the relationships between characters and setting clearly developed?
4. Do the characters' actions express values and beliefs that are realistic for the time period?
5. Is the language authentic for the period without relying on so many colorful terms or dialects that the story is difficult to understand?
6. Do the characters' experiences, conflicts, and resolutions of conflicts reflect what is known about the time period?
7. Is the theme worthwhile? (p. 450)
These criteria could be used by students who are reading historical novels as well as by teachers who are choosing appropriate books for use in their classroom.

One issue related to historical fiction deals with the impact of the author's contemporary period and milieu. In her article in The New Advocate, Cai (1992) outlines four variables related to the writing of historical fiction: time, truth, tone, and perspective. She points out that time and truth set the limits of historical fiction, while tone and perspective are variables that indicate variety and value. Cai points out that the author's perspective is the controlling variable "which demands our closest attention when we try to evaluate historical fiction" (p. 289).

In the book Literature for Children, A Short Introduction, Russell (1991) states that "historical fiction is a rich field and includes some of the finest writing for young people" (p. 118). Authors of historical fiction take many approaches to their writing. Some writers research their settings thoroughly; others write from their own experiences. Many authors focus on characters who actually lived, while others create fictitious characters within a historical setting.

Numerous authors have discussed their ideas on writing historical novels for children. Walsh (1972) provided readers of Horn Book with a statement of her goal as a historical novelist for children:

Thus I have reached a statement of what I—and I daresay other historical writers—am trying to do: to enshrine in the heart of the novel, in the very center of its being, a truly historical insight. (p. 221)

In an interview conducted by Knight in 1985, Charles Ferry, author of Raspberry One, discussed his views on writing historical fiction:

They are (the books), he believes, authentically showing what a particular period of our history was like. His books try to say, believe it or not, "this is the way it was." (p. 19)
As stated earlier, many authors research their particular historical period extensively. One such author is Joyce Hansen. Hansen is a historical novelist whose books include *Which Way Freedom* and *Yellow Bird and Me*. In an article published in *The New Advocate* in 1990, Hansen spoke of the responsibility of the reader and writer of historical fiction:

Writing historical novels is both an adventure and a learning experience. I never know what I might find when I begin my investigations into the past. While often tedious and painstaking, research is always gratifying because I invariably unearth incidents and anecdotes that reveal the wonder of the human spirit: . . . As readers, children embark on a similar adventure. As they seek to understand an increasingly confusing world, their minds are malleable and vulnerable. Because of this, the responsibility of writers is enormous. Our job is to arrest the spread of ignorance, to inform, to provide insight and perspective, to entertain. Our words are powerful and those of us who are fortunate enough to have our words read must not abuse that power and privilege. (p. 167)

Lasky, author of many books, including *Beyond the Divide*, a story of the westward movement, speaks of the power of the genre of historical fiction. In an article published in *The New Advocate* Lasky (1990) asserts that her goal in writing historical fiction is to reveal the variations and diversity of persons who were a part of the past and to illuminate those many distinct persons and events in stories for young readers. She concludes her article by stating:

When I think of my own young children and what I would like for them as readers of historical fiction, it is this: that they gain a deep appreciation for the infinite variation that is their own heritage by virtue of their being living, breathing members of the human species on this planet. What is vital in historical fiction is not that a moral be derived from the past but that a feeling be communicated; that as children read they begin to contemplate the measure of the human beings each author places in the context of a particular period. For in the last analysis, all of literature boils down to one question for every character: . . . Am I worth it? That question is the driving force behind any literary work. To read carefully and contemplate the question is to read as a total human being. And that is what I want of the children in these "kindler and gentler times" and all times. (p. 165-166)
In an article in *The ALAN Review*, Gauch (1993), an editor for Philomel Books, states that through historical fiction with a war theme, a reader is able to view humans under siege and observe how humans behave under pressure.

When we look into historical fiction, we turn the album of the family that we live in, the human family, as surely as we look at the pictures of Easter of 1984 and Charlie's birthday in 1989. And we look into the eye of the story—we look into the eye of self. What we see, if we are lucky, through the sculpting eye of a writer, is that man, woman, child, not only survive, they prevail, and that is the basic assurance that supports our life and our behavior.

We don't have to win all our battles, but praise God if we can only gain some insight, so that when we create the new pages in the history of humankind, we not only write but live, and bring to the creation something new.

Something better. (p. 16)

In 1977 *Horn Book* published a series of essays that had previously appeared in their journal between the years of 1968 and 1977. One portion of this monograph was devoted to the genre of historical fiction. In the foreword to this section, Heins refers to the lack of interest in historical fiction during that time period:

During an era when interest in historical fiction seems to be at a low ebb, writers of historical novels need to come to terms with their guiding principles and to justify their art. (p. 217)

Cianciolo (1977), writing in the 1977 edition of *Adventuring with Books*, discussed a trend in historical fiction. She noted that since 1970 there had been an increasing number of books written about World War II and the Depression years. To provide an explanation for this trend, she quoted historical fiction writer Johanna Reiss. Reiss stated, "Not until I started to write did I find out how much I remembered, things I had never talked about with anyone because they were so painful" (p. 8). Cianciolo further elaborated on the trend by stating, "The emotional experience of having been victims of war was so intense that
people were unable to remain objective enough about it to use their experiences as a basis for their fiction" (p. 8).

As stated earlier, the 1980s witnessed a surge in the modern realistic novel. Topics that were once taboo were now showing up in realistic novels. Elleman (1987), writing in *Library Trends*, stated that this trend toward the realistic problem novel was affecting the genre of historical fiction: "Historical fiction, a genre that seemed to be on the verge of disappearing in the glare of contemporary problem novels, has begun in the 1980s to show signs of resurgence" (p. 418). Elleman also suggested that the recent successes of two books, Speare's *Sign of the Beaver* and MacLachlan's *Sarah Plain and Tall*, would contribute to the renewal of interest in historical fiction.

The aforementioned citations give insight to the genre of historical fiction. Evidence was presented as to the power of historical fiction to more clearly illuminate a particular period of history. Criteria for writing historical fiction, as well as criteria for evaluating historical fiction, was also offered. Award-winning authors of historical fiction imparted their views of historical fiction. An analysis of the various trends in historical fiction was provided to further gain an understanding of historical fiction.

**Wars and Children's Literature**

Questions of war and peace are a part of everyday life for children all over the world. Numerous studies have been completed on topics relating to the portrayal of war in children's literature. Taxel (1980) conducted a study that analyzed the content and form of novels written about the Revolutionary War published between 1899 and 1976. Books were placed in four periods: 1899-1930,
1937-1953, 1959-1961 and 1967-1976. Two major conclusions were drawn from the study:

A major conclusion of this analysis of the sample of children's Revolutionary War fiction is that the authors have drawn quite selectively from the wide range of possible interpretations of the event. Despite some significant changes in tone and emphasis, and several important exceptions, the sample as a whole is dominated by a vision of the Revolution as a struggle to secure political rights and independence from Britain. Missing from the majority of books is any discussion of the internal conflict over the question of who should rule at home that interested the Progressive and Revisionist historians.

With regard to the analysis of form, the evidence shows that novels published during two time periods (1959-1961, 1967-1976) are marked by a steady decline in the role which values play in determining the reasons why characters act as they do in regards to the Revolution. This decline in the importance of values also coincides with the fracture of the family and family relationships. The evidence also shows that, while passage to adulthood is still the concern of these latter day novels, there is now a preoccupation with each individual's perception of reality and a rejection of the notion that the initiated must accept the dictates of their elders. (p. 80)

Carter (1986) conducted a study of Revolutionary novels that were listed in four editions of the NCTE publication Your Reading. Carter examined the 21 books listed in the 1960, 1966, 1975, and 1985 editions of Your Reading. She found that the books published in each of the four periods revealed much about the time period in which they were written. One example of this finding is the portrayal of blacks:

When Your Reading was compiled in the 1960s the most polarizing national issue was the civil rights movement, and additions to the list reflected this concern. Black characters, although still referred to as "Negroes," were not depicted as simple domestics described in previous volumes, but rather recognized as valued soldiers. (p. 382)

Carter stated that through reading the recommended books, many students probably acquired a deeper sense of the Revolutionary War and the time period, but that students also were subjected to books that were no more "than a costume drama superimposing a modern day morality on a past setting" (p. 384). She concludes her study by stating:
Collectively these twenty-one books paint a fairly accurate picture of the Revolution. None does alone, for there was no single view of the war, let alone one for women, heroes, or minorities. And therein lies our obligation toward historical fiction—we must emphasize the whole while recommending a recorded part. (p. 384)

Stone (1990) conducted a study of Civil War novels published from 1863 to 1987. He employed content analysis to explore five categories within the 70 novels. The categories included: protagonists, black characters and slavery, initial encounter in battle, feelings toward the enemy and homefront, and military themes. Several conclusions were drawn from the study and analysis of the novels:

1. Authors of Civil War novels today are challenged to create stories with realistic characters and an adherence to documented history. The quality of Civil War novels has grown as the demands have increased.
2. The evolution from heroic characters to realistic characters is the single greatest change in the creation of Civil War novels.
3. Protagonists who are 12 and under are vital to Civil War fiction, and they are trustworthy when created by authors who are sensitive to the realities of the character's age.
4. The lack of black characters depicted from a perspective that represents their lives during the war period is a major deficiency in the Civil War novels. (p. 170)

Cooper (1991) undertook a study that examined a sample of 19 novels set during World War II. All 19 books were written by either American or British authors and had settings in one of the two countries. Each war-related episode was coded on a continuum with the following characteristics: pro-war, anti-war, conditional support, and indifference. Cooper's analysis revealed that the nationality of the author made a significant mark on the story. "The stories they (the British authors) shared about the intensity of the conflict were unlike the trade books on the same topic by American authors; the ordeal was so individual as to suggest an entirely different event" (p. 72). The study also revealed that the American authors were generally more supportive of World War II than their British counterparts. The study revealed that the British authors' books reflected
a more conditional support for the war. Cooper also found numerous anti-war portrayals throughout the books published in both countries.

Sandeen (1991) conducted a study entitled "Children at war: A literary analysis of selected juvenile fiction about World War II." She sought to answer the following questions:

- How does the date of publication affect the novel?
- How does the author's background and nationality affect the telling of the story?
- What is the author's message to children about war?
- Does this message differ depending on the nationality of the author and his/her proximity to the war zone?
- How did the experience of World War II vary for specific groups of people?
- How is culture portrayed?
- How is the enemy portrayed?

(p. 5-6)

She limited her study to novels set in Europe and appropriate for children age 10 to 15. Her findings revealed that novels written by authors who had experienced World War II were more powerful than those novels that were written by authors who did not directly experience the war.

As discussed earlier, Shutze and Greenlaw (1975) conducted a study involving books written with a theme of World War II. At the time of their study, children's literature had begun to exhibit a trend toward more realism. Their study sought to determine how authors of the time period from the end of World War II in 1945 to the present had dealt with the trend toward more realistic children's literature. Their findings indicated that authors' statements about war became increasingly stronger and more realistic as time passed.

Cooper (1994) conducted a study to determine how war-related violence was presented in fiction. A sample of 19 books, published in the United States and Great Britain, were read and coded. The purpose of the study was "to ascertain how authors portrayed conflicts and to determine whether viable alternatives to violence could be deduced from the depictions" (p. 20). Based on the findings of the study, Cooper identified four truths:
Authors and illustrators of children’s literature have dealt responsibly with a topic that has no absolutes. Librarians, educators, and parents must be responsible for knowing content. Children will ultimately test what they read against their known realities. There are obvious parallels between children’s games and actual conflicts. (p. 23-24)

Cooper recognizes that there may be little correlation between children’s literature and the manner in which children resolve conflict in their personal lives, but she does have hope that if children read about the high price of war, they will come to consider peace more. She concludes by stating her hope for the future.

As a life-long reader, and former classroom teacher, I have experienced first-hand the very real power of literature to change lives. It may be that through the vicarious experiences of others, children will learn that we are indeed much more alike than different, and thus turn their fists into hands that form ploughshares from swords. (p. 24)

Numerous persons have begun to develop extensive bibliographic sources to help educators with the task of locating the best books for students. Kennemer (1993) has compiled a bibliography of books written about the major wars in which America has participated. Using Literature to Teach Middle Grades About War (Kennemer, 1993) provides a bibliography of books related to the Revolutionary War, Civil War, World War I, World War II, Vietnam War, and Gulf War. The bibliography provides a list of books for various ages as well as sample lessons on how to use the books in the classrooms.

Taylor (1994) has compiled the most expansive list of juvenile novels about World War II to date in the book The Juvenile Novels of World War II: An Annotated Bibliography. Four hundred and thirty-eight titles are listed chronologically from 1940-1992. In the introduction, he outlines the many changes that can be observed in the books published over the past 52 years, noting the trend toward a realism about wartime conditions, the trend toward a
greater sophistication of the subject matter and treatment of war events, the inclusion of African-Americans, and the first stories about the internment of Japanese Americans.

