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Erratum

10/16/2013 - This revision corrects the spelling of the author's name.

Paths through the Darkness: A Survey and Content Analysis of Holocaust Literature for Children and Young

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Master's Research Project, May 2013

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Introduction

The Beginning

It was the most unprecedented event in human history, the attempted elimination of an entire group of people, which almost succeeded; it was the Shoah, the Catastrophe, the Hurban, the Holocaust, and the "Final Solution" to what the leadership of Nazi Germany considered the "Jewish Problem" (Berenbaum, 2007, p.325). The number of victims killed was estimated to be between 5,860,000 to over six million during the years 1933 to 1945, including one million children; but it was impossible to determine exactly how many people died. The problem for educators of middle school and high school students is teaching their students about this event and all the horrors contained in it, without making it seem unbelievable or irrelevant.

According to the *Holocaust Education Report for the United States* (n.d.), although there is not a national curriculum, all of the 48 states and the District of Columbia address the Holocaust through either state created department of education standards, which can be explicit—the case with 24 states—or implicit—as with 23 states—or through legislative mandates (*Task Force for International Cooperation on Holocaust, Education, Remembrance, and Research*, n.d.). Regulations encouraging or recommending Holocaust education were in place in ten states due to the actions of state governors or state legislatures. Holocaust commissions or councils that support Holocaust education existed in twelve states, with the activities varying from state to state. In addition to state standards, there has been an increase in books published about the Holocaust. According to Brabham (1997), this was a publishing response to the demand for the books. He continued to observe, "these books can be used to expand the body of

literature and the scope of historical facts presented as lessons from the Holocaust" (p. 139).

Purpose of the Study

What did this emphasis on Holocaust education mean to the educators who created the study units, and librarians who provided supplemental materials in the form of books, DVDs, audiotapes and other resources? It created the need for sources of information on the seemingly endless amount of material available on the Holocaust, in order to assist educators in selecting the most appropriate materials for their needs. The purpose of this study was to compile a base of information for educators and librarians to use in selecting materials concerning Holocaust literature for children and young adults.

Problem Statement

The focus of this study was to survey the monographs related to the Holocaust that were written for children and young adults, in order to examine specific characteristics of the literature such as monograph type (historical fiction or non-fiction, children's or young adult), whether illustrated or not, publisher, and year of publication; protagonist gender dominance, age, type of experience, and the relationship of that fact to collection placement; and physical setting by country and specific location.

Research Questions

- R1. How many monographs in this study were classified as fiction and how many were classified as non-fiction?
- R2. How many monographs in this study were classified as children's literature and how many were classified as young adult literature?
- R3. How many of the monographs were illustrated with drawings, maps, or images?
- R4. Which company published the greatest number of monographs in this study?

R5. In which years of publication were the largest percentages of the monographs in this study published?

R6. Did the monographs have a greater percentage of male or female protagonists?

R7. What was the average age of the protagonist in the monographs in this study?

R8. What type of experience (hiding, ghettos, camps, rescued, rescuer, etc.) was had by the protagonist?

R9. In which country was the setting of the monographs in this study?

Definitions

Adolf Hitler-the dictator of Nazi Germany from 1933-1945.

Children's literature- for this study children's literature covered books normally read by those 9-12 years of age and in classes studying the Holocaust in the fifth or sixth grade. (United States-Holocaust Education Report, n.d.).

Concentration Camp-"a camp where non-combatants of a district were accommodated, such as . . . those organized by the Nazi regime in Germany before and during the war of 1939-45" (Oxford English Dictionary, 2012).

Displaced person-"Jews and others who did not wish, at war's end, to be repatriated to their former communities/countries of origin, and who were placed in DP camps" (Harran, 2000, p.706).

Extermination Camp-"a concentration camp for the mass murder of human beings, applied especially to the camps set up by Nazi Germany in the war of 1939-45" (Oxford English Dictionary, 2012).

Final Solution-"term used by Hermann Goring in a letter to Reinhard Heydrich that was discussed at the Wannsee conference. It became the code term for

the complete destruction of all Jews" (Harran, 2000, p.706).

Gender-a male or female, in cases where the books deal with groups of both genders and have multiple protagonists, the gender characteristic were listed as both.

Gentile-a person of a non-Jewish nation or of non-Jewish faith (Merriam-Webster, 2012).

Ghetto-the quarter in a city to which the Jews were restricted (Oxford English Dictionary, 2012).

Holocaust-"the term used for the systematic state-sponsored murder of millions of Jews by the Nazis and their collaborators during World War II" (Berenbaum, 2007, p.325).

Nazi-a member of the National Socialist German Workers' Party (Oxford English Dictionary, 2012).

Resistance-"organized opposition to an invading, occupying, or ruling power; (an organized body of) individuals engaged in such opposition in the Second World War" (Oxford English Dictionary, 2012).

Shoah (Sho'ah)-"(Hebrew. Mass slaughter)-this Hebrew word was preferred over "Holocaust" in Israel. It was found in Isaiah 10:3; 47:11 and Psalm 35:8 and meant destruction, complete ruination" (Harran, 2000, p. 708).

Second World War-"the war began with the German invasion of Poland on September 1,1939 and ultimately involved the majority of nations of the world; hostilities ceased in Europe on 7 May 1945 and in the Far East on 12 September 1945" (Oxford English Dictionary, 2012).

Young Adult literature-for this study young adult literature covered books normally read by those 13-17 years of age and in classes studying the Holocaust at ages 13 and 16 (United States Holocaust Education Report, n.d.).

Limitations and Delimitations of the Study

The literature in this study was limited to accounts dealing with the Jewish Holocaust during the Second World War. Although there were different ethnic groups, such as the Roma and Sinti (Gypsies), Jehovah's Witnesses, and others who were also selected for extermination, this study concentrated only on literature dealing with the Jewish experience and the experiences of those who rescued them.

Due to the immense amount of literature available on the Holocaust, the books selected for this study were those published in English, available for examination and reading during the study, and limited to books written for children and young adults.

There were no limitations on the type of literature read and used in the survey. Different types of historical fiction, diaries, biographies, autobiographies, and non-fiction accounts were included to represent the broad spectrum available for children and young adult readers.

The deciding factor for classification of monographs as children's or young adult was determined by the library from which it was borrowed. In the case of books in a private collection, *WorldCat* was used as the source of classification.

Assumptions

It was assumed that the information in the factual accounts represented is true. It was assumed that the fictional accounts were based on historical fact unless otherwise stated. It was assumed that the literature in this study was representative of the Holocaust literature in general published for children and young adults from 1938 to 2013.

Importance of the Study

More and more educational systems are requiring Holocaust studies for children and young adults, both in the United States and abroad. It is important to understand the common characteristics within Holocaust literature, for educators teaching the studies and for librarians providing literature to support those studies. An understanding of how

different characteristics affect both the story plots and characters assists educators in determining which Holocaust literature is best suited for their particular student group. This survey seeks to define and analyze ten different characteristics from different books, giving the reader a look at common elements and how these elements repeat within certain literature patterns. Also, this survey seeks to give those reviewing Holocaust literature a quick overview of the literature in table and graph form. A study of this type enables users to find common characteristics and a set of monographs which match their curriculum or need. For example, a middle school educator may not desire to select a graphic account of the death camps for their seventh grade students. The United States Holocaust Education Report (n.d.) cited six basic reasons in question 7 on why Holocaust studies are included for students:

- The Holocaust was a watershed event in the entire history of humanity.
- Studying the Holocaust helps students learn about the uses and abuses of power and the roles and responsibilities of citizens, organizations, and nations.
- Students develop an understanding of the ramifications of prejudice, racism, anti-Semitism, and stereotyping.
- The Holocaust demonstrates how a modern nation could use its technological expertise and bureaucracy to implement destructive policies.
- The Holocaust provides a context for studying the dangers of remaining silent and indifferent in the face of oppression.
- Students gain an understanding of the complexity of the historical process.

The importance of Holocaust education requires that educators and librarians are given information in formats that are easy to understand and cover a broad range of Holocaust subject matter. For busy professionals, graphs and figures are often easier to assimilate when reviewing large amounts of information.

Literature Review

Background to the Holocaust

When Adolf Hitler, Fuhrer (leader) of the National Socialist Party (Nazis), was appointed chancellor of Germany on January 30, 1933; the fate of the Jews in Europe took a terrifying road to extermination. Dachau, the first concentration camp, opened in March of that year, and by April the German government commenced a short-lived boycott of Jewish stores and professionals in an effort to deprive Jewish families of their incomes. The Nazis continued to pass laws denying Jews the right to hold government office, attend public schools, stripped Eastern European Jews living in Germany of their citizenship, and banned Jews from serving in the German armed forces. Throughout the 1930s, Jews were excluded from every facet of public life, as more and more concentration camps opened to house "enemies of the state" (Berenbaum, 2007, p.344-345).

On January 30, 1939 Hitler announced that if war broke "out the result will be the annihilation of the Jews" (Berenbaum, 2007, p.346). The Nazis invaded Poland in September 1939, Britain and France declared war on Germany, and the Second World War began. Hitler invaded the Scandinavian countries, followed by France, Luxembourg, Belgium, and the Netherlands in 1940. The final entrapment came to European Jews in June of 1941, when Nazi Germany invaded the Baltic countries and the Soviet Union (p. 347). The attempted elimination of the Jewish people continued for five years until the defeat of the Nazi forces in 1945.

On January 20, 1942, Reinhard Heydrich held a meeting at Wannsee, Germany and decided the final fate of all the Jews under Nazi occupation. At the meeting, Heydrich announced that all of the Jews were to be "Evacuated to the East", a euphemism for mass murder (Berenbaum, 2007, p.336).

While thousands of Jews died in the camps or at the hands of special killing squads called Einsatzgruppen, many European Jews experienced other situations during the war years (Berenbaum, 2007). For many of

them, the path was a roundup by local authorities and/or Nazi forces, transference to the Jewish ghettos in the East (mainly located in Poland), then finally the train ride to the concentration or extermination camps. However, the multiple accounts by survivors told other stories. Families and individuals were rescued or protected from arrest (as the Danish Jews were), went into hiding with Gentile families, escaped from ghettos, fought in the resistance, lived in underground caves and in the woods, survived the camps, immigrated to other countries, and started new lives. With such diversity of experience, where would an educator or a librarian look to seek resources on the Holocaust?

Seeking Resources

Extensive searching of scholarly literature failed to discover research resembling the type of survey in this study. Searches were conducted in numerous databases such as *Library Literature & Information Science Full Text*, *Academic Search Premier*, *Education Full Text*, *Humanities International* and *Children's Literature Comprehensive* databases on different facets of Holocaust literature and education. The findings in scholarly research only reflected literature comparisons between several specific Holocaust titles instead of a significant number of monographs, selected bibliographies of Holocaust literature for children and young adults alone without comparison data, or views on Holocaust writing for children in general.

Education and Holocaust Literature

Baer (2000) once said "the creation of a literature of atrocity for children, and the presentation of that literature, calls upon us to recognize and convey the evil that is new in the post-Holocaust world" (Baer as cited in Jordan, 2004, p. 199). The challenge of teaching the Holocaust to children and young adults was a fine tightrope of teaching history and the personal experiences within it; and not "inundating them with information that is graphic or too emotional for them to handle" (Jordan, 2004, p.199). Drew (as cited in Brabham, 1997, p.2) insisted that any Holocaust literature be preceded and accompanied by documents and other historical

works that put the Holocaust in historical context. She also recommended that educators selected biographies and novels which gave a more complete understanding of the Holocaust's history and consequences.

Jordan (2004) stated that an "important component" in Holocaust education is the use of "sensitive and age-appropriate literature" (p.199). To accomplish these suggestions, educators and librarians required information that assisted those selecting materials. The information professionals who choose books for these educators needed monographs that were clearly written, age-appropriate, historically accurate, and appropriately illustrated. Yet, the plots must interest the readers they were attempting to educate, without traumatizing students by the graphic nature of the material being presented. In most children's literature, there were a high percentage of happy endings, but in Holocaust literature, many protagonists lost family members, became homeless, and saw horrible things that most children never imagined. Those who provided monographic sources needed to be aware of the level of maturity concerning their audience and the level of violence and death within the literature. Jordan (2004) added that due to the sensitive nature of the materials shared with children on the Holocaust, the works used should not just have removed troubling details, but also worked at presenting a balanced picture of any discussion about the Holocaust.

Previous Holocaust Literature Studies

When researching the literature for this survey, no comparable research could be located. There were many articles on comparing two or more Holocaust books, selected bibliographies of Holocaust titles, and articles on teaching the Holocaust using individual Holocaust titles. This literature gave a wide variety of approaches to using literature about the Holocaust in educational settings. The different approaches assisted in discovering the different types of Holocaust literature available for children and young adults, and helped to compile the titles to be read for the present survey.

Groce (2009) used Lois Lowry's *Number the Stars* to illustrate titles dealing with the rescue of Danish Jews. Groce argued that including non-fiction works along with fictional accounts of the Holocaust gave readers a more meaningful and significant look at the fictional stories (p.9). The rescue of the Danish Jews by the people of Denmark was a unique situation and the information in Groce's article added a different dimension to the title selected on rescue stories. Other titles that supported his ideas could have included *Black Radishes*, which dealt with the rescue of Jews in France and was based on a true story, or *The Mozart Question*, a true story based on musicians in the camps.

In contrast, Short (1997) used a completely different view of Holocaust literature when he argued against children's literature, dealing with the Jews in Nazi Germany, being useful to studies of the Holocaust. Short explained that Holocaust studies are part of the National Curriculum for England and Wales since 1990. He stated that in his study of teachers' attitudes and practices regarding the Holocaust, there is an assumption that anti-Semitism started in the 1930s and was unique to Germany. Secondly, that educators and textbooks generally failed to comment on both Jewish resistance to the Nazis and the plight of other victims, such as Gypsies. Thirdly, he noted that educators and textbooks made extended use of the phrase "Germans and Jews" suggesting that German Jews were not German citizens but a foreign presence in the country (Short, 1997, p.181). Short continued his arguments by discussing two books; *Friedrich* and *Mischling Second Degree*. His discussions included the concept that all Jews in Germany were religious as in *Friedrich*; and that books often recommended as Holocaust literature are often not centered on the Holocaust experience as in the case of *Mischling Second Degree*. Gilbert (2010) took an even stronger stance in her criticism of *The Boy in the Striped Pajamas*. This book was based on the idea that the son of the commandant of Auschwitz wandered into the camp, made friends with a Jewish boy, and was gassed along with him. Not only did Gilbert present evidence of the historical inaccuracies, young children were exterminated upon

arrival; but also to the ideas that presenting the concentration camps as a type of fantasy world or fable as questionable at best. Gilbert (2010) stated "I would argue that Boyne's text raises particular issues about the exploitation of history for the sake of story" (p.361-62). Both were an excellent source for the survey in educating others on becoming aware of the questionable information in some Holocaust literature.