The aforementioned citations are examples of studies that have given pertinent data relating to historical fiction and wars. These studies have contributed greatly to a deeper understanding of historical fiction about war, written for children. The two bibliographies, *Using Literature to Teach Middle Grades About War* (Kennemer, 1993) and *The Juvenile Novels of World War II: An Annotated Bibliography* (Taylor, 1994), provide educators and parents with resources to ensure that students are introduced to a high quality of books.

Summary

The research in this chapter is divided into three sections which were related to the topic of this study. The review of literature is of

1. trends in children's literature
2. historical fiction as genre
3. completed studies on historical fiction and portrayal of wars.
CHAPTER 3

METHODOLOGY

This study was undertaken to investigate children’s historical fiction dealing with World War II. The researcher analyzed two areas: the characterization of the protagonists and the accounts of the events of World War II. The study was undertaken to provide additional understanding of issues related to historical fiction: an author’s approach to integrating fact with fiction and the impact of an author’s contemporary period and milieu. By examining the novels written about World War II over the past 50 years, the researcher has provided additional information concerning the portrayal of events of World War II and the portrayal of the protagonists. This present study was undertaken with the goal of contributing to the scholarship of children’s historical fiction and the overall area of children’s literature.

Content analysis was chosen as the method most appropriate to obtain the data necessary to answer the questions proposed in this study. Content analysis has been considered an effective method of research on children’s books because it is more objective and systematic method of describing content. Weber (1990) defines content analysis as a "research method that uses a set of procedures to make valid inferences from text" (p. 9). The American Library Association (1993), listing content analysis in their Glossary of Library and Information Science, defines content analysis as "analysis of the manifest and latent content of a body of communicated material (as a book or film) through a classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its
meaning and probable effect” (p. 57). Dale (1989) states that content analysis is most appropriate for school personnel who have the task of selecting books. She further states that results from content analyses can be used to avoid books that are "stereotypical or biased in characterization or portrayal of events" (p. 45).

A perusal of numerous doctoral dissertations and a general review of literature related to children's literature and specifically historical fiction reveals content analysis as the chosen method of analysis. Adamson (1981) employed content analysis in her study of Rosemary Sutcliff's historical fiction. Content analysis was the research method chosen by Taxel (1980) dealing with novels written about the American Revolution. Stone (1990) utilized content analysis in his study of the evolution of Civil War novels written for children. Shutze and Greenlaw (1975), Cooper (1991), and Sandeen (1992) all applied the research method of content analysis to their studies of children's historical fiction and the events of World War II.

Selection of Novels

The population of books for this study was gathered from various sources. Children's Catalog (Fidell, 1971) was used to list the books published from 1943 to 1971. Titles published between 1943-1971 were included in Children's Catalog based upon votes of children's librarians and school librarians. The following additional bibliographic sources were used to add to the list obtained from Children's Catalog: Your Reading (Baum, 1960), Adventuring with Books (Frogner, 1954), Using Literature to Teach Middle Grades about War (Kennener, 1993), Best Books for Children, Preschool through the Middle Grades (Gillespie, 1985), and World History for Children and Young Adults: An Annotated Bibliographic Index (VanMeter, 1992).
Subject Guide to Children’s Books in Print was used to list books from 1971 to 1993. Because of the unavailability of the 1974 Edition of Subject Guide to Children’s Books in Print, the 1974 Edition of Books in Print was used to list books published during that one year. The heading "World War, 1939-1945, Fiction, Juvenile" was the category used. An examination by the researcher of the various editions of Subject Guide to Children’s Books in Print revealed that some titles were not included. In order to compile the most comprehensive population of novels written about World War II, the following bibliographic sources were used to add to the list: Subject Guide to Children’s Books in Print, Your Reading (Baum, 1960), Adventuring with Books (Frogner, 1954), Using Literature to Teach Middle Grades about War (Kennener, 1993), Best Books for Children: Preschool through the Middle Grades (Gillespie, 1985), and World History for Children and Young Adults: An Annotated Bibliographic Index (VanMeter, 1992). From these various sources, a list of historical fiction appropriate for students in the middle grades, published in the United States during the years of 1943 to 1993 was compiled.

The novels in this study were divided into six separate time periods. The first period contained the novels published during the years of 1943 to 1949, while the second period included the novels published between 1950 and 1959. The third period contained the novels published during the 1960s. The fourth and fifth periods contained books published in the 1970s and 1980s respectively. The sixth period contained books published from 1990 to 1993.

Data analysis included comparisons of the data with major historical events and societal trends and issues at the time of publication as well as comparison to trends and issues in children's literature at the time of book publication. An inquiry into books and articles that feature major historical events of the United
States for particular time periods revealed that these summaries and highlights are traditionally divided at the end of each decade. The researcher also found that books and articles that chronicle trends and issues related to children's literature are commonly divided at the end of decades. Even though the time periods were not equally divided, these inquiries resulted in the researcher's decision to divide the time periods for the study at the end of each decade.

The sample of books for this specific study was chosen by the use of a table of random numbers. In each separate time period, the books were listed in alphabetical order, then assigned a number. Using a table of random numbers, the sample of books was chosen. The researcher chose the first 30 books in each time period, so that when a title was unavailable, the next book on the list was used to replace the unavailable title. Fifteen books from each of the six time periods were read and coded. The population of books published during the years of 1950-1959 was significantly fewer than the other time periods; therefore, the sample for period 2, 1950-1959, included only 11 books.

Development of Instrument

The development of a coding instrument is central to a study that employs content analysis. The categories for this study of World War II historical novels were chosen for their significance to the individual World War II novel, as well as their ability to reveal the evolution of the novels over the past 50 years. A coding instrument composed of four sections was developed and can be found in the Appendix. To obtain a high reliability of coding, definitions and examples were provided for numerous categories. The examples found in the coding instrument were selected from Lois Lowry's Newbery Medal winning novel, *Number the Stars*. Discussion of the coding instrument, by section, follows.
Section 1

This section included general bibliographic information on the book: title, author, publisher, copyright date, number of pages, and abstract of the storyline.

Section 2

This section provided a detailed look at the protagonists: name, age, and sex. In many stories, a specific age is not given in the text. For the books not providing a specific age, the researcher selected one of the following descriptions: child, ages 6-11, adolescent, ages 12-18, or adult, ages 19 and up.

The makeup of the family unit has seen dramatic changes in our society. The description of the family situation was provided to help determine the changes viewed in this body of fiction over the past 50 years. This category also provided information relative to the impact of the author's contemporary period.

One trend in children's literature has been the inclusion of minorities. World War II affected persons from many ethnic and religious backgrounds all around the world. The categories of ethnicity, description of appearance, and religious affiliation contributed to an understanding of the trend toward more minority inclusion.

Section 3

Section 3 of the coding instrument focused on the actions of the protagonist(s). Two areas were addressed: the protagonist's relationship to the war and the actions of the protagonist related to the war. As stated in the review of literature, the trend in children's literature has been to a more realistic portrayal of protagonists. By analyzing the actions of the protagonists, this researcher has provided information necessary to further understand the trend toward more realistic protagonists in children's literature.
Section 4

Section 4 related to how events of World War II have been portrayed in each of the novels. Information concerning the setting, time, and place of each novel was entered in this section of the coding instrument. A list of all the specific historical events that were a part of the novel was recorded. Along with the naming of the historical events, the coding sheet allowed for a list of the statements made about each particular historical event. Data collected from this section of the coding instrument has contributed to a deeper understanding of an author's approach to integrating fact with fiction and an improved knowledge of the impact of the author's contemporary period and milieu.

A fundamental issue related to a content analysis study is the issue of reliability. One kind of reliability is reproducibility or what is sometimes termed as intercoder reliability. Weber (1990) defines intercoder reliability as "the extent to which content classification produces the same results when the same text is coded by more than one coder" (p. 17).

To determine the intercoder reliability, or reproducibility, of the coding instrument that was used for this study, two books, Twenty and Ten, written by Claire Huchet Bishop, published in 1952, and Rain of Fire, written by Marion Bane Bauer, published in 1983, were read and coded by three outside raters and the researcher. The raters were chosen to represent persons in fields who work closely with children's literature. The raters included a school librarian, a university graduate student majoring in reading and children's literature, and a classroom teacher.

The researcher, combining the categories for both of the selected books, determined a total number of agreements and a total number of disagreements
between the researcher and the coders. Using the following formula developed by Miles and Huberman (1984),

\[
\text{number of agreements} \div \text{total number of agreements and disagreements}
\]

a percentage of agreement was determined. Miles and Huberman state that using this formula, researchers should not expect much better than 70% intercoder reliability. Table 1 shows the three raters' agreement on the categories of the coding instrument.

Analysis of the three raters' coding sheets resulted in a total of 133 agreements and 16 disagreements. An employment of the Miles and Huberman (1984) formula resulted in a reliability quotient of .89.

Data Collection

As a means of collecting data necessary to answer the questions posed in this study, a content analysis was utilized. Each of the 86 historical fiction books written about the events of World War II from 1943-1993 and selected for this study was subjected to a content analysis employing the coding sheets developed by the researcher. The researcher alternated reading the novels written over 25 years ago with those novels written more recently. This pattern helped keep the study focused on the evolution of the novels. Coding was performed by one researcher to maintain uniformity.

Data Analysis

After completing the reading of the selected novels, the researcher summarized and discussed the categories and questions posed at the onset of the study. As stated earlier, one of the central issues related to historical fiction is
### Table 1

**Inter-Reliability Results**

<table>
<thead>
<tr>
<th>Category</th>
<th>Researcher</th>
<th>Rater</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Protagonist</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Steve</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Age</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
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<td>Male</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Family description</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Appearance description</td>
<td>short, slightly chubby, but not fat, redhead, his skin never tanned, only got sunburned and freckled</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Religious affiliation</td>
<td>not specifically named</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Relationship to war</td>
<td>brother of WW II veteran</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Actions</td>
<td>seven statements</td>
<td>6-7</td>
<td>9-7</td>
<td>5-7</td>
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</tr>
<tr>
<td><strong>Historical events</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Summer, 1946</td>
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<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
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<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Historical events</td>
<td>Three events:</td>
<td>2-3</td>
<td>2-3</td>
<td>3-3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. returning home of WW II vets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. war with Japan</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>3. bombing of Hiroshima and Nagasaki</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Statements about each event</td>
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<td>4-7</td>
<td>5-7</td>
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<td></td>
<td>2. eight statements</td>
<td>2-8</td>
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<td>8-8</td>
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<td></td>
<td>3. ten statements</td>
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Table 1 (continued)

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<tr>
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<tr>
<td></td>
<td>Henry</td>
<td>✓</td>
</tr>
<tr>
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<tr>
<td></td>
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</tr>
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<td></td>
<td>citizen of German-occupied France</td>
<td>✓</td>
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<td>3-4</td>
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<td>6-6</td>
</tr>
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<td>✓</td>
</tr>
<tr>
<td>Place</td>
<td>Beauvallon, France</td>
<td>✓</td>
</tr>
<tr>
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<td>1. German occupation of France</td>
<td>4-3</td>
</tr>
<tr>
<td></td>
<td>2. Identification of Jewish citizens</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Arrest and interrogation of French citizens</td>
<td></td>
</tr>
<tr>
<td>Statements about each event</td>
<td>Seven statements</td>
<td>5-7</td>
</tr>
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<td></td>
<td>Six statements</td>
<td>6-6</td>
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<tr>
<td></td>
<td>Four statements</td>
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</tr>
</tbody>
</table>
the impact of the author's contemporary period and milieu. As part of analysis, the discussion of the novels in each time period is accompanied by a brief overview of trends in children's literature and the major events affecting the world, nation, and society.

Summary

This study was an observation of the evolution of historical fiction novels written over the past 50 years. Because of the success of content analysis in application to children's literature, content analysis was chosen to study children's historical fiction featuring the events of World War II.

The sample consisted of 86 randomly selected historical fiction books about World War II written for children ages 9 to 15 published in the years from 1943-1993. All the titles were chosen from various children's literature bibliographic sources, including Children's Catalog (Fidell, 1971), Your Reading (Baum, 1960), Adventuring with Books (Frogner, 1954) and Subject Guide to Children's Books in Print. In order to highlight the possible evolution, the books were divided into six time periods.

An instrument was developed, consisting of four sections, that was completed for each book in the randomly selected sample. Section 1 contained bibliographic information. Section 2 provided information on the protagonists. Section 3 focused on the actions of each protagonist. Section 4 contained information on the various World War II events and the statements made about each event.

The data were collected by coding the books in the study employing the instrument developed by the researcher. The researcher alternated reading books written over 25 years ago with books written more recently.
The analysis consists of tables showing the results of the study. In addition to the frequency counts and percentages, a discussion relative to the trends in children's literature and societal changes and their impact upon each of the books is also provided.

Chapter 4 is the analysis of the results.
CHAPTER 4

ANALYSIS OF RESULTS

The data collected and analyzed by the procedures described in Chapter 3 are presented in this chapter. Data related to the two research questions are presented in the form of frequency counts and percentages. In addition to the statistical data, discussion relating to the societal changes and issues in the 50 years since the end of World War II and their impact on the historical fiction written about World War II published in the particular time periods is presented.

To collect the data for the study, a coding sheet was developed. The first section of the coding sheet was designed to provide data relating to the protagonists in each story. The data included the gender of the protagonists, age, family description, ethnicity, social class, descriptions of appearance, and their religious affiliation. In addition to the biographical sketch for each of the protagonists, the protagonists' relationship to the war, and their actions relating to World War II were identified. The second section of the coding sheet related to the World War II events that were mentioned in the story. This section contained information on the place and time of each story, the World War II events, and statements about each of the World War II events.

The sample contained a total of 86 books that were read, coded, and analyzed. The sample was equally distributed across the 50 years between 1943 and 1993. For analysis, the sample was divided into six periods: Period 1, 1943-1949; Period 2, 1950-1959; Period 3, 1960-1969; Period 4, 1970-1979; Period 5, 1980-1989; and Period 6, 1990-1993. These time periods proved to have
considerable usefulness, as analysis brought forth particular patterns and characteristics of particular time periods.

Fifteen books were read for each time period with the exception of Period 2, 1950-1959. Books published during this period were significantly fewer than the other periods. The researcher was able to locate only 11 books published during the years of 1950-1959.

Question 1

Has the characterization of protagonists portrayed in historical fiction about World War II evolved since 1943?

Gender of the Protagonists

As shown in Table 2, of the 108 protagonists 68 were males and 40 were female, or 63% male and 37% female.

When the number of protagonists of the first three periods, 1943-1969, are combined, of the 58 protagonists 44, or 76%, are male compared with only 14, or 24%, female (see Table 3). This is compared with the latter three periods, 1970-1993, which shows that out of the 50 protagonists, 26, or 52%, are female and 24, or 48%, are male (see Table 4).

The male gender was the dominant group in American society in the years between 1943 and 1969. This dominance by the male sex was particularly evident in the American armed forces. There were few women serving in the American armed forces.

Traditional thought among many publishers of children's books was that young girls were not interested in reading about war; therefore, many of the
Table 2

**Gender of Protagonists**

<table>
<thead>
<tr>
<th>Year</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>%</td>
<td>n</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>68</td>
<td>40</td>
</tr>
</tbody>
</table>

Table 3

**Gender of Protagonists, Periods 1, 2, and 3**

<table>
<thead>
<tr>
<th>Year</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>%</td>
<td>n</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>44</td>
<td>14</td>
</tr>
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</table>
Table 4

Gender of Protagonists, Periods 4, 5, and 6

<table>
<thead>
<tr>
<th>Year</th>
<th>Male</th>
<th></th>
<th>Female</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
<td>n</td>
<td>%</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td>11</td>
<td>52</td>
<td>10</td>
<td>48</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>5</td>
<td>36</td>
<td>9</td>
<td>64</td>
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<tr>
<td>Period 6, 1990-1993</td>
<td>8</td>
<td>53</td>
<td>7</td>
<td>47</td>
</tr>
<tr>
<td>Total</td>
<td>24</td>
<td>48</td>
<td>26</td>
<td>52</td>
</tr>
</tbody>
</table>

books written in this period seemed to be directed toward boys (Elleman, 1987). Analysis of the data is consistent with this belief. As shown in the Table 3, 76% of the protagonists in the first three periods, 1943-1969, were male. The most common male protagonists in these first three periods were young boys living in occupied countries. The following protagonists exemplify the male protagonist in Periods 1, 2, and 3. In the book *Struggle is our Brother* (Felsen, 1943a), Mikhail, an adolescent living in Russia during the German invasion of Russia, joins the guerrillas fighting the Germans. Per, in the book *Wings for Per* (D'Aulaire & D'Aulaire, 1944), longs for the day when he can become a pilot and return to his homeland to fight against the Nazis and drive them from Norway. Jill Paton Walsh (1967), in her book *The Dolphin Crossing*, tells the story of two young British boys who rescue French soldiers who are stranded on the beaches of France during the German advance.

Another common theme in the first three periods, 1943-1969, was young boys living in war areas becoming friends with American soldiers. In Claire Huchet-Bishop's (1947) book *Pancakes for Paris*, the reader is introduced to a
young French boy, Charles, who becomes friends with the American soldiers stationed in Paris. In *Small War of Sergeant Donkey* (Daly, 1966), Chico, a young boy living in a small village in Italy, is befriended by an American soldier living in his village. Later, after the American soldier is shot by German snipers, Chico rescues the soldier and carries him back to the military compound. Clayton Knight (1956), in his book *We Were There at the Normandy Invasion*, writes of a young French boy, Andre, who helps the American soldiers landing at Normandy beach locate key enemy positions in the area. In *The House of Sixty Fathers* (De Jong, 1956), the reader is introduced to young Tien, living in China during the Japanese occupation, who rescues and nurses an American airman. After the airman recovers, he helps the young boy locate his parents.

Servicemen fighting in the war were also prevalent in these first three periods. In the book *Submarine Soldier* (Felsen, 1943b), readers learn about submarine life through the actions of Lieutenant Cleve Hawkins, commander of the U.S. submarine Stingbull. The adventures of two Navy men who are spies in France during the German occupation are presented in *Heart of Danger* (Pease, 1946). Robb White (1956), in the book *Up Periscope*, tells the tale of a sailor sent to the shore of Japan to steal a Japanese code. In the book *Indestructible Jones* (Styles, 1968), David Jones joins the British Royal Army and quickly becomes known for his daring and heroic acts. These examples typify the male protagonists in Periods 1, 2, and 3.

As stated in the discussion on the time periods, a call for equal rights for women began in the late 1960s and continues today. Founder of the National Organization for Women, Betty Friedan (*What They Said, 1971*), stated

> I palpably feel that women's consciousness is changing, and it's irrelevant to me whether 500 or 5000 women turn out for women's liberation demonstrations. This demonstration is already a huge success, because the
women's movement is going to be the biggest movement for social and political change in the 1970s. (p. 58)

Gloria Steinem (What They Said, 1974), a strong advocate for women, reiterated the major changes relative to women that were occurring in the United States.

I would like to remind us that the revolution which women are trying to make is one so long and so deep and so serious that it makes all the Watergates of the world seem like very small patriarchal episodes... Most important, I think, is to realize that we are indeed talking about a revolution and not just a reform. (p. 336)

The movement toward more equal rights for women in American society was also strongly represented in the literature published for children during the time period from 1970-1993. Elleman, in the Winter 1987 Library Trends, discussed the trends of children's literature in the 1970s. She stated, "The single character became predominantly female and portrayals were distinctly individualized--girls were clearly in command" (p. 416).

The trend toward strong female protagonists was evident in the historical fiction written about World War II published in the time periods from 1970-1993. Female protagonists constituted 52% of the protagonists in Periods 4, 5, and 6 (see Table 4).

Female protagonists in the time periods from 1970 to 1993 can be categorized into one of three categories: protagonists living in an occupied county, protagonists who were war refugees and immigrants in a new country, or protagonists who have family members fighting in the war. Arnold Griese's (1978) book The Wind Is Not a River is an example in which a female protagonist lives under Japanese occupation. Twelve-year-old Sasan and her younger brother are the only ones on their island that have not been captured by the Japanese. Sasan must not only survive in the wilderness, but must figure out some way to
get help to her fellow islanders who have been captured. In Johanna Reiss's books *The Upstairs Room* (1972) and *The Journey Back* (1976) and Shulamith Levey Oppenheim's (1992) book *The Lily Cupboard*, the reader is introduced to young Jewish girls who are sent to live secretly with Gentile families to avoid being captured by the Germans. *Dark Hour of Noon* by Christine Szambelan-Strevinsky (1982) exemplifies the female protagonists living under German occupation. Twelve-year-old Trina Szumkowski, a young Polish girl, becomes the leader of a small Polish resistance group called The Gray Knights. She and the other members carry out detailed plans designed to kill Germans who had mistreated Polish citizens. Another example of a female protagonist living in a war area is Laura, a young girl living in Hawaii with her mother and Navy father during the Japanese attack on Pearl Harbor. In the book *Aloha Means Come Back, The Story of a World War II Girl* (Hoobler & Hoobler, 1991), young Laura is called upon to act bravely during the attack and forced to confront prejudice against Japanese-Americans.

Female protagonists in the three time periods from 1970 to 1993 were also portrayed as war refugees or immigrants to a new country. In Sonia Levitin's books *Silver Days* (1989) and *Annie's Promise* (1993), the reader experiences the lives of two sisters who have just immigrated with their family from Germany to America. In the book *Alan and Naomi*, Myron Levoy (1977) tells the poignant story of Naomi, a young Jewish girl from France who had suffered much persecution at the hands of the Nazis, including witnessing her father's murder. After moving to New York City she is befriended by Alan, a young American boy who begins to help her recover from her persecution. Their friendship continues and her condition becomes better but later reverts back because of prejudice by another student.
Another predominant role of female protagonists in the periods from 1970 to 1993 was that of a relative of a person fighting in the war. In *My Daddy Was a Soldier* (Ray, 1990), the reader experiences the trials of eight-year-old Jeannie who attempts to live a normal life while her father is away in the Pacific. Gloria Houston's (1992) *But No Candy* tells the story of six-year-old Lee who longs to spend time with her Uncle Ted who is away fighting in the war. After the war ends, Lee and her Uncle Ted share a chocolate bar, both realizing that because of the war, their lives have been changed forever. The examples provided exemplify the various female protagonists as analysis revealed the number of female protagonists increased significantly in the three periods from 1970 to 1993.

**Age of the Protagonists**

The content analysis revealed that of the 108 protagonists, 52, or 48%, of the protagonists were of the ages between 12-18. Thirty-six, or 33%, were of the ages between 6-11, and 20, or 19%, were of the ages 19 and up.

A closer analysis of the periods discloses that there were 11, or 50%, of the protagonists in Period 1, 1943-1949, who were age 19 and up. Examples of protagonists who were age 19 and up ranged from servicemen to a crew of a pearling boat. In the book *Heart of Danger* (Pease, 1946) the reader learns of the experiences of two American spies sent into France to gather information from the Germans. In the book *Submarine Soldier* (Felsen, 1943b), Lieutenant Cleve Hawkins, commander of the submarine Stingbull, leads his crew into enemy waters off the coast of Japan and successfully blows up a Japanese ship. Armstrong Sperry (1945), in his book *Hull Down for Action*, tells the adventure of four young men who were set adrift on a raft by the Japanese steward of their pearling boat. After surviving their ordeal, the four of them enlist in the United
States Marines. For the next three periods, the number of protagonists age 19 and up decreased to two in Period 2, three in Period 3, four in Period 4, and no protagonists age 19 and up in Periods 5 and 6 (see Table 5).

Table 5
Age of Protagonists

<table>
<thead>
<tr>
<th>Periods</th>
<th>Ages</th>
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<th>12-18</th>
<th>19-up</th>
</tr>
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<tr>
<td></td>
<td>n</td>
<td>%</td>
<td>n</td>
<td>%</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>3</td>
<td>14</td>
<td>8</td>
<td>36</td>
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<tr>
<td>Period 2, 1950-1959</td>
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<td>23</td>
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<td>Period 3, 1960-1969</td>
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<td>58</td>
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<td>33</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>3</td>
<td>21</td>
<td>11</td>
<td>79</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>11</td>
<td>73</td>
<td>4</td>
<td>27</td>
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<tr>
<td>Total</td>
<td>36</td>
<td>33</td>
<td>52</td>
<td>48</td>
</tr>
</tbody>
</table>

Analysis of the time periods from 1970 to 1993 revealed that protagonists in the age category of 6-11 accounted for 48%. This trend toward younger protagonists is consistent with the trend seen in the children's literature industry that began in the 1970s. Elleman, writing in the Winter 1987 edition of Library Trends, stated that in the 1970s, federal funding that had been plentiful in previous years had begun to dwindle. This decrease in funds forced the publishing business, which was heavily staffed, to find new markets. The market that began to flourish was the home market. Educated parents and grandparents who wanted to share classics with their children and parents who wanted to help
improve their child’s reading began to buy books. Books written for children of all ages were demanded by the new market, parents.

At this same time, research studies relating to the importance of reading aloud to children were beginning to be conducted. Research was showing that reading aloud to young children provided many benefits (Chomsky, 1972; Durkin, 1974).

In 1979, Jim Trelease, a newspaper columnist, wrote The Read-Aloud Handbook, a guide for parents that provided tips on how to share books with children. The book also included lists of appropriate books for children of all ages.

Research was also being conducted that showed benefits of using authentic literature in the classroom. Educators began to advocate the use of authentic literature in the classroom (Chambers, 1971).

All these factors contributed to the trend toward younger protagonists and the immense growth in the children’s publishing industry that continues even today.