Another author who objected to representing the Holocaust as a type of fable or other fantasy land was Rochman. Rochman (2006) also acknowledged that not all Holocaust literature was factual but some stories had turned the truth into inappropriate representation in order to create the story. When she discussed *Let the Celebrations Begin!* Rochman stated the book portrayed Bergen-Belsen concentration camp as "a playful summer camp with bunk beds, laughter, and leapfrog games in the sun" (p. 549). She described the book's happy ending as "a lie" (p. 549). This article again helped to demonstrate the caution needed by educators and librarians in choosing titles which may have offended readers or families who suffered during the Holocaust.

Walter and March (1993) continued the discussion on the problems unique to writing Holocaust fiction for children, and stated that the authors of such works had all of the difficulties of writers of adult fiction plus the responsibility of not trivializing a very real historical event (p.39). The authors explained Eric Kimmel's (1977) theory of Holocaust literature as being similar to the levels of severity in Dante's *Inferno* with milder stories acting as rings around a fiery center focusing on the concentration camps. The different rings represented: a) resistance novels where others rescued Jews or work with the Underground, b) refugee novels, c) occupation or hiding novels, d) heroic novels, e) Jewish resistance novels and f) concentration camp stories (p.41).

Walter and March (1993) approached the theme of Holocaust literature by using an in-depth look at two titles, *Let the Celebrations Begin!* and *Rose Blanche*. Their findings led them to "conclude the books for

children that deal with horrific events should be viewed as a category of their own" (p. 36). McDowell (as cited in Walter & March) observed that in addition to the physical differences between children's literature and adult literature, additional differences exist since children's books had child protagonists, emphasized action and dialogue, relied on traditional plots, contained clear-cut moral schemes and had an optimistic world view. Just as Rochman felt *Let the Celebrations Begin!* was not truthful enough, Walter and March (1993) stated that "writers of Holocaust literature for children have all of the problems encountered by writers of adult literature, plus some additional problems raised by the fact that the intended reader is a child" (p.39).

While Rochman saw *Let the Celebrations Begin!* in a negative light, Walter and March were careful to note that the front flap of the book included information on the fact that the story is based on a true incident where a Polish woman made a collection of stuffed toys for the first children's party held in the camp after the liberation. From their perspective the focus of the picture book is on the celebration which took place after liberation and not the horrible conditions of the camp. Two different perspectives on the same monograph gave a completely different idea of the appropriateness of the story for young children.

In discussing the best of Holocaust literature for children and young adults, Rochman (2006) asked the question "Can there be art about genocide?" (p.547). She reviewed and discussed some of the "best" Holocaust literature including Anita Lobel's *No Pretty Pictures*. The Lobels were well-known author/illustrators of many children's stories. The harsh autobiography of her life in Nazi-occupied Poland was a surprise to many who knew her name only in association with easy readers. Lobel's book was a compelling look at a childhood which included hiding, the ghettos, surviving the camps and recovering from the experience enough to go on and build a life in a new country.

In a totally different vein, Dublin (2002) took a look at Holocaust literature for young adults as a comparison

to the developmental tasks of adolescents. She used monographs to explore and compare such tasks as “independence from parents” illustrated with *The Diary of Anne Frank* (p.132) and “relationship with age mates” illustrated by *A Pocket Full of Seeds* (p.134). She divided Holocaust literature in three categories: historical fiction, memoirs, and diaries (p.127) which made the different types of stories easier to identify. Her divisions of literature were useful in the selection survey titles for young adults.

Klein (2003) and Jordan (2004) created two different approaches to viewing Holocaust literature. Klein (2003) chose to survey Holocaust literature for children and young adults by comparing modern protagonists around the world who experienced ethnic cleansing, as holocausts were later referred to. Klein compared Anne Frank’s experience to Zlata in *Zlata’s Diary*, which dealt with the war in what once was Yugoslavia, and Ji Li Jiang in *Red Scarf Girl: A Memoir of the Cultural Revolution* in Communist China. The article gave insight for librarians who tried to assist educators with materials which linked the past to headlines of today. By including these titles, Klein brought the continuing problems of ethnic hatred into perspective for students who may not have realized that the mass murder of people groups still continued around the world.

Jordan (2004) sought a milder approach, as she searched for strategies used by authors who wished to convey the Holocaust experience to children and young without overwhelming them with the terrible truth that defined Holocaust history. Jordan selected titles she felt were “exemplary” in approaching the subject with sensitivity, and conveyed the important message effectively to young people (p. 216). Jordan discussed almost a dozen works representing picture books, fictionalized memoirs, fantasy novels and self-narrated stories. Her broader approach was as helpful as Klein’s and illustrated the variety of ways librarians and educators were looking at teaching the Holocaust. Her analysis assisted readers in understanding the most useful aspects of the different types of Holocaust literature, as well as the

characteristics that made the titles excellent matches for children and young adults.

A more individualized view on Holocaust literature for children was presented in Kummerling-Meibauer’s (2009) article on Maurice Sendak’s use of illustration in his picture book *Dear Mili*. Although the story was a re-telling of a legend retold by Wilhelm Grimm, Sendak placed images from the Holocaust amongst his illustrations for the book. The Holocaust was a personal tragedy for the Sendak family. His grandfathers were rabbis in Zembrova, Poland and most of his extended family perished in the Holocaust. Sendak’s parents moved to New York in the 1920s and he was born in Brooklyn in 1928 (p.7). Hidden among the illustrations were pictures of eight Jews with yellow stars in 1940s clothing, crossing a bridge. Under the bridge were branches and roots that looked like human bones, and in the background was a stone wall and a watchtower which symbolized Auschwitz (p.12). Sendak linked the Romantic period of Grimm with the reality of the Holocaust, and united them both using themes such as the perils of war and death.

One very interesting article which helped to define the parameters of this study was Katrien Vloeberghs’ (2009) study *Untimely Childhood in Literary Holocaust Memoirs and Novels for the Young*. The purpose of the study was an “investigation of the discursive characteristics of the child figure shows how they enter into a specific interaction with the conceptualization of the Holocaust” (p.51). The author discussed conceptualization as “standing outside linear chronology, though in diverging forms and with different implications” (p.51). One of the exercises was to look at how writers who experienced the Holocaust as children transformed their views and conceptions when authoring accounts of their own experiences. Because the European experience during the Holocaust was so personal and intense, the writing represented in this article was more of an adult or older young adult set of monographs, rather than the other literature used for this study. It was an excellent perspective on the differences that

Americans took on writing about Holocaust literature versus a European perspective.

All of the literature used in the review provided a different segment in choosing Holocaust literature for children and young adults. Without the various perspectives presented, the wholeness of the survey material would not have been well rounded. Each article added to the understanding of the complexity of Holocaust literature. Unlike many historical events, the Holocaust was far more complicated than many other forms. The violence of the topic, combined with the horror of the subject matter, made choosing literature for children and young adults a task that required a great deal of understanding of the subject matter and the audience. Only four content analysis surveys were located on any subject for children and young adults as academic articles. These included an Iranian literature study done in 2010 (Mohammadi , Azadeh, & Babalhavaeji, 2010), a study on the mythology of the home in children's literature (Wilson & Short, 2012), a study on morphemics and middle school students (Pacheco & Goodwin, 2013) and a study on picture books, graphic novels and middle school students (Pantaleo, 2011).

Methodology

The methodology of this study was based on Wilson's (2011) *Research Methods: Content Analysis*, which addressed the two types of content analysis: conceptual analysis and relational analysis. In conceptual analysis, Wilson stated, "the content is coded for certain words, concepts, or themes, and the analyst makes inferences based on the patterns that emerge" (p.177). This approach assisted in clarifying both how the data was collected for this study and how it was analyzed.

Wilson (2011) developed a five step approach that was used to collect data for the study. The five steps were: 1) Develop a research question, 2) Determine or identify the population (in this case a set of monographs), 3) Choose a research design (the survey), 4) Gather data, and 5) Analyze and interpret the evidence.