Family Description

An analysis of the protagonist’s family shows that 65 of the 108 protagonists, or 60%, were a part of a complete family, defined as a mother and father or mother, father, and siblings. In Florence Crannell Means’ (1945) book The Moved Outers, the reader is introduced to the O’Hara family, Japanese-Americans living in California. The reader experiences the many trials the family endures as they find themselves placed in a relocation camp in Colorado. The Winged Watchman (van Stockum, 1962) provides an example of a family living under German occupation. The Verhagen family seeks to gain a sense of
normalcy in their small village in Holland. Miriam Chaikin, in her books Lower! Higher! You're a Liar! (1984) and Friends Forever (1988), introduces the reader to Molly and her parents and two siblings living in Brooklyn, New York, in the 1940s. In Annie's Promise (Levitin, 1993), the lives of the five members of the Piatt family, Jewish immigrants from Germany, are presented as they begin to adjust to their new lives in America. These examples of families typify the 60% of the protagonists living in full families.

Analysis showed a steady decrease in the number of protagonists without a family. As shown in Table 6, the number of protagonists without a family was the highest in Period 1, 1943-1949, with eight, or 35%. This number decreased to five, or 29%, in Period 2, 1950-1959; four, or 21%, in Period 3; two, or 10%, in Period 4, 1970-1979; one, or 7%, in Period 5, 1980-1989; and to no protagonists without some family in Period 6, 1990-1993. Examples of protagonists living without any family include Peachblossom, a young Chinese girl whose parents had drowned years earlier. In the book Peachblossom (Lattimore, 1943), the reader experiences the horrors of war with Peachblossom as she tries to be reunited with her aunt. In North to Freedom (Holm, 1963), David escapes from the German concentration camp where he was being held. Then, after many months of traveling alone, he reaches Denmark whereupon he is reunited with his mother. The Island on Bird Street (Orlev, 1984) gives the reader the story of 11-year-old Alex, without any family, living secretly for five months in the Warsaw Ghetto. In Robert Westall's (1990) The Kingdom by the Sea, 12-year-old Harry is driven out of London during the German bombings and is forced to survive alone along the coast of England.
Table 6
Family Description of Protagonists

<table>
<thead>
<tr>
<th>Period</th>
<th>No family</th>
<th>Mother/father and siblings</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Period 1, 1943-1949</td>
<td>35%</td>
<td>52%</td>
<td>13%</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>29%</td>
<td>59%</td>
<td>12%</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td>21%</td>
<td>39%</td>
<td>40%</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td>10%</td>
<td>57%</td>
<td>33%</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>7%</td>
<td>79%</td>
<td>14%</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>0%</td>
<td>86%</td>
<td>14%</td>
</tr>
</tbody>
</table>

Ethnicity of Protagonists

Analysis of the data relating to the ethnicity of the protagonists discloses a majority of the protagonists were from a European country. Analysis reveals 56, or 51%, of the protagonists were from a European country. Britain accounted for the largest group from Europe, with a total of 17 (see Table 7).

As shown in Table 8, Americans, both natural born and naturalized immigrants, accounted for 37, or 34%, of the 108 protagonists. A more detailed analysis of each period revealed that as the years since World War II have passed, the number of Americans as protagonists has increased from six, or 26%, in Period 1, 1943-1949, to a high of nine, or 60%, in Period 6, 1990-1993.

Protagonists from the Asian countries of Japan and China were significantly fewer than protagonists from Europe or America. Faithful Elephants, A True Story of Animal People and War (Tsuchiya, 1951) was the only example
Table 7

**Frequency of Protagonists from a European Country**

<table>
<thead>
<tr>
<th>European Country</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Britain</td>
<td>17</td>
</tr>
<tr>
<td>Germany</td>
<td>9</td>
</tr>
<tr>
<td>Holland</td>
<td>9</td>
</tr>
<tr>
<td>France</td>
<td>8</td>
</tr>
<tr>
<td>Poland</td>
<td>8</td>
</tr>
<tr>
<td>Italy</td>
<td>2</td>
</tr>
<tr>
<td>Norway</td>
<td>2</td>
</tr>
<tr>
<td>Ireland</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>56</strong></td>
</tr>
</tbody>
</table>

Table 8

**Frequency and Percentages of American Protagonists**

<table>
<thead>
<tr>
<th>Period</th>
<th>American Protagonists</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Period 1, 1943-1949</td>
<td></td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td></td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td></td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td></td>
<td>4</td>
<td>19</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td></td>
<td>7</td>
<td>50</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td></td>
<td>9</td>
<td>60</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>37</strong></td>
<td><strong>34</strong></td>
</tr>
</tbody>
</table>
of a Japanese protagonist. It is the story of zoo keepers who are forced to starve their elephants, fearing danger to the community if they escape from the confines of the zoo. The text for the book was originally written in 1951, but not until 1988 was it published with illustrations by Ted Lewin. *Peachblossom* (Lattimore, 1943) and *The House of Sixty Fathers* (De Jong, 1956) are the only two books in the sample with Chinese protagonists. *Peachblossom*, written in 1943, is the story of a young Chinese orphan girl who is displaced from her village during the invasion of China by Japan. *The House of Sixty Fathers*, written in 1956, is the story of a young Chinese boy who gets separated from his parents and discovers himself in enemy territory. Later with the help of an American pilot who is shot down behind Japanese lines, the two escape and return to the American camp whereupon he is reunited with his parents.

Analysis relating to the ethnicity of the protagonists has revealed that the large majority, 84%, of the protagonists were from a European country or the United States of America. Chinese and Japanese protagonists account for less than 3% of the protagonists.

**Protagonist's Appearance**

Data relating to a protagonist's appearance were very limited. Fewer than 30% of the protagonists had any descriptions of their appearance. Protagonists living in areas where the war was being fought and military personnel were the most frequently described protagonists. Protagonists living in war areas were commonly described as being unclean and unkempt. An example in *Kingdom by the Sea* (Westall, 1990) typifies the description of a person living in a war area. The following passage describes a young British boy, Harry Baguely, who is left homeless after a bomb destroys his home:
He looked dirty, tear stained and exactly like a refugee. His face was so still and empty, nobody, not even Cousin Elsie would have recognized him. (p. 56)

Examples of young girls having their hair cut was common. In *Peachblossom* (Lattimore, 1943), a story of a young Chinese refugee, a description of her cutting her hair is present. In *All the Children Were Sent Away* (Garrigue, 1976), young Sara is being sent from England to Canada to be protected from the bombings. On the ship, her chaperon, Lady Drune, cuts her long braids so that her hair would be manageable.

*Island on Bird Street* (Orlev, 1984) provides an example of how war ages both the young and old. After surviving in Poland, young Alex states:

> Five months ago I had looked like a child and now I looked like a man. Which wasn't really so, because I didn't have a beard yet, not to mention my voice. (p. 102)

Descriptions of soldiers are also common. In the book *Submarine Soldier* (Felsen, 1943b) Lieutenant Cleve Hawkins is described as being "clean shaven."

In *War Beneath the Sea* (Bonham, 1962), the young navy man is described in this way:

> Compactly made and a little under medium height with a swimmer's cleanliness of build. His face was square. He had blue eyes and a wide mouth and sun browned skin that made his teeth look whiter. (p. 24)

The author in *Small War of Sergeant Donkey* (Daly, 1966) uses a comparison of young Chico and his new found American soldier friend to give the reader a more accurate picture of persons living in war-torn areas:

> Chico waited, feeling suddenly very shy and awkward in his tattered shorts and worn shirt, his bare feet scuffed and grubby with dirt. Even though his khaki shirt showed signs of the hard work he had been doing the big soldier looked neat and trim, with his shirt sleeves folded back almost to his three sergeant's stripes, khaki trousers tucked into stout, heavy soled boots laced up above the ankle. Chico put his hands self-consciously into his ragged pockets but they slipped right through the worn linings to touch his scrawny bare legs. (p. 10)
As stated earlier, data relating to a protagonist's appearance were limited. Authors primarily used appearance to enhance the descriptions of protagonists, rather than using a protagonist's appearance to make any type of statements about a protagonist's beliefs or feelings.

**Religious Affiliation**

Analysis of the data relating to the protagonist's stated religious affiliation showed that of the 108 protagonists, 68, or 63%, had some type of stated religious affiliation. This is compared with 40, or 37%, of the protagonists who had no religious affiliation mentioned (see Table 9).

**Table 9**

<table>
<thead>
<tr>
<th>Period</th>
<th>Religious affiliation</th>
<th>No mention of religion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>11</td>
<td>50</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>9</td>
<td>53</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td>15</td>
<td>79</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>12</td>
<td>80</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>6</td>
<td>40</td>
</tr>
</tbody>
</table>

A comparison among the books published in Periods 3, 4, and 5, 1960-1989 and the books published in Period 6, 1990-1993, showed a significant change in number of protagonists with a stated religious affiliation. Out of the 54 protagonists in Periods 3, 4, and 5, 42, or 78% of the protagonists, had some type
of stated religious affiliation. This is compared with the protagonists in Period 6, which showed out of a total of 15, only 6, or 40% of the protagonists, had a stated religious affiliation (see Table 10).

Table 10

<table>
<thead>
<tr>
<th>Period</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Periods 3, 4, and 5</td>
<td>78%</td>
</tr>
<tr>
<td>1960-1989</td>
<td></td>
</tr>
<tr>
<td>Period 6</td>
<td>40%</td>
</tr>
<tr>
<td>1990-1993</td>
<td></td>
</tr>
</tbody>
</table>

Relationship to War

An examination of the protagonists’ relationship to the war was conducted. For analysis, categories of direct involvement and indirect involvement were set. Examples of direct involvement in the war included being a citizen of an occupied country, serving in the military, and being a refugee from an occupied country. Examples of indirect involvement include family members serving in the military, friends of refugees, or foreign immigrants to America.

Of the 108 protagonists analyzed, a total of 84, or 78%, were directly involved with the war. The following examples are typical of the protagonists who are directly involved in the war. In *The Sword is Drawn* (Norton, 1944), following his grandfather's death, Lorens van Norrey becomes heir to the family jewel import business in Holland. He then begins his journey to return to Holland to retrieve the famed Flowers of Orange necklace and help free his homeland of Holland from the Germans. Ian Serailler's (1959) *The Silver Sword* chronicles the
lives of two Jewish children living in the Warsaw Ghetto. The Little Riders (Shemin, 1963) is the story of a young American girl living with her grandparents in Holland during the German occupation, who aids her grandfather, a member of the Underground. Alan White's (1976) The Long Silence recounts the story of Colonel Peter Foster and three others of the British Army who go behind enemy lines in France to sabotage and derail German trains carrying food and ammunition. In Carol Matas's (1993) Daniel's Story, the reader experiences the horrible life of Daniel, a 14-year-old Jewish boy imprisoned in a German concentration camp.

Of the 108 protagonists analyzed, 24, or 22%, were indirectly related to the war (see Table 11). The protagonists in Home Front Heroes (Burch, 1974), Rain of Fire (Bauer, 1983), and When Mama Retires (Ackerman, 1992) typify protagonists who are indirectly related to the war. In Home Front Heroes the reader goes along with 12-year-old Kate as she participates in her school’s war effort and prepares for her father leaving for the war. Rain of Fire tells the story of Steve, whose brother Matthew has just returned from fighting in the Pacific. In When Mama Retires, Charley and his siblings adjust to their new lives when their father goes off to fight in the war and their mother begins working in a factory making materials for the war.

The analysis of the protagonist’s relationship to the war revealed a significant change in the depiction of protagonists’ relationship to the war. Analysis reveals that as the years since the end of World War II have passed, the number of protagonists related directly to the war has decreased. Analysis reveals that in Periods 1, 2, 3, and 4, 72 of the 78 protagonists, or 92% of the protagonists, in these four periods were directly involved in the war. For Periods
Table 11

Frequency and Percentages of Protagonists' Relationship to the War

<table>
<thead>
<tr>
<th>Period</th>
<th>Directly related</th>
<th>Indirectly related</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>21</td>
<td>95</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>17</td>
<td>100</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
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<td>100</td>
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<tr>
<td>Period 4, 1970-1979</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>6</td>
<td>40</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>6</td>
<td>40</td>
</tr>
</tbody>
</table>

5 and 6, the number of protagonists related directly to the war dropped to 12, or 40% of the 30 protagonists (see Table 12).

The analysis of the protagonist's relationship to the war revealed a significant change in the depiction of protagonists' relationship to the war. Analysis reveals that as the years since the end of World War II have passed, the number of protagonists related directly to the war has decreased. Analysis reveals that in Periods 1, 2, 3, and 4, 72 of the 78 protagonists, or 92% of the protagonists, in these four periods were directly involved in the war. For Periods 5 and 6, the number of protagonists related directly to the war dropped to 12, or 40% of the 30 protagonists (see Table 12).

Actions of the Protagonists

The final data relating to the portrayal of the protagonists was the type of war-related actions performed by the protagonists. Analysis of the 108
Table 12
Comparison of the Frequency and Percentages of Protagonists Directly Related to War

<table>
<thead>
<tr>
<th>Period</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Periods 1, 2, 3, and 4</td>
<td>72</td>
<td>92</td>
</tr>
<tr>
<td>Periods 5 and 6</td>
<td>12</td>
<td>40</td>
</tr>
</tbody>
</table>

protagonists and their actions relating to the war was performed. Two categories were devised to better understand the evolution. Each event was classified as either an action done to impact the defeat of the enemy or an event done to gain normalcy in the protagonist's life and/or for survival. Examples of actions performed to defeat the enemy include the following: joining the guerrillas fighting the Germans, sailing a submarine into enemy territory and destroying an enemy's ship, carrying out a spy mission in France, derailing trains that carry materials for the enemy, and collecting scrap metal to be used in the building of war materials.

Examples of actions that were attempts to gain normalcy and/or survive include the following: befriending Japanese-Americans, writing letters to servicemen stationed in Europe, hiding in a ravine attempting to not be seen by the Japanese soldiers, hiding a baby in a water barrel and smuggling it out of the Warsaw ghetto, consoling soldiers in the hospital who had been injured, helping a young woman and her child get to a shelter during a bombing, smuggling food to
persons living in the ghetto, and hiding Jewish children in a cave so that the German soldiers could not find them.

A total of 178 actions were labeled as actions performed to defeat the enemy, compared with 230 actions that were labeled as actions of normalcy or survival. As seen in Table 13, Period 1, 1943-1949, was the only period that showed more actions of the protagonists labeled as actions to impact or defeat the enemy. All other periods had a higher percentage of actions of normalcy or survival. Analysis of Periods 2 through 6, 1950-1993, revealed that 63% of the actions in these latter periods were actions of normalcy or survival.

Table 13

<table>
<thead>
<tr>
<th>Period</th>
<th>Actions to impact or defeat the enemy</th>
<th></th>
<th>Actions of normalcy or survival</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
<td>n</td>
<td>%</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>64</td>
<td>62</td>
<td>40</td>
<td>38</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>20</td>
<td>35</td>
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<td>65</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td>45</td>
<td>41</td>
<td>65</td>
<td>59</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td>22</td>
<td>38</td>
<td>36</td>
<td>62</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>15</td>
<td>37</td>
<td>26</td>
<td>63</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>12</td>
<td>32</td>
<td>26</td>
<td>68</td>
</tr>
</tbody>
</table>

**Period 1, 1943-1949.** During the years of 1943-1949 America was deeply involved in the war. Patriotism among Americans was very high. The actions of the protagonists in the period from 1943-1949 mirrored the predominant feeling
during this time period. The actions of the protagonists showed a willingness to do what was needed to defeat the evil enemy.

An analysis of the protagonists' actions in Period 1, 1943-1949, revealed that 62% of the actions were actions to impact or defeat the enemy. In Period 1, 1943-1949, analysis reveals that the protagonists carried out their actions with an unwavering willingness. The following examples exemplify their undeviating willingness. In Igor's Summer (Beim & Beim, 1943), Igor reminded himself of his purpose:

Igor had to remember those words as he worked on the farm with the rest of the boys and girls. "THE FRONT NEEDS IT—WE WILL DO IT." That was why he was here. To work hard, help the Red Army and not worry if he had a good time or care whether he got along with Vanya. (p. 39)

In Pierre Keeps Watch (Gleitsmann, 1944), Pierre is determined to keep the resistance fight alive even though he has lost his father.

He heard his heart thud in his ears. If his father were alive! His father would understand that one couldn't play "forgotten village" with the Nazis—that it was childish and stupid to try such a thing. His father would be one to laugh and to act, to fight and to find out for himself—not one to sleep and to wait and to hide in the village. (p. 25)

In Struggle is Our Brother (Felsen, 1943a), young Mikhail clearly states his purpose:

I have lost one family. I could not bear to lose another. As long as there is a war, I will be my own family, with my horse and my guns. When we have won the victory, and if I am still alive, Anna, perhaps . . . Until then, I have pledged to fight, and think only of fighting. (p. 59)

Young Per, in Wings for Per (D'Aulaire & D'Aulaire, 1944), vows:

Now the enemy had taken the land, and ruled with an iron hand. "They have burned my church and my school, they have taken all that we had, but they shall never get me," thought Per. (unnumbered page)

The actions cited above exemplify the actions of protagonists in Period 1, 1943-1949. Protagonists in Period 1 demonstrated a strong commitment to
defeating the enemy. As stated above, Period 1, 1943-1949, was the only period where the number of actions to impact or defeat the enemy were more frequent than the actions of normalcy or survival.

Periods 2 and 3, 1950-1969. In the 1977 edition of Adventuring with Books, Cianciolo (1977) lists three literary traditions of children’s literature that were still evident in the books that were being written for children during these time periods:

1. The protagonists enjoy fulfillment in their search for adventure, their wishes, dreams or quests.
2. They rise above obstacles by using their own admirable human talents, although they often benefit from certain fortunate coincidences or magical invention.
3. As a result of their action, the protagonists realize a spiritual renewal and find a degree of happiness. (p. 1)

Analysis of the historical fiction published in Periods 2 and 3, 1950-1969, held to the tradition of children’s literature as stated by Cianciolo. The protagonists’ actions of these two periods can be described as heroic, unrealistic for their age, beyond belief, with happy endings. Examples of protagonists performing heroic feats are plentiful. For example, in We Were There at the Battle of Britain (Knight & Knight, 1959), after being separated from his parents, 14-year-old Alan took his younger sister into the forest, found food and shelter until his parents found them. In Up Periscope (White, 1956), American serviceman Ken Braden successfully travels to Japanese soil to retrieve a special code from the Japanese. In We Were There at Pearl Harbor (Sutton, 1957), 14-year-old Mike successfully dove into the ocean and rescued six naval personnel who were trapped in a submarine following the bombing of Pearl Harbor.

The tradition of happy endings was also evident in the books in Periods 2 and 3. In The Silver Sword (Serrailler, 1959), 15-year-old Edek escapes from the hospital where he was being treated for tuberculosis in order to be reunited with
his sisters. Later, after many near-death escapes, they all reach Switzerland to be reunited with their parents. In *Twenty and Ten* (Bishop, 1952), 11-year-old Henry successfully escapes from Nazi soldiers allowing him to hide 10 Jewish children from being taken away by the soldiers. In Meindert DeJong's (1956) book *The House of Sixty Fathers*, Tien Pao narrowly escapes the Japanese soldiers by jumping onto a cliff. Later he is rescued by American soldiers who help him find his parents. *North to Freedom* (Holm, 1963) chronicles the unbelievable life of David, an escapee from a German concentration camp. He is forced to steal food and shelter in his long journey from Germany to Denmark, whereupon he is reunited with his mother. *The Cay* (Taylor, 1969) provides the unbelievable survival story of Phillip Enright, who is left to survive for four months on a small island off the coast of Panama after the ship he was on was torpedoed by a German U-boat.

Analysis of the actions of protagonists directly involved in the war revealed the protagonists performing actions not customarily associated with young persons. *Patriot of the Underground* (McKown, 1964) tells the story of 13-year-old Paul, who vows to continue the French Resistance movement after his father was imprisoned by the Germans. Examples of Paul's actions include blowing up a train, derailing a train, successfully entering a German compound and stealing coupons, and working in a mine to support his family. *Dolphin Crossing* (Paton Walsh, 1967) describes the actions of John and Pat, two teenage boys who ready their boat and travel across the English Channel to rescue British soldiers stranded on the beach after being driven out of France by the Germans. *Fireweed* (Paton Walsh, 1969) chronicles the lives of Julie and Bill, two young people who were left homeless during the bombings of London. Night after night
they escape the German bombs. They join with other children and homeless persons to take care of persons who are wounded and sick.

The 1960s has been described as a "youth revolution." Young persons began to question the accepted views on such issues as money, sex, politics, war, and religion. Political unrest was evident across the world. Political unrest in American society revolved around the Vietnam War. Some persons questioned the presence of American soldiers in Vietnam while others fully supported American involvement in the war. Protests against the Vietnam War were frequent. There is evidence of the questioning of war in the historical fiction written about World War II published during the time period from 1960-1969. In War Beneath the Sea (Bonham, 1962), Keith Stocker, a new enlistee serving on a Navy submarine, questioned his ability to kill.

Keith was reminded of hunting with his father; the way he had always weakened at the moment when he had the quail or rabbit in the open and then he needed only to pull the trigger . . . .

Just like rabbits! Keith was thinking as he lay in the dim torpedo room. Just like rabbits. But the captain was right; they had asked for it. Somebody’s got to do it. They’re the killers. We’re just the hangmen. Somebody’s got to do it. (p. 117, 125)

Interaction between persons living in an occupied country and their captors was very limited. In Periods 1 and 2, 1943-1959, most references to the enemy were derogatory and hateful. Analysis of the actions of the protagonists in Period 3, 1960-1969, revealed the first long term encounter between a German soldier and a citizen of an occupied country. The Little Riders (Shemin, 1963) tells the story of a young Dutch girl, Johanna, who vowed to never look a German soldier in the face. Her vow is in jeopardy after a German officer has taken over the upstairs bedroom in her house. As the months pass, they begin to build a relationship based on their mutual love for music. She later learns that he has a
family back in Germany whom he longs to see again. At the German officer's departure, he leaves his cherished flute with Johanna and they part friends.

**Period 4, 1970-1979.** Analysis of the actions of the protagonists in Period 4, 1970-1979, supported the trend toward more realistic protagonists. Analysis revealed that not always did everything work out. Some people died and others were lost. *Dawn of Fear* (Cooper, 1979) chronicles the lives of three boys living outside London. Their actions relative to war included identifying British planes, beginning to build their "clubhouse shelter," and going to see the bombed houses. In *Alan and Naomi* (Levoy, 1977), Alan befriends a young Jewish girl who is struggling with the persecution that she had experienced in France. In *Wild Violets* (Green, 1977), 8-year-old Ruthie's actions relative to the war include planting a victory garden and crying when she hears that her father is going away to join the Army.

Analysis of the actions of protagonists in Period 4 also revealed humanitarian actions toward Germans and Japanese. In *Listen for the Singing* (Little, 1977), a Canadian teenager, after hearing her high school classmates speak ill of German immigrants living in Canada, spoke in defense of them. *The Wind is Not a River* (Griese, 1978) provides an example of a humanitarian action toward a Japanese soldier. The Aleutian Island that Sasan and her younger brother live on has just been captured by Japanese soldiers. Sasan and her brother are the only two villagers who have not been captured. Before going to another island they nurse one of the Japanese soldiers who had fallen and injured himself. She states:

> If hating Taro would help us free our people, I would hate him too. But it will not. There is much work for us to do. We must put all our time and strength into our work. (p. 73)
Analysis of the data relative to the actions of protagonists in Period 4, 1970-1979, revealed that the trend toward more realistic actions continued. There was also evidence of the trend of more humanitarian actions toward the Germans and Japanese.

Period 5, 1980-1989. Analysis of the data relative to the actions of the protagonists in Period 5, 1980-1989, showed that the trend toward more realistic protagonists continued. The following are examples of realistic protagonists. Los Alamos Light (Bograd, 1983) is the story of a young girl who has moved to New Mexico with her father who is working on the development of the atomic bomb. Her actions include taking care of the house while he is away, working at the commissary, and collecting for the scrap metal drives. In Silver Days (Levitin, 1989), Lisa, a German immigrant to America, did her part in the war effort by knitting socks and afghans for the soldiers and dancing in the bond drive show. Rain of Fire (Bauer, 1983) chronicles the life of 12-year-old Steve who attempts to comfort his older brother, Matthew, who has just returned from fighting in the war. Campbell Reed, in the book The Best Kept Secret of the War (Todd, 1983), writes letters to his father who is stationed in Europe. These examples support the trend toward more realistic portrayal of young protagonists.

A rise in violence in American society began in the late 1960s and has continued to date. This rise in violence is evident in higher crime rates, scenes in movies, and episodes in books. A comparative analysis of the books written prior to 1980 with books written in Periods 5 and 6 showed an increase of violent behavior and a trend toward inclusion of more graphic descriptions. Dark Hour of Noon (Szambelan-Strevinsky, 1982) and The Island on Bird Street (Orlev, 1984) are examples of books that have the characteristic of increased violent behavior and graphic descriptions. Christine Szambelan-Strevinsky's Dark Hour
of Noon is the story of a young 12-year-old Polish girl who, with her friends, begins an underground resistance group called the Gray Knights. Their actions include stalking a German SS member and killing her by cutting her throat with a knife, derailing a train loaded with ammunitions and soldiers, then blowing it up, and shooting a German officer. Uri Orlev's The Island on Bird Street is the story of an 11-year-old Jewish boy living in the Warsaw ghetto who must live in filthy conditions. Violent behavior includes shooting a gun to ward off two officers who were bothering a young girl and shooting to death a German soldier. These examples provide evidence of the trend toward increased violent behavior and graphic descriptions.

**Period 6, 1990-1993.** Analysis of the data related to the actions of the protagonists in Period 6, 1990-1993, supported the trend to a more realistic portrayal of protagonists. As stated earlier, 68% of the protagonists' actions were actions of normalcy or survival. The following are examples of the type of actions performed by the protagonists in Period 6, 1990-1993. In the book Don’t You Know There’s a War On (Stevenson, 1992), a young girl does her part for the war effort by collecting tinfoil for the drive, planting a victory garden, and publishing a weekly newspaper about the war. Daddy was a Soldier (Ray, 1990) describes the life of Jeannie, an 8-year-old girl who writes letters to her father who is serving in the military and plants a victory garden. In Love You Soldier (Hest, 1991), Katie befriends a young pregnant woman whose husband is away serving in the army. At the delivery time, Katie takes the lady to the hospital to have her baby. These examples typify the actions of protagonists that are indirectly related to the war.