Searching for Monographs

The search for monographs used in this study began with a basic search of the following databases: *Academic Search Premier, Education Full Text, Humanities International Complete, Children's Literature Comprehensive* and *Library Literature and Information Science Full Text*. The greatest number of titles came from the *Children's Literature Comprehensive* database, which yielded not only book titles but also reviews, awards, author information and more. The awards section became very important as there were 1,425 listings under Holocaust in the database. The survey monographs were a representation of not only different experiences during the Holocaust but also the best and most useful accounts available. Award lists such as the Boston Globe-Horn Book Award for Excellence in Children's Literature, the William Allen White Children's Book Award, and the Newbery Award were excellent places for educators and librarians gathering titles for their Holocaust collections. Many of the most well-known titles were also recipients of the National Jewish Book Award and the Sydney Taylor Book Award, which made these two particular lists wonderful sources for book titles.

First, titles were selected from various award lists (Newbery Award winners, Children's Book Award, etc.) using the Children's Literature Comprehensive Database and monographs listed in numerous peer-reviewed journals. Then, the books were borrowed from the Children's and Young Adult sections of the Parmly Billings Library in Billings, Montana; the Children's section of the Ida Dockery Owen Library in Billings, Montana, and the Children's and Young Adult collection at Montana State University Billings Library, and a private collection of Holocaust accounts for children and young adults.

After the monographs were selected and divided into categories to insure a broad spectrum of accounts, each title was read and evaluated for ten characteristics. These characteristics were: fiction/non-fiction, gender of the protagonist (male, female or both if there are more than one protagonist), publisher, year of publication, type of

experience, illustrated/no illustrations, setting by country, children's or young adult titles, and age of the protagonist at the beginning of the experience. The type of experience was listed as: all, camps, escape, ghetto, hiding, persecution, rescuers, resistance and train. Those books which covered multiple experiences were listed by the experience which defined the monograph over-all. For example, a child who was in hiding for 15 chapters out of the book but was discovered in the last chapter was listed as hiding. A more detailed explanation of each category was included in the results section to assist readers in their interpretation of the information.

The "country" heading was determined by the nationality of the protagonist and the length of the time spent in the country which dominated the story line of the monograph. Many Holocaust accounts took place in multiple countries and to avoid confusion, the nationality of the protagonist assisted in giving a variety of experiences throughout Europe. If the country of origin was not the main setting of the monograph, then the country which dominated the story line was used. For example, if the protagonist was born in Germany but the majority of the monograph took place in the Netherlands, then the country listed would be the Netherlands. An example of this would be *The Diary of Anne Frank*. The Frank family were German Jews but the entire book takes place in the Netherlands so the country is listed as the Netherlands.

The information was entered using a master *Excel* spreadsheet with the main category listed by author. This master list was then organized alphabetically by each category, to obtain various data sets. The data sets were then tallied and percentages used to determine the most common variables within the titles studied and the information was used to answer the research questions. This study was not intended to be an accurate survey of every children's or young adult Holocaust book in print, but rather a solid representative sample of the variables which permeated the literature. A complete bibliography of all titles used in the survey, and the master list gathered from the titles, is included for those wishing

to triangulate the information in a larger study (see Appendices).

Results

This was an information seeking study which gathered statistics on children's and young adult books on the Holocaust. Because the study did not seek to prove or disprove any ideas, the results were collected to present an overall but not complete survey of the literature. This subject is vast in scope and continues to grow with new published works on a monthly basis. It was not practical to try and detail every children's and young adult book on the subject, so the decision was made to select 200 (approximately 14%) of the 1,400 listed in the *Children's Literature Comprehensive Database* as a fair representation for the study. It was determined that 200 books was a reasonable amount of material to read given the timeframe of the study and that this number of titles would be accessible for borrowing

R.1 How many monographs in this study were classified as fiction and how many were classified as non-fiction?

The first question asked how many of the monographs were fiction and how many were non-fiction. The representation was 80 (40%) fiction and 120 (60%) non-fiction (Figure 1).

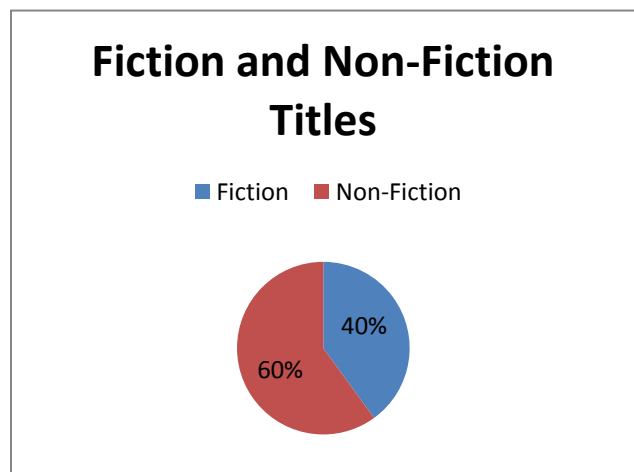


Figure 1

All monographs were chosen for content of the story, so this division and the percentages were purely random numbers with no intentional selection of

more non-fiction titles or fiction titles. A consideration was given to establishing a historical fiction category for stories that were fiction but were based on a real person or real individual incident. This consideration was discarded as the titles were not always clearly marked as to the extent of their reliance on actual events or real people.

R. 2 How many monographs in this study were classified as children's literature and how many were classified as young adult literature?

The answer was an even 100 (50%) split for both categories (Figure 2). Again, the choices were not made based on the title's placement in the library, but on the content of the book.

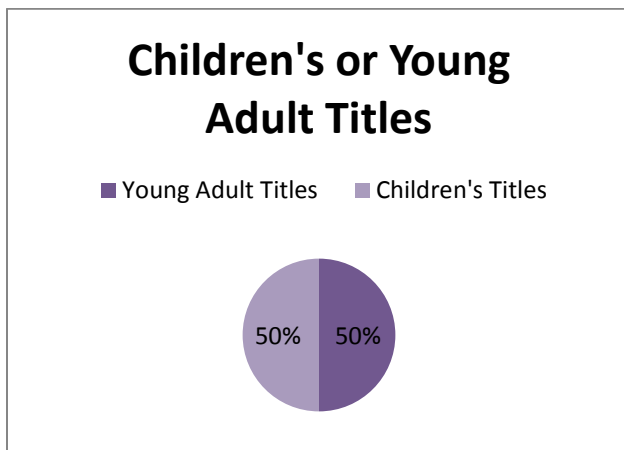


Figure 2.

These results were more subjective however, as libraries placed individual titles in as many as five different places within the collections: children's, young adult, adult fiction, adult non-fiction and biography. To determine their placement within this study, the recommended reading age range used in the Children's Literature Comprehensive Database, as well as the classification within the lending library was used to establish placement. In the rare cases

where this information was conflicting, the determination was made by the researcher.

R.3 How many of the monographs were illustrated with drawings, maps, or images?

The third area in the study was the question of how many of the monographs were illustrated with drawings, maps, or images (Figure 3). Of the 200 monographs, 130 (65%) of the titles contained some type of illustrations and 70 (35%) did not (See Figure 3 on next page). Most of the monographs that contained illustrations included several types of visual representation (photographs, maps, documents) or in the case of the fiction titles, artistic illustrations (paintings, drawings, collage). The category was therefore simply divided into illustrated or not illustrated. Of 130 monographs with illustrations, 104 (52%) were non-fiction and 28 (14%) were fiction. Many of the non-fiction titles included photographs of protagonists and their families (*Tell No One Who You Are*), rescuers (*Anne Frank Remembered*) and places (*The Star Houses*) where the stories took place. The illustrated fiction titles were often children's books, which used illustrations to soften or explain the story in a gentler way as in *Angel Girl* or *The Mozart Question*. The opposite of this pattern were the *Maus I and Maus II* graphic biographical novels, which used illustration to heighten awareness of the horrors the characters experienced. It was expected that many of the fiction titles (52%) were not illustrated, as many of these were monographs meant for the young adult readers ready for longer chapter books and deeper subject matter as in *The Devil's Arithmetic* or *Black Radishes*.

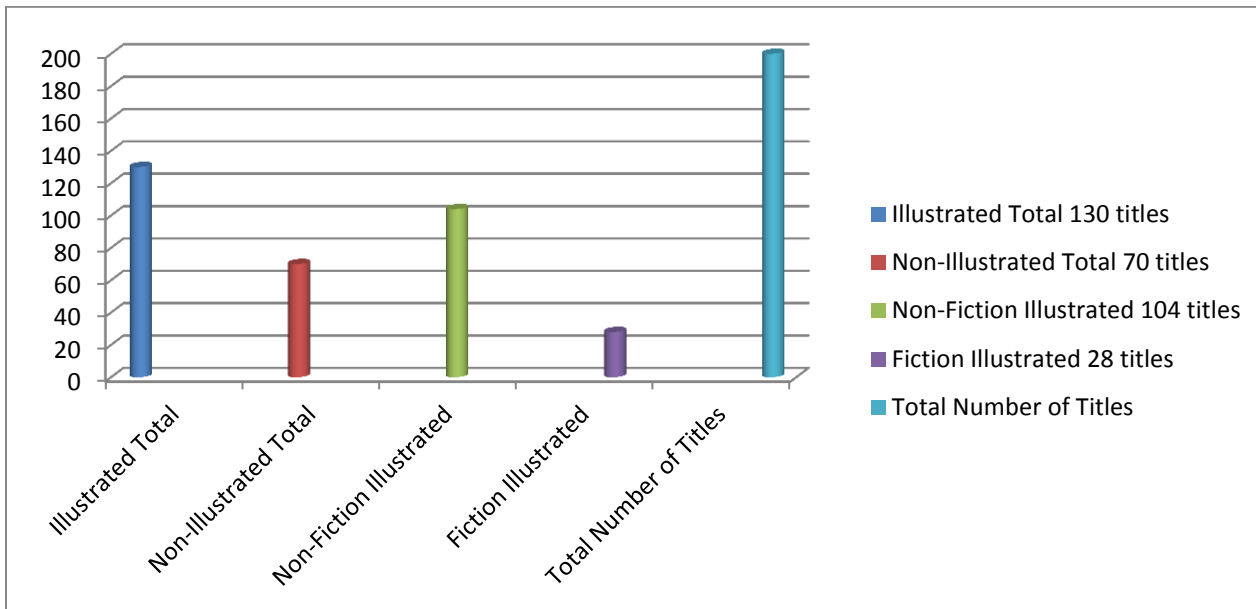


Figure 3. Illustrated and Non-Illustrated Titles

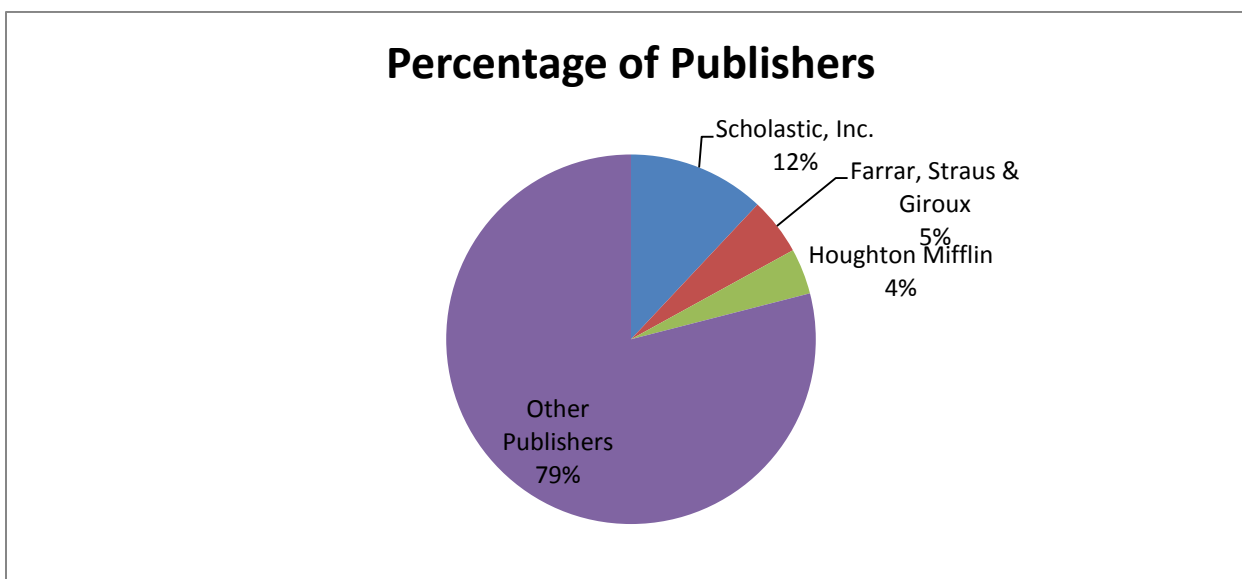


Figure 4. Percentage of Publishers

R. 4 Which company published the greatest number of monographs in this study?

The fourth research question asked which company published the greatest number of monographs in this study. The first step to answering this question was to consolidate the publishers which were obviously the same company under different but close names, for example Scholastic, Inc. was listed in the monographs

as Scholastic, Inc.; Scholastic, Scholastic Books, Scholastic Press, etc. Due to time constraints, there was not an attempt made to research each publisher for parent companies. With these conditions stated, the results were as follows; Scholastic, Inc. was the largest publisher with 24 titles (12%), Farrar, Straus, & Giroux with ten titles (5%), Houghton Mifflin with eight titles (4%) and the rest of the publishers came in with less than four percent of the titles (Figure 4).