Analysis of the actions of protagonists directly related to the war show that the trend toward more graphic descriptions of war continued. Two examples, Daniel’s Story (Matas, 1993) and The Kingdom by the Sea (Westall, 1990),
provide evidence of the more graphic descriptions of the horrors of war.

*Kingdom by the Sea* tells the story of Harry Baguely, a 12-year-old boy living in London during the bombings who is left homeless and an orphan.

Please help, he said to the soft warm air and the dimming blue sky. Don’t leave me. He felt the approach of another night alone as if it was a monster. The dog was hungry. And he had nothing to give it, nothing in the world. And suddenly he felt terribly hungry himself. It threw him into a panic of helplessness. It was getting dark as well and he had nothing to eat and nowhere to sleep. He put his face in his hands and rocked with misery. And then he remembered his father’s voice saying angrily, "Don’t flap around like a wet hen. Think son, think." (p. 15)

*Daniel’s Story* (Matas, 1993) chronicles the life of a young Jewish boy and his family who are imprisoned in German concentration camps. The following excerpt provides support of the use of more graphic descriptions:

I had seen so much death by then. Bodies frozen on the street as I walked to work, corpses being loaded into carts to be taken away, that these sights didn’t even shock me. In fact, what upset me was that I wasn’t shocked. Death was familiar now, too familiar. (p. 62)

The actions of the protagonists in Period 6, 1990-1993, provide evidence of the trend of more realistic protagonists and the use of more graphic descriptions.

**Question 2**

Have the accounts of the events of World War II, portrayed in historical fiction, evolved since 1943?

World War II involved more than 50 different countries with fighting in almost every part of the world. To better understand the evolution of World War II events, data was collected on the time and place of the story, the events of World War II named in each selection, and statements made about each of the named events.
Setting of Story

Analysis of the data revealed that out of the 86 selections read and analyzed, 45, or 52%, occurred in a European country. The second most frequent setting for the selections was the United States, with 23, or 27%. A closer examination of the data reveals that a European setting has gradually decreased since the end of World War II and the United States has increased as a setting (see Table 14).

Table 14
Frequency and Percentages of the Book Setting

<table>
<thead>
<tr>
<th>Period</th>
<th>European</th>
<th>United States</th>
<th>Pacific Rim</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
<td>n</td>
</tr>
<tr>
<td>Period 1, 1943-1949</td>
<td>8</td>
<td>57</td>
<td>1</td>
</tr>
<tr>
<td>Period 2, 1950-1959</td>
<td>6</td>
<td>55</td>
<td>0</td>
</tr>
<tr>
<td>Period 3, 1960-1969</td>
<td>11</td>
<td>73</td>
<td>0</td>
</tr>
<tr>
<td>Period 4, 1970-1979</td>
<td>9</td>
<td>60</td>
<td>3</td>
</tr>
<tr>
<td>Period 5, 1980-1989</td>
<td>6</td>
<td>40</td>
<td>8</td>
</tr>
<tr>
<td>Period 6, 1990-1993</td>
<td>5</td>
<td>33</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>45</td>
<td>52</td>
<td>21</td>
</tr>
</tbody>
</table>

Even though much fighting occurred in the Pacific Rim area, stories that are set in the Pacific Ocean area are a small percentage. Of the 86 stories read and analyzed, only 12, or 14%, are set in the Pacific Rim area. Of those 12, 5 are set in the ocean on various sea vessels. Two selections each are set in China and Hawaii and one each in the Philippines, Alaska, and Tokyo. A closer examination
of the data reveals that 9 of the 12 stories set in the Pacific Rim area were written in the first three periods, 1943-1969 (see Table 14).

**Time of Story**

An analysis of the time periods of the sample revealed that 80, or 93% of the books are set during the years between 1939-1945. Only six, or 7%, are set after 1945, the end of World War II.

**Events of World War II**

Analysis relating to the data on the events of World War II with references in the sample of books showed that a total of 52 different events were mentioned. Analysis of the data revealed that the most frequent event mentioned in the sample was the war effort at home in the United States. The following examples typify the statements made about the war effort at home in the United States. In *Home Front Heroes* (Burch, 1974), Kate and her father do their part by planting their own victory garden.

Because of the war, people all over the county had been urged to grow as much of their own food as possible. Most families in Redhill had always grown their vegetables, but Kate and her father had been new at gardening until last year. Mr. Coleman, who had been reared in the city, said that Kate knew as much about growing things as he did, and Kate realized that he was right. But together they had learned, and together they were proud of all they had grown—even if this year they had produced more beans than they had wanted to eat.

"We've been lucky on everything but the late corn," said Kate, slapping at a bedraggled stalk.

"Grow," she said. "There's a war on and you're needed."

"Oh well," said Mr. Coleman. "I guess we can't expect everything to do its duty." He stood up from planting the last of the cabbage slips.

"Hold the basket over here," he said, staring down another row, "and I'll pick these tomatoes."

When he put an unusually big one into the basket, Kate said, "They know there's a war being fought!"

"Yes," said her father, "tomatoes are very patriotic. But come on let's get washed up and meet your mother." (p. 32)
Eddie, in *Eddie Spaghetti on the Home Front* (Frascino, 1983), gives his commentary on the war effort:

> It's six months since Pearl Harbor and everything everyone does these days is for the war effort.
> Our school is having a big scrap drive, and all us kids were given an extra hour for lunch to go around collecting empty tin cans, pieces of scrap metal, rubber, and newspapers. The government needs those things to make guns and stuff. (p. 9)

Two examples in *The Morning Glory War* (Glassman, 1990) fully support the war effort. Uncle Benny states:

> "Of course I'll do it for the war effort. What kind of American do you think I am?" (p. 107)

Vincent states,

> "It would be unpatriotic to throw spitballs during an air-raid drill." (p. 25)

A listing of the 13 different events with frequencies of five or more is shown in Table 15.

**War Events and Statements**

**Periods 1 and 2, 1943-1959.** In 1941, America became involved in World War II. The dedication of all Americans to the defeat of Nazi Germany and Imperial Japan was visible by all observers. James Michener, writing in the January 11, 1993, issue of *Time Magazine*, noted that during the years that America was involved in the war, he never heard a single American citizen speak out against the war. He noted that Americans shared a willingness to do whatever was needed to defeat the enemy and return the world to normalcy. The countries that were experiencing German and Japanese occupation looked to the United States as the super power. America would be the one that would stamp out evil and restore the world to civility. Analysis of the data relating to the various World War II events mentioned in Period 1, 1943-1949, found that
Table 15

Frequency of World War II Events

<table>
<thead>
<tr>
<th>Event</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>War effort at home in the United States</td>
<td>19</td>
</tr>
<tr>
<td>Allied and American troop presence in occupied countries</td>
<td>18</td>
</tr>
<tr>
<td>German bombing of England</td>
<td>10</td>
</tr>
<tr>
<td>Japanese bombing of Pearl Harbor</td>
<td>10</td>
</tr>
<tr>
<td>German occupation of France</td>
<td>9</td>
</tr>
<tr>
<td>American soldiers leaving home to enter the war</td>
<td>8</td>
</tr>
<tr>
<td>War refugees</td>
<td>6</td>
</tr>
<tr>
<td>VE and VJ Days and the ending of the war</td>
<td>6</td>
</tr>
<tr>
<td>Hitler's master plan and the buildup of the German Army</td>
<td>6</td>
</tr>
<tr>
<td>Treatment of Jews</td>
<td>6</td>
</tr>
<tr>
<td>German occupation of Holland</td>
<td>6</td>
</tr>
<tr>
<td>German occupation of Poland</td>
<td>5</td>
</tr>
<tr>
<td>Liberation of occupied countries</td>
<td>5</td>
</tr>
</tbody>
</table>

American presence in occupied countries and support of fellow Allied nations were the most frequent events.

The following examples from *Wings for Per* (D'Aulaire & D'Aulaire, 1944) typify the descriptions of America in the books published in Period 1:

But yonder on the other side of the ocean, they said there is another country which the enemy hasn't reached yet. It is a still bigger country, and there they have plenty of everything. There you can learn to fly.

Wherever Per looked he saw factories. Out of them rolled tanks and guns and ships and planes in endless lines. For here, the people had understood in time that right does not stand without might. Here they were making planes and guns enough to defend themselves and their friends, and to fight the enemy. Per looked at the well-fed and well-dressed children playing in the sun. He could see in their smiling eyes that they had never known hunger or fear.

"And these children will never have to know it either," thought Per. "Their freedom will be defended." (unnumbered page).
Upon seeing the American Embassy in Paris, Charles in *Pancakes for Paris* (Bishop, 1947) states:

> He had not expected it to look so grand, so awesomely removed from the street, set apart at the end of a majestic courtyard, like the palace of a fabulously rich man. (p. 33)

Examples of pleas for American intervention and help from persons living in occupied countries were also present in the books published in Period 1, 1943-1949. *Struggle is Our Brother* (Felsen, 1943a) provides the following example:

> "There can be no rest until we and our allies have won complete victory."
> "Our allies?"
> The officer paused. "Haven't you heard?"
> "We've heard nothing. Our radio is out of order, and the technician who repairs is leaving for the army."
> "America and Great Britain are helping us, we are not yet formal allies, but they have promised to give us aid in fighting the Nazi beast."
> The farmers turned to one another, smiling and exclaiming.
> "America and Great Britain—imagine!"
> "It's a terrible war, but such friendship is a wonderful thing." (p. 39)

*Return to the Level Land* (de Jong, 1947) provides another example of a person's view of America.

> "You tell the people in America, young man," the farmer said repeatedly. "Tell them how things stand here. They'll understand better what war really means. Tell them to guard the peace. It is a big country, your country, fellow, it is the richest country, it has a big say in the world. They can preserve peace." (p. 59)

In World War II the United States of America and the Soviet Union were allies. Analysis of Period 1, 1943-1949, revealed two statements relating to the alliance between these two countries. *Igor's Summer* (Beim & Beim, 1943) is the story of young children in Russia who work together to grow food for the Red Army.

> It was he who opened the box of seeds and showed the children the marking on it: FROM THE RUSSIAN WAR RELIEF TO THE BRAVE PEOPLE OF THE SOVIET UNION FROM THE AMERICAN PEOPLE.

> "You mean these seeds came all the way from America?" Igor cried.
"That's right," Sasha said. "Together with all our allies we'll beat the fascists. Now let's get to work." (p. 38)

Struggle is Our Brother (Felsen, 1943a) provides an additional example of the alliance between the United States of America and the Soviet Union:

The Amsov Dam—so called to link the names of the two countries that had joined forces to make it a reality. The American-Soviet Dam. Mikhail could still remember the American engineers who had come to direct the building. How for weeks the people had looked forward impatiently to seeing the Americans—the foreigners from across the ocean who were the masters of machinery and technical work.

And then they had come. A dozen engineers, some old and some young. Mikhail was disappointed when he first saw the Americans. Except for their strange clothes, they looked just like Russians.

Mikhail soon came to know the Americans. True, their halting Russian was hard to understand, but they were just like the Russians in every other way. They laughed much, worked hard, and wore no false airs. (p. 16-17)

Beginning in 1948 and continuing until the 1980s, relations between the United States and Russia were strained because of Communist takeovers in Russia and much of Eastern Europe. Analysis of the later time periods revealed no other mentions of Russia or the Soviet Union.

Periods 3 and 4, 1960-1979. Analysis of the data relating to statements made about the different war events in these two war periods showed similarities. Therefore, the war events in the two periods from 1960 to 1979 will be discussed jointly. Twenty-six of the 30 books from these two periods were set in war areas. As stated earlier, the trend toward more realism in children's literature began to emerge in the 1960s at the same time American society was experiencing a "youth revolution." Young persons were challenging the traditional values and ideas and were taking a more active role in the political agendas of the day. Their involvement led to much unrest and in some cases to violence. The Vietnam War was the first time that the horrors of war were shown on television to persons sitting in their living rooms across the country. These trends were evident in the
historical fiction written about World War II in these time periods. The following examples bear out the realistic and more graphic descriptions. \textit{The Winged Watchman} (van Stockum, 1962) gives an example:

The papers were filled with death notices of people who had simply not been able to get enough to eat. Besides food the greatest need in Holland was fuel. Armies of shivering people left their homes at night and went searching for things to burn. (p.163)

\textit{Patriot of the Underground} (McKown, 1964) and \textit{The Little Fishes} (Haugaard, 1967) provide examples of the trend toward more realism and more graphic descriptions. \textit{Patriot of the Underground} (McKown, 1964) is the story of young French boys who join the underground resistance movement.