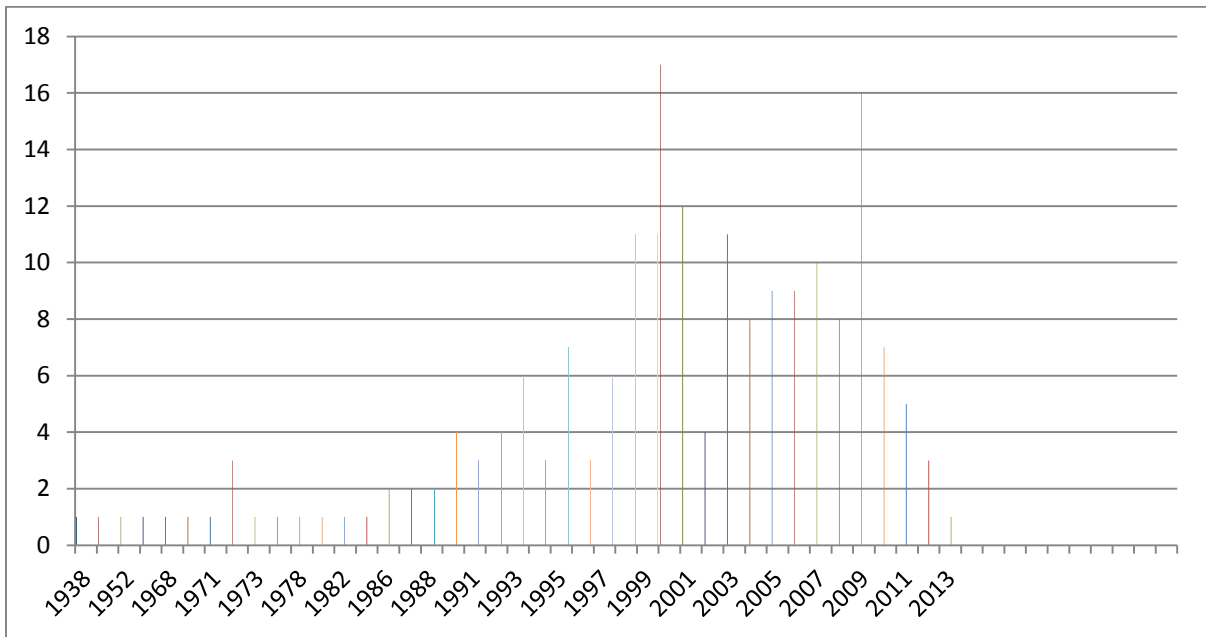


Figure 5. Number of Titles Published by Year 1938-2013

R. 5 In which years of publication were the largest percentages of the monographs in this study published?

The next question concerned the year and years in which the largest number of titles were published by percentages. The error factor for this question was approximately 3% as the dates listed in the books often varied by a year. The largest publishing year for books on the Holocaust from the years included in this study—1938 to 2013—was the year 2000 with 17 titles (8.5%), followed by the year 2009 with 16 titles (8%). Seventy-one titles, or 35.5%, included in the sample were published between 1991 and 2000. From 2001 to 2013, there were 103 titles (51.5%) published. From 1938 with the publication of Emile and Karl to 1990, there were 26 titles (13%) published. The majority of the titles in the sample were published 46 years after the end of the Second World War when ages of the readers would have correlated with the ages of grandchildren and great-grandchildren of Holocaust survivors (Figure 5).

R. 6 Did the monographs have a greater percentage of male or female protagonists?

The greater percentage of protagonists were female with 115 (57%), males with 77 (39%) and titles with the lead protagonists consisting of both female and male characters at eight (4%) (Figure 6).

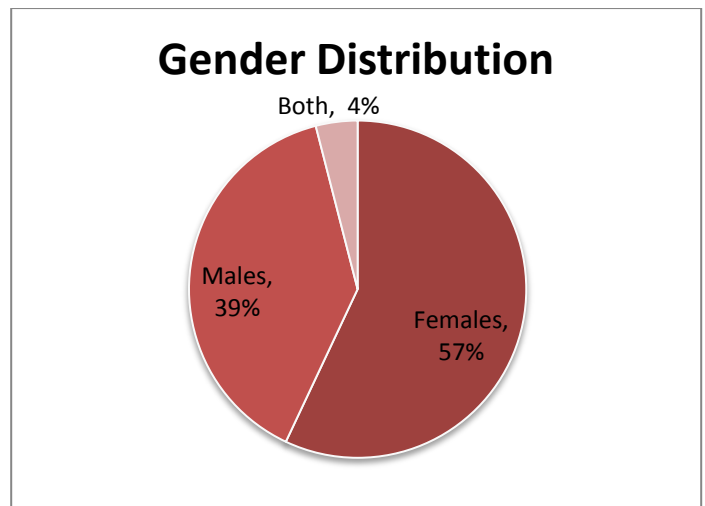


Figure R. 6 Gender Distribution

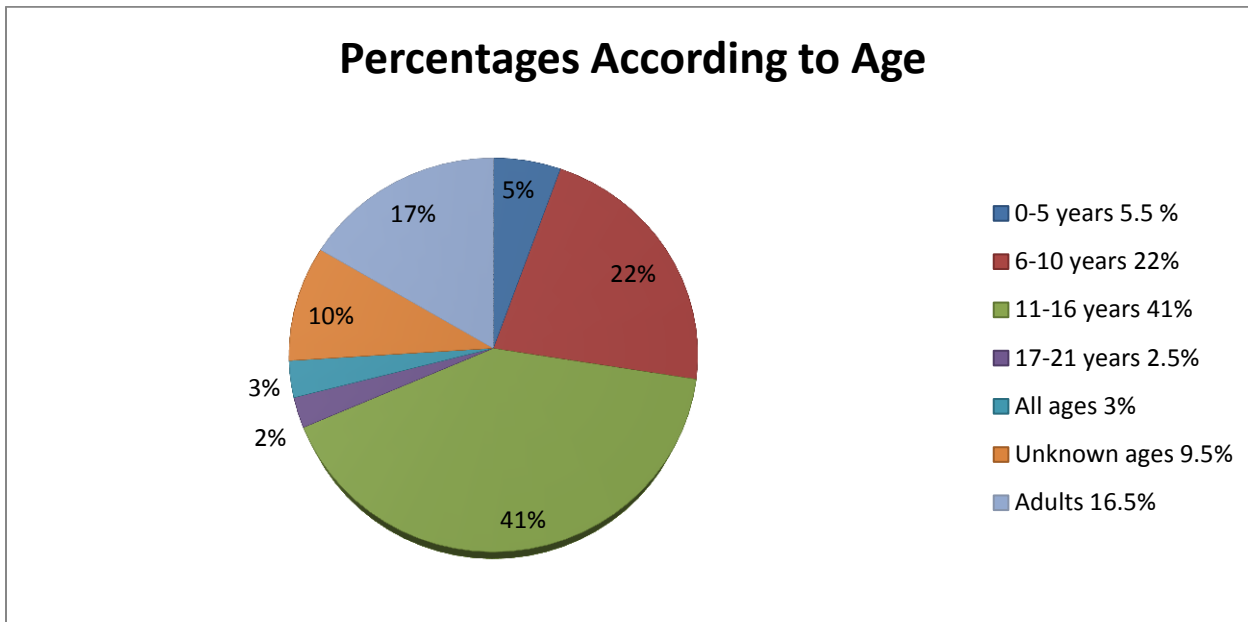


Figure 7. Percentages According to Age

R. 7 What was the average age of the protagonist in the monographs in this study?

It was interesting that the highest percentage in the age category was young adults from 11-16 years old with 82 out of 200 titles falling in this range (41%). In that range, protagonists were age 12 were the most prevalent with 23 titles (11.5%). This may be due to the budding awareness of readers in that age group that world events may impact their lives, the fact that many of the books were based on real people or events who happened to fall within those ages, or those ages are taught Holocaust history in their schools. There were also a large number of protagonists between the ages of 6 to 10 years of age—44 titles (22%). Children, who were younger than five were featured in 11 titles (5.5%), and those 17-21 years old were in five books (2.5%). The last category consisted of adults as well as books with all ages, and titles where the age of the protagonist was unknown. There were 33 titles (16.5%) with adult protagonists, six titles (3%) with all ages, and 9.5% of the titles had protagonists with no known age.

R. 8 What type of experience (hiding, ghettos, camps, rescued, rescuer, etc.) was had by the protagonist?

The experience of the protagonist was broken down into the following areas:

- a) All - the story covered multiple experiences throughout the book.
- b) Camps - these titles included labor camps, concentration camps and extermination camps.
- c) Escape - where the protagonist of the book escapes the danger they are in.
- d) Ghetto - a title where the majority of the experience is spent around the ghetto area.
- e) Hiding - the book is based on the hiding of the protagonist and/or their families.
- f) Persecution - this area was used for two titles that were set before 1941 when the Final Solution was not yet in place.
- g) Rescuers - this category was reserved for those who risked their lives to help others.
- h) Resistance - these titles dealt with those specifically resisting the Nazis.
- i) Train - this category was used when the majority or central heart of the story took place on a train transporting the characters to the camps.