From Felix, the boys learned of the twenty-seven patriots at Chateaubriant who had been shot as hostages in revenge for the killing of one German officer. He told them of five Parisian students, not much older than themselves, who had protested the dismissal of a Jewish professor; all five had been arrested, tortured, shot. He gave them their first news of Oradour, a little town not far from Limoges. Because of a rumor that the town was harboring "terrorists," the Germans had shot the male population, shut up the women and children in the church and set fire to it, then burned the town to the ground. "Oradour will live forever, a memorial of man's inhumanity to man." (p. 126)

Guido in \textit{The Little Fishes} (Haugaard, 1967) stated,

By the spring of 1943, not only the poor were hungry in Naples; and fear was like a shadow that no man escaped. Since the bombardment of December fifth, war was no longer a word, it was the world we lived in. (p. 50)

In \textit{Fireweed} (Walsh, 1969), a description of young boys and girls leaving London on trains provides additional evidence of the move toward realism and more graphic detail:

The whole station was crammed with kids. Some were in proper groups, with teachers looking after them; some were odd bobs like me. We all had little bags with a change of clothes, and luggage labels pinned on our chests, with names and addresses written on them in capitals . . . . Some of the kids were very little, and a few of them were howling, enough to make an awful noise, though most of them just looked blank or frightened. (p. 12)
A chilling description of German concentration camps is contained in the story *The Upstairs Room* (Reiss, 1972):

They shoved as many people into the trains as they could, with hardly any food or water. When the people arrived at the camps they were pulled out of the train. The old people, women and children were taken away in cars. They turned around to wave at the others. The camps wouldn't be so bad, not when the Germans picked you up in cars! They went to a special building. You can wash up here, they were told. You must be dirty after such a long trip. Lots of people went into the shower room holding pieces of soap in their hands, until the room was so full that the steel door could just barely be closed. Not water was turned on. Gas was. It didn't take more than fifteen minutes. Then they were burned.

In ovens.

Most of the time everybody was dead when this happened. Most of the time.

The young men were put to work. When they became too weak to work, their turn came, too. To go to the shower room.

Most of the people were Jews. But there were others, too. (p. 103-104)

The historical fiction about World War II written in the time from 1960 to 1979 provides evidence of the trend toward more realism in children's literature. The impact of the societal trend toward a more violent society is also evident in the historical fiction written about World War II during the years of 1960-1979.

**Periods 5 and 6, 1980-1993.** Analysis of the books written during the years of 1980-1993 revealed four trends. These included a more intense focus on individual protagonists and the inconveniences caused by the war, descriptions of events being used to educate the reader, an inclusion of women and their contributions to the war effort, and the treatment of Japanese Americans.

As stated earlier, 17 of the 30 books, or 57%, were set in the United States; therefore, many of the war events present in the historical fiction written about World War II related to the war effort in America and family members serving in the war. Analysis revealed a decrease in the number of events directly related to war battles and an increase in the number of events that related to the war effort at home and family members serving in the war. A focus on an
individual protagonist's situation and the inconveniences of war was evident. The following examples typify the trend toward a focus on individual protagonists.

Los Alamos Light (Bograd, 1983) chronicles the life of Maggie and her father who move from their home in Boston to Los Alamos, New Mexico, where her father will begin work on the atomic bomb. In the following passage Maggie questions her father:

"You want me to pick up and leave Boston, go somewhere in New Mexico in the middle of the spring term—and you won't tell me the reason? That stinks!" (p. 8)

Love You Soldier (Hest, 1991) tells the story of 7-year-old Katie who suffers the loss of her father in the service.

But someone was walking up the stairs. A stranger in a uniform and black leggings. Telegram man.
"Hello little girl."
I wished he'd go away. He took off his cap and pulled an envelope with stars on it.
"I am looking for a Mrs . . . ."
I knew right that second—and Mama, clutching the banister, she knew it, too—the news was bad. It couldn't be worse.
My father had died over there.
My father had died in the war. (p. 31-32)

Who Was That Masked Man, Anyway? (Avi, 1992) tells the story of Frankie who must change his behavior since his brother is coming home from the war.

"We got an army notification today. Tom's coming home this week."
"Oh wow!"
"Now listen to me, young man. You know your brother was wounded."
"Did you find out how it happened? Did he capture some prisoners? Or save someone? How many medals did they give him?"
"Relax, Frankie. Relax. We don't know much. His wound may be bad. Or only something small. They didn't tell us."
"And I was too afraid to ask."
"Aw Ma!"
"But whatever it is, Frankie, he's going to need plenty of rest."
"And quiet. And we're going to treat him special. He deserves that."
"I know."
"Tom's done what he needed to do, and we have to make sure things are good for him. He's a hero." (p. 44-45)
Protagonists commenting on the inconveniences of war were also evident. Two examples, The Morning Glory War (Glassman, 1990) and Eddie Spaghetti on the Home Front (Frascino, 1983), typify the trend toward showing the personal inconveniences during war time. Jeannie in The Morning Glory War states:

A lot of people at home forget that there's a war on and grumble about the shortages. Now we have meatless Tuesdays. Butcher shops are going to be closed on Tuesdays for the duration. My father says duration will probably last longer than the war. (p. 29)

Eddie, in the book Eddie Spaghetti on the Home Front (Frascino, 1983) shares his opinion relating to food rations:

Today is Thursday. We have spaghetti Sundays and Thursdays, but because of the war we can't buy canned tomatoes, cheese, and olive oil from Italy anymore. The tomatoes, cheese, and oil we get now doesn't taste as good. We could buy the imported stuff from the black market, but that's against the law and unpatriotic, and besides it's expensive. (p. 26)

With the majority of the books written in these time periods set in the United States the specific war events evident in these time periods focused on the war effort in America and family members serving in the service. The preceding examples illustrate the trend toward focusing on individual protagonists and their individual plight caused by the war.

At least 35 years had passed since the end of World War II before any of the books in this time period were published. Analysis relating to the specific war events discussed in the books revealed the trend toward educating the reader about World War II. The following examples illustrate the trend toward educating the reader about World War II.

In Rain of Fire (Bauer, 1983), Matthew, who has just returned from fighting in the war, impresses upon his younger brother the importance of making sure people know what the war was like:

"You Don't want it to happen again. Not in a million years. So you've got to tell what it was like . . . even if they Don't want to hear." (p.153)
In *Who Was That Masked Man, Anyway?* (Avi, 1992), Tom, who has just returned from fighting in the war, describes his experiences to his younger brother, Matthew:

"Okay kid, you're asking for it. I'm going to tell you what it was like--but I don't intend to say it again. EVER! You hear me? Do you?"
"Yeah...."
"Frankie, when we hit that beach, we were scared. More scared than anything. Sick scared. So scared people were pissing in their pants. Whimpering. Crying. 'Cause we couldn't see what was coming. Just knew it would be bad, real bad. Noise was bursting from so many different directions you couldn't hear yourself think. All you knew was that you were scared. But we hit that beach because that's what we had to do. And guys were scrambling and crawling and running every which way so you couldn't see nothing. People yelling, trying to be brave, trying to do what we were told. But screaming. Trying to move. Trying to use our rifles. But, see the Japanese were ready for us. Bullets like fistfuls of pebbles coming at us hand after hand after hand. Explosions all over the place. You couldn't think. And the next thing, blood and bodies all over. People screaming. But a different kind of screaming and crying, Frankie. A kind I hope you never hear. Then I got hit. Like someone taking a two-by-four and whacking at my leg. WHAM! WHAM! I got knocked down. People running over me. Stepping on me. I was sure I was dead. And I was crying for Ma and Pop, even you, Frankie, damn it, wishing, praying to God I was home. Right here. Right where I am now. So let me tell you something: I'm lucky to be alive. Lucky to be here. You know how many buddies of mine got it? A lot. So that's what it's like to be a hero like me. It stinks. Because I don't want to be told about being no hero. Load of crap! Now get the hell out of here and don't you talk to me about heroes again. You understand? Never!" (p. 155-156)

The following passage from *Daniel's Story* (Matas, 1993) illustrates the trend of educating the reader about the events of World War II. In this example the reader learns about Hitler and his rise to power in Germany:

You mean the Chancellor appointed by President Hindenburg. His party, the National Socialist Party--they are called Nazis--have lots of seats in Parliament. Hitler has changed the constitution so that he now rules us. He can do anything he wants, Daniel, and the German people are happy to let him. They think he can solve all their problems of unemployment and that he can stop the fighting. (p. 9-10)

*Eddie Spaghetti on the Home Front* (Frascino, 1983) provides an additional example of the trend toward educating the reader. In the following
passage, Eddie gives a detailed description of how letters were sent to those persons serving in the military:

"I fold the V-mail letter I just finished writing to Uncle Hugo. V-mail is a wartime invention to save paper. You write your letter on one side of the sheet and then it folds so that the other side becomes the envelope. It's a very good idea, and I hope I'm folding it the right way." (p. 107)

World War II ended soon after the bombing of the Japanese cities Hiroshima and Nagasaki. Debate over the decision to drop the bombs has gone on for the past 50 years. Though it ushered in the atomic age and changed many aspects of society, mention of the bombings in the historical fiction written for children about World War II has been limited. Analysis revealed only two books, both written in 1983, Los Alamos Light (Bograd, 1983) and Rain of Fire (Bauer, 1983), that make any mention of the development of and dropping of the atomic bombs.

Los Alamos Light is the story of a young girl who has moved to New Mexico with her father who is working on the development of the atomic bomb. In the following passage from Los Alamos Light Maggie and her friend Kristina discuss the secret project and the persons who have been brought together to develop the bomb.

"To tell the truth, I'm astonished they can keep Los Alamos a secret in such an open society as America. That's just one of the extraordinary paradoxes of this whole thing."

"What do you mean by paradox?"

"No other country but the United States would have entrusted foreigners, some of them from enemy or occupied countries, some not even citizens, with a project so secret and so involved in the war effort. All these brilliant refugees--Fermi, Teller, Hans Bethe, the list goes on and on--who months ago were threatened by the Nazis are now assembled here. Amazing! And all the young college and graduate students working with their mentors--it says a great deal about our country." (p. 70-71)
The following two examples from *Los Alamos Light* are evidence of the continued debate relating to the decision to drop the atomic bombs on Hiroshima and Nagasaki:

We gathered like an ancient people to witness a calamity of nature—an eclipse, a comet, a volcanic eruption—that would render us small and helpless and terrified. Yet that morning there was one important difference: We were awaiting the demonstration of human ingenuity, not nature’s. (p. 164)

Dad says that dropping the gadget on Japan will save countless American lives that otherwise will be lost in an invasion. Why can’t both American and Japanese lives be spared? (p. 162)

*Rain of Fire* (Bauer, 1983) is the lone book that mentions the bombings of the Japanese cities of Hiroshima and Nagasaki. *Rain of Fire* chronicles the life of 12-year-old Steve who attempts to comfort his older brother, Matthew, who has just returned from Hiroshima and is struggling with the memories he has of Hiroshima. In the following passages, Matthew describes his experiences to his younger brother.

The bomb. The atomic bomb. Two of them really. We dropped one on Hiroshima and one on Nagasaki. You knew about that, surely. Those were the bombs that had ended the war in the Pacific. People had rejoiced when they had discovered that their country had such a weapon—to end wars.

The city of Hiroshima. I saw it . . . afterward . . . and I talked to some of the people, some who could speak English. The whole city was blown over . . . collapsed . . . like a town made out of match sticks. And the people . . . He choked, shook his head, clearing away the sound of tears. I saw the people. It was like they had been through a rain of fire.

It was morning. Children were finishing breakfast or on their way to school, playing along the way as children do. There was a plane. One lone plane. They saw it, most of them, but they didn’t worry. Who would send one plane to fight a war?

That’s when we did it. We dropped the first atomic bomb.

(pp. 97-98)

As stated earlier, the debate over the decision to drop the bomb has continued over the years. One of the main points of the pro-bombing side of the debate is evident in the following passage from *Rain of Fire* (Bauer, 1983).
"But we had to. Didn't we. Thousands would have been killed if we hadn't... our own soldiers. You, maybe."
"I never asked them to save my life, he burst out. Not like that!"
(pp. 97-98)

As stated earlier, 35 years had passed before any of the books in these time periods were published. Analysis of the specific war events from books published during the years from 1980-1993 revealed the trend toward educating the reader about World War II.

As stated in the section on the gender of protagonists, beginning in Period 4, 1970-1979, the number of female protagonists increased significantly. The trend toward more inclusion of women in World War II historical fiction is also evident in the analysis of the specific war events in Periods 5 and 6, 1980-1993. Two books, Daddy Was a Soldier (Ray, 1990) and When Mama Retires (Ackerman, 1992), provide evidence toward including the contributions of women during World War II in historical fiction written about World War II. During World War II, many women entered the work force for the first time.

Descriptions of women entering the work force are seen in the following passages:

One morning Mama said, "Money's tight with Daddy gone. I'm going to get a job. There's lots of jobs for women now, doing work that men did before the war."
Mama went to work at the navy yard, using a welder to build big ships. I was proud of Mama, but the house felt big and empty when she left for work. (unnumbered page)

Henry, Will and I look outside and see our neighbor Mrs. Phelps, leaving for work in gray factory overalls.
"If Jean can get a job at the war plant, so can I!"
"What kind of job, Mama?" I ask.
"I could learn to be a riveter," she says thoughtfully, "and help put airplanes together on a factory line." (p. 3)

The preceding passages from Daddy Was a Soldier (Ray, 1990) and When Mama Retires (Ackerman, 1992) support the trend toward the inclusion of statements made about women and their contributions to World War II.
During World War II, many Japanese-Americans were sent to holding camps. Analysis of the events in Periods 5 and 6, 1980-1993, revealed the first statements about the internment of Japanese-Americans. The following passages from *Salted Lemons* (Smith, 1980) and *Aloha Means Come Back: The Story of a World War II Girl* (Hoobler & Hoobler, 1991) typify the statements made about the treatment of Japanese-Americans during World War II.