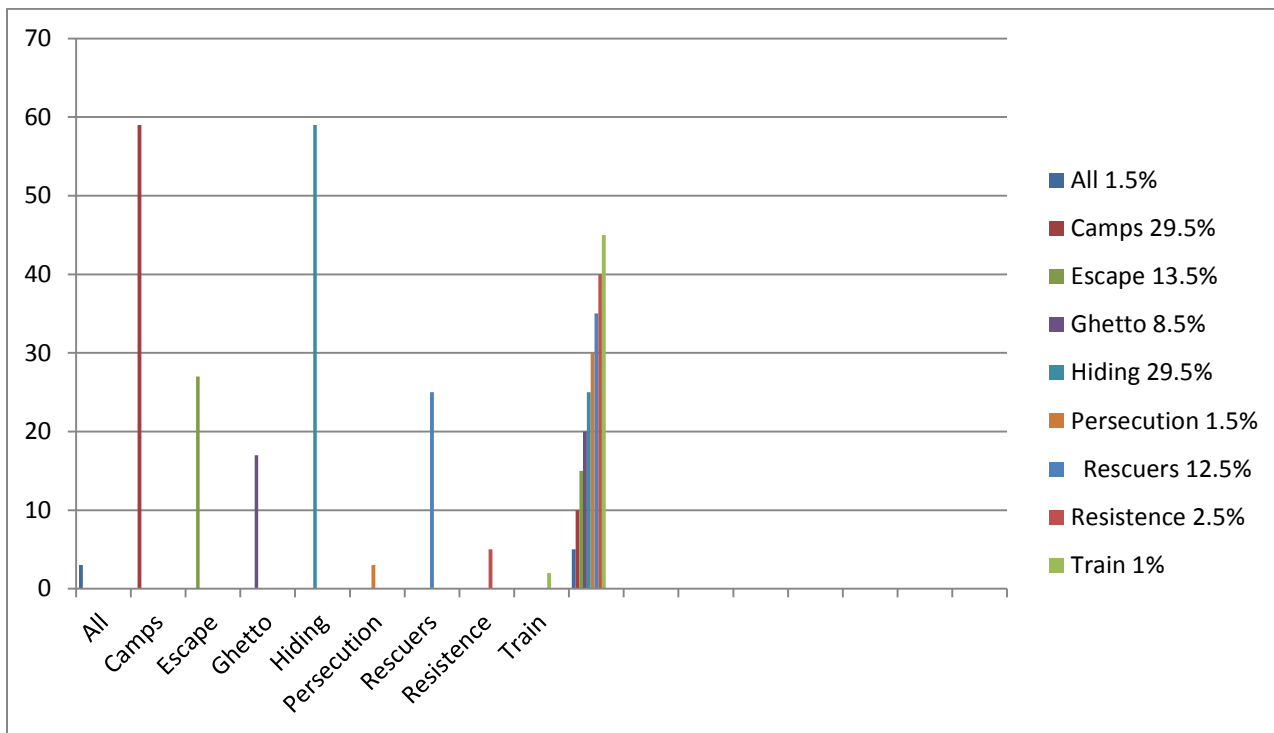


Figure 8 Distribution of Types of Experiences and Percentages Within Titles

With these core experiences as benchmarks, the results were a historical panorama of the different types of experiences both fictional characters and real people endured during the Holocaust. The titles broke down into these different areas as shown in Figure 8: All three (1.5%), Camps 59 (29.5%), Escape 27 (13.5%), Ghetto 17 (8.5%), Hiding 59 (29.5%), Persecution three (1.5%), Rescuers 25 (12.5%),

R. 9 In which country was the setting of the monographs in this study?

The country with the largest percentage of the monographs in this study was Poland. It was interesting but not unexpected that 62 titles (31%) of the monographs were set there, making it almost twice the total of Germany 24 (12%) and the Netherlands 25 (12.5%). Poland was the site of the largest concentration camps, such as Auschwitz-Birkenau, as well as the largest ghettos in Europe, located in Warsaw and Lodz, Poland. Also having a large percentage of the titles were the countries of Austria 15 (7.5%), France 17 (8.5%), Czechoslovakia

Resistance five (2.5%), and Train two (1%). Many of the ghetto experiences often ended up with longer camp experiences; those titles were listed under the areas which made the most impact on the story. The same was true for stories that dealt with long periods of hiding. For example, *Annexed* was classified as hiding, even the protagonist was sent to a camp, because that was not the main focus of the book. 11(5.5%), and Hungary 9 (4.5%) (See Figure 9 on next page). There were a few titles set in such remote places as the United States (two titles), Ireland (one title), and Sweden (one title). There were also three titles in which the location was undisclosed, so that the books could have represented any of a number of experiences without attaching a particular place to them, such as in *Milkweed*. Another title which took a unique approach to the location scenario was *The Final Journey* which left a great deal about the characters and their background to the imagination. Readers only have conversations inside a cattle car to gather background on the protagonists. In titles where the main part of the plot took place in Europe

Geographic Distribution of Monographs

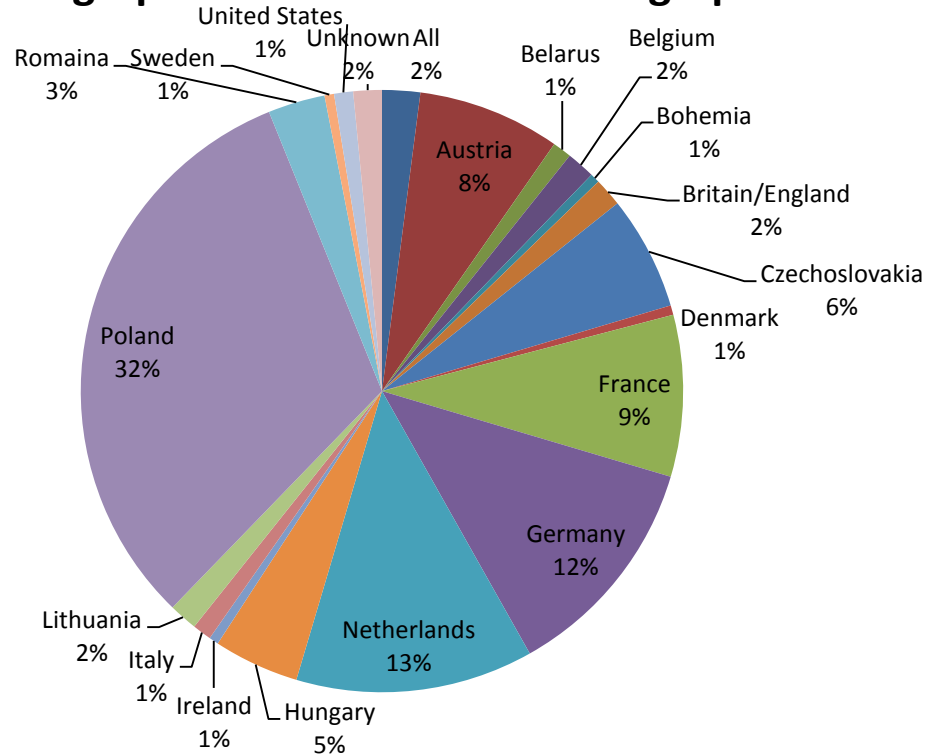


Figure 10 Geographic Distribution of Monographs

but the actual story was set in the United States, such as *The Devil's Arithmetic*, the location was listed as Poland. However, where the majority of the story was a remembrance and there was not a focus on the European country, such as in *The Tie Man's Miracle*, the country was listed as the United States.