*Salted Lemons* (Smith, 1990) is the story of 10-year-old Darby who lives next door to a Japanese-American family who has just been informed that they must move to a camp for Japanese-Americans.

"They are making us move."
"Who?"
"The government. Because we're Japanese."
"That does not make one bit of sense."
"I'm not even Japanese."
"Everyone of Japanese background has to move. Most of them have already moved. There are lots of them from California, and they've had to move to camps with just one room for whole families." (p. 172)

"We're lucky, really. At least we get to take our own things. And rent our house instead of selling it. We'll be back when the war is over. Most people can only take what they can carry on their back or in their car, because there isn't room in the camps."

Darby wanted to cover her ears. She did not want to listen to any more of the awful things that were happening in her own country. (p. 179)

*Aloha Means Come Back: The Story of a World War II Girl* (Hoobler & Hoobler, 1991) chronicles the life of Laura and her family who are stationed in Hawaii. In the following passage, Laura and her Japanese-American friend, Michiko, come face to face with prejudice:

"There are all kinds of civilians in the streets!" Laura said angrily. "Why would he just stop us?"
"Don't you know?" said Michiko. "When the bombing started, my father said that people would blame all the Japanese-Americans. He told us not to go outside."
"But you did anyway. Why?"
"Those people needed help. They were our neighbors too." (p. 33)
The preceding examples from *Aloha Means Come Back: The Story of a World War II Girl* (Hoobler & Hoobler, 1991) and *Salted Lemons* (Smith, 1980) are evidence of the trend toward including discussions of the treatment of Japanese-Americans during World War II.

Four trends were revealed by the analysis of the books written during the years of 1980-1993. These included a more intense focus on individual protagonists and the inconveniences caused by the war, descriptions of events being used to educate the reader, an inclusion of women and their contributions, and the treatment of Japanese Americans.

Summary

Data were presented in the form of frequency counts and percentages. Discussion was used to point out trends in the six time periods and to highlight particular characteristics of a specific time period. Eighty-six books were read and coded by the writer of this study. Analysis of the data showed the following:

1. Of the 108 protagonists, 68, or 63%, were male and 40, or 37%, were female.

2. The number of female protagonists increased from 14, or 24%, in Periods 1, 2, and 3, to 26, or 52%, in Periods 4, 5, and 6.

3. Of the 108 protagonists, 48% were of the ages between 12 and 18, 33% were of the ages between 6 and 11, and 19% were of the ages between 19 and up.

4. Protagonists between the ages of 6 and 11 increased from 20% in Periods 1, 2, and 3, to 48% in Periods 4, 5, and 6.

5. Sixty-five, or 60% of the protagonists, lived in a family with both parents.
6. The number of protagonists living without any family decreased from 35% in Period 1 to none in Period 6.

7. Of the 108 protagonists, 56, or 51%, were from a European country.

8. The number of American protagonists increased from six, or 26%, in Period 1, to nine, or 60%, in Period 6.

9. Seventy, or 75%, of the protagonists, were classified as middle class.

10. Fewer than 30% of the protagonists had any descriptions of their appearance.

11. Sixty-eight, or 63%, of the protagonists, had some type of religious affiliation.

12. The number of protagonists with some type of stated religious affiliation decreased from 78% in Periods 3, 4, and 5 to 40% in Period 6.

13. Eighty-four, or 78%, of the protagonists were directly related to the war.

14. The number of protagonists directly related to the war decreased from 92% in Periods 1, 2, 3, and 4 to 40% in Periods 5 and 6.

15. One hundred and seventy-eight actions were labeled as actions to impact or defeat the enemy. Two hundred and thirty actions were labeled as actions of normalcy or survival.

16. An increase of violent behavior and graphic descriptions began to be evident in Period 5, 1980-1989.

17. Forty-five, or 52%, of the stories were set in Europe.

18. The number of American settings increased from 7% in Periods 1, 2, 3, and 4 to 57% in Periods 5 and 6.

19. Of the 86 books read and analyzed, 12, or 14%, were set in the Pacific Rim area.
20. The war effort at home in the United States was the most frequently depicted World War II event.

21. Two books, both published in 1983, are the only books that provide any mention of the bombings of Hiroshima and Nagasaki.
CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to investigate the evolution of children's historical fiction dealing with World War II in order to describe the changes that have occurred over the past 50 years. The researcher analyzed two areas: the characterization of the protagonists and the accounts of the events of World War II.

This present study was undertaken with the goal of contributing to the scholarship of children's historical fiction and the overall area of children's literature. This study on the evolution of historical fiction written about the events of World War II was significant for several reasons. Two issues central to historical fiction deal with an author's approach to integrating fact with fiction and the impact of the author's contemporary period and milieu. Through this examination of the novels written about World War II over the past 50 years, the researcher has provided additional insight into the issue of integrating fact with fiction. The examination of World War II historical fiction has also provided a deeper understanding of the impact of the novelist's contemporary period and milieu on the writing of historical fiction about World War II. This study has also provided additional data relative to the changes seen in the portrayal of protagonists. Finally, this study has provided school personnel and others involved with children with information to help guide the selection of books for students.
Two questions were asked in the study:

1. Has the characterization of protagonists portrayed in historical fiction about World War II evolved since 1943?

2. Have the accounts of the events of World War II portrayed in historical fiction evolved since 1943?

Content analysis techniques were used as the method of collecting data. The sample consisted of 86 historical fiction novels written from 1943 to 1993. The novels were randomly chosen from a population of World War II novels selected from the following bibliographic sources: Children's Catalog (Fidell, 1971), Your Reading (Frogner, 1954), Adventuring with Books (Guilfoile, 1966), Using Literature to Teach Middle Grades about War (Kennemer, 1993), Best Books for Children (Gillespie, 1985), World History for Children and Young Adults (VanMeter, 1992), Books in Print (1974), and Subject Guide to Children's Books in Print (1970-1993).

A coding instrument was designed and can be found in Appendix A. Section 1 of the instrument contained the bibliographic information on the book. Section 2 provided a detailed look at each protagonist. Section 3 of the coding instrument focused on the actions of the protagonists. Section 4 related to how the events of World War II were portrayed in each of the novels.

Each of the 86 historical fiction books written about the events of World War II from 1943 to 1993 were subjected to a content analysis employing the coding sheets developed by the researcher. Upon the completion of the reading of the selected novels, the researcher summarized and discussed the categories and questions posed at the onset of the study. As part of the analysis, the discussion of the novels in each time period is accompanied with a brief overview
of trends in children's literature and the major events affecting the world, nation, and society.

Analysis of the data showed that historical fiction about World War II has evolved in the 50 years from 1943 to 1993. Frequency and percentages of this information show that:

1. Of the 108 protagonists, 68, or 63%, were male and 40, or 37%, were female.

2. The number of female protagonists increased from 14, or 24%, in Periods 1, 2, and 3, to 26, or 52%, in Periods 4, 5, and 6.

3. Of the 108 protagonists, 48% were of the ages between 12 and 18, 33% were of the ages between 6 and 11, and 19% were of the ages between 19 and up.

4. Protagonists between the ages of 6 and 11 increased from 20% in Periods 1, 2, and 3, to 48% in Periods 4, 5, and 6.

5. Sixty-five, or 60% of the protagonists, lived in a family with both parents.

6. The number of protagonists living without any family decreased from 35% in Period 1 to none in Period 6.

7. Of the 108 protagonists, 56, or 51%, were from a European country.

8. The number of American protagonists increased from six, or 26%, in Period 1, to nine, or 60%, in Period 6.

9. Fewer than 30% of the protagonists had any descriptions of their appearance.

10. Sixty-eight, or 63%, of the protagonists, had some type of religious affiliation.

11. The number of protagonists with some type of stated religious affiliation decreased from 78% in Periods 3, 4, and 5 to 40% in Period 6.
12. Eighty-four, or 78%, of the protagonists were directly related to the war.

13. The number of protagonists directly related to the war decreased from 92% in Periods 1, 2, 3, and 4 to 40% in Periods 5 and 6.

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18. Of the 86 books read and analyzed, 12, or 14%, are set in the Pacific Rim area.

19. The war effort at home in the United States was the most frequently depicted World War II event.

20. Two books, both published in 1983, are the only books that provide any mention of the bombings of Hiroshima and Nagasaki.

Conclusions

The analysis, synthesis, and interpretation of the data led to the following conclusions:

1. Authors of World War II novels were impacted by changes in the social and political climate, as evidenced by the changes in the gender of the protagonists, an increase of violence, and the inclusion of women.
2. As time has passed since the end of World War II, the number of novels set in war areas and the number of protagonists related directly to the war have lessened.

3. Novels written during the 1980s and early 1990s, a time that saw a resurgence in American patriotism, were written with a stronger American perspective, as evidenced in the number of American protagonists and American settings.

4. At the time that an increase of violence was seen in American society, descriptions of World War II events and the actions of protagonists became more violent and more graphic.

5. The inclusion of value judgments and statements questioning various decisions relating to World War II (e.g., the dropping of the bomb on Hiroshima) have increased and become stronger as the years have passed since the end of World War II.

6. Though the bombings of Hiroshima and Nagasaki ended the war with Japan and ushered in the atomic age, a major inadequacy still exists in the number of historical fiction novels that provide readers with details related to the atomic bombs.

7. As persons who have first-hand experiences with World War II age, authors have increased the number of statements that educate the reader about the events of World War II.

8. Though much of World War II was fought in the Pacific Rim, a major deficiency remains in the number of novels set in Pacific Rim countries and in the number of characters depicted from Pacific Rim countries, thus missing the perspective of life in those countries during the war.
9. To ensure that students learning about World War II achieve the broadest understanding of World War II, educators should use a body of literature written over the past 50 years.

Recommendations

The following recommendations for use of this material and further research are made as a result of this study.

The information contained in this study should be made available to teachers of children's literature and to elementary and middle school teachers, enabling them to select the best and most appropriate World War II novels.

This study was limited to historical fiction novels. A future study could be performed that looked at other genres analyzing the changes observed in the portrayal of protagonists over a period of time.

This study has shown that the time period and milieu does have an effect on an author's writing. A study might be conducted to further analyze the author's ethnicity and relationship to the war and determine if differences exist in these, style, plot, setting, and characterization.

This study has shown that the actions of protagonists have changed over the past 50 years. A future study might be conducted to analyze the type of actions chosen by each sex.

A similar study could be conducted using a representative sample of another genre comparing the evolution of protagonists and their actions.
APPENDIX

CODING INSTRUMENT
Section 1

Bibliographic Information

Title ____________________________________________________________

Author ________________________________________________________

Publisher ________________________ Copyright ____________________

Number of Pages ______

Abstract of Storyline ____________________________________________
Section 2

Demographic Data on Major Protagonist(s)

(For each major protagonist, fill out a separate coding sheet.)

Name ____________________________________________________________

Age ____________ Sex Male ____ Female ____

(not specific, check one)

Child (6 to 11) _________

Adolescent (12 to 18) _________

Adult (19 and up) _________

Description of Family Situation (mother, father, siblings)

____________________________________________________________

Ethnicity _________________

Social Class _________________

Description of Appearance (clothes, hair etc.)

____________________________________________________________

Religious Affiliation

Catholic ____________

Protestant (specific denomination) _________

Jewish (specific branch) ______________

Other ________________

Religious (not specifically named) ____________
Section 3

Actions of the Protagonist

Relationship to War (Ex. citizen of German occupied country)

---

Actions of Protagonist related to the war:

EXAMPLE

| 45 | took Star of David necklace from Jewish friend and hid it from the German soldiers |

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<tr>
<th>Page</th>
<th>Actions</th>
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Section 4

Historical Event

Setting of Story

Time (Year, month, day, hour)

Place (country, city)

Historical Events

EXAMPLE:

<table>
<thead>
<tr>
<th>German-occupation of Denmark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identification of Jewish citizens</td>
</tr>
<tr>
<td>Relocation of Jewish citizens to the free country, Sweden</td>
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</table>

List all events discussed in the novel.
**Statements made about each event:**

**EXAMPLE**

Event: **German occupation of Denmark**

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<thead>
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<th>Page</th>
<th>Speaker</th>
<th>Statement</th>
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<tbody>
<tr>
<td>3</td>
<td>Annemarie</td>
<td>Three years they have been in our country, and still they can't speak our language.</td>
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Event: ____________________________

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</table>
REFERENCE BIBLIOGRAPHY


CHILDREN'S BOOK BIBLIOGRAPHY


Appel, B. (1957). We were there at the Battle for Bataan. New York: Grosset & Dunlap.


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