Discussions and Conclusions

This study was an attempt to give a reasonable look at the different aspects of Holocaust literature for children and young adults by dividing the monographs into information categories, which then were used to help piece together a picture of what a child or young adult could expect to read on the subject. There were hundreds of titles to choose from and even as the study was completed, the local young adult librarian called to announce she had just received two more new titles on the subject and asked if those would be needed. The monographs were selected through a variety of literary sources which resulted in a wide diversity of geographic areas, different types of experiences, and gave an

acceptable representation in answering different aspects of the research questions.

The questions provided a solid survey of the titles used, but a survey of 600 titles out of 1,400 would provide a more complete picture of the literature available than 200 out of 1,400. The first question supported the idea that there would be more non-fiction than fiction titles in the literature. It is impossible to identify as to if this is a trend in the larger group of books since these books were not randomly selected. There is the potential that a future study of the entire 1,400 would reveal that this holds true; perhaps because biographies written by survivors and homework support materials.. This study concentrated on monographs that were single person or family experiences, though several books containing multiple protagonists were included to complete the 200 number.

The division between children's and young adult books into two equal parts was completely unintentional for the results of question two. It was

interesting to see that there are a large number of monographs available for both the younger and older readers. The number of picture books about the Holocaust was an interesting discovery. Stories such as *The Tie Man's Miracle* and *Benno and the Night of Broken Glass* brought history to even the youngest listeners.

The large number of photographs and illustrations, 65 percent of the titles, brought a very personal touch for the reader as they saw pictures of families and protagonists who endured unimaginable horrors. Question three sought to look at how the Holocaust was represented visually in the literature and it provided a variety of forms and representations from drawings, paintings, maps, photographs and collage. Who could not be moved by the photographs in *Hana's Suitcase: A True Story* about a little girl who would never come back to her brother or the terrifying graphic illustrations of the *Maus* books.

In question four Scholastic, Inc. was the publisher of the largest number of the titles used in the study. It was interesting to see that a company that reaches so many children and young adults through the schools still chose to bring so many Holocaust stories to their readers. Many of the other publishers produced only one or two books but the fact that there were so many different publishers and editors still reading Holocaust manuscripts could lead readers in the future to remember this era in history.

Charting the publishing trends in question five led to the discovery that there was very little Holocaust literature published for children and young adults before 1990. The statistics showed that 174 of the 200 titles (87%) used in this study were published between 1991 and 2013. The reason for this sudden publishing increase during that time period could be a subject of further research. One of the factors concerning publishing dates in this study may have been the limited availability of titles.

The gender distribution of question six also raises more questions. The study showed that 57 percent of the protagonists were female. Is this a reflection of

the readers' interest or the fact that it was simpler for a female to disguise her background and remain undiscovered due to physical factors. Many of the non-fiction stories discuss physical appearance as a help or hindrance in avoiding capture.

Question seven enlightened the study about the age of the protagonist. The age of twelve was the most prevalent at 11.5 percent and the books favored the ages 11-16 overall. This correlates well with the fact that many Holocaust units begin during the middle school years. A study on the reactions of students that age to a Holocaust monograph featuring a protagonist of the same general age could tell educators which titles could be the most effective in their classrooms.

The answers to question eight on the experiences of the protagonists were difficult to categorize in several ways. Many of the titles dealt with several experiences with equal strength. The path was often the same throughout the books just as it was in real life. The Nazis invaded, began passing laws restricting the rights of the Jews and then the people took several different actions. Families who had the resources and realized the danger escaped the situation whenever possible and settled in other countries. The escapes often overlapped with stories of rescuers. Those trapped in Eastern Europe, especially Poland, were rounded up into ghettos (which often was a large part of the book) and then sent to concentration, labor, or death camps (which was often the most dramatic and emotional part of the book). These emotion evoking parts of the books made it difficult to categorize the titles into predetermined categories. For example, if a book was predominantly set in a hiding situation where fear was the main emotion, but the last couple of chapters dealt with the horror of the concentration camps and evoked so many emotions, forcing the decision that was based on part of the story that was the main focus and majority of the book was sometimes a difficult choice.

The last question dealt with the country in which the monograph took place or was centered. This again

was a category that looked simple at first but turned out to be more subjective than first envisioned. Was the nationality of the protagonist as important as the country where it took place? In the case of books dealing with Anne Frank, it was the experience of hiding in the Netherlands that was the center of the book, not the fact that she was born in Germany. Many of the monographs dealing with the camps began somewhere else but finished in Poland. If the main experience centered on the place, such as *The Star Houses*, which took place in Hungary but were run by the Swedish diplomatic personnel there, then the story was listed under Hungary and not Sweden.

Despite all of the variables that occurred in the study the information gathered gave a beginning look at Holocaust literature for children and young adults. A complete study on the subject would take years to complete and a much larger collection on which to base the results. Improvements would have included a larger title base and a longer time period to study the results. For such a significant event in history, it was surprising to find that so little had been done on content analysis of Holocaust titles for children and young adults. It became clearer why, when the statistics on the publication dates was collected and showed that the bulk of the literature has only been available for the last 25 years.

Continued research on the Jewish Holocaust could lead to research on the other groups that were also hunted for their distinctions such as the gypsies. History is continuing to repeat itself around the world as children and young adults hear about modern ethnic groups being destroyed by others who feel superior. These events will need to be studied in history classes and processed by young people with the help of excellent literature to assist them in understanding the world around them.

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Appendices I: List of the 200 Monographs Used in the Study

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111. Macdonald, M. (2013). *Odetta's secrets*. New York: Bloomsbury Publishing.
112. McDonough, Y. Z., & Root, K. B. (2005). *The doll with the yellow star*. New York: Henry Holt.
113. Matas, C. (1998). *Greater than angels*. New York: Simon & Schuster.
114. Matas, C. (1998). *In my enemy's house*. New York: Simon & Schuster
115. Matas, C. (2007). *The whirlwind*. Victoria, B.C: Orca Book Publishers.
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139. Pryor, B. (2011). *Simon's escape: A story of the Holocaust*. Berkeley Heights, NJ: Enslow.
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142. Ransom, C. F. (1993). *So young to die: The story of Hannah Senesh*. New York: Scholastic, Inc.
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154. Rubin, S. G. (2001). *Fireflies in the dark: The story of Friedl Dicker-Brandeis and the children of Terezin*. New York: Scholastic, Inc.
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158. Russo, M., Cole, R., & Schwartz & Wade Books. (2011). *I will come back for you: A family in hiding during World War II*. New York: Schwartz & Wade Books.
159. Sachs, M. (1973). *A pocket full of seeds*. Garden City, N.Y: Scholastic, Inc.
160. Schmidt, G. D. (2001). *Mara's stories: Glimmers in the darkness*. New York: Henry Holt.
161. Schloss, E., & Kent, E. J. (1988). *Eva's story: A survivor's tale*. New York: St. Martin's Press.
162. Schnur, S., & Johnson, S. (1995). *The tie man's miracle: A Chanukah tale*. New York: Morrow Junior Books.
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170. Spinelli, J. (2003). *Milkweed: A novel*. New York: Alfred A. Knopf.
171. Stillerman, M., & Gerber, P. (1998). *Nine spoons: A Chanukah story*. Brooklyn, N.Y: Hachai Publishing.
172. Szedlecki, A., & Azrieli Foundation. (2009). *Album of my life*. Toronto: Azrieli Foundation.
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179. Toll, N. S. (1993). *Behind the secret window: A memoir of a hidden childhood during World War Two*. New York: Dial Books.
180. Ungerer, T. (2010). *Otto: The autobiography of a teddy bear*. London: Phaidon.
181. Upjohn, R., & Benoit, R. (2012). *The secret of the village fool*. Toronto: Second Story Press.
182. Van, B. F. A. (2008). *Flory: A miraculous story of survival*. New York: HarperOne.
183. Vande, V. V. (1998). *A coming evil*. Boston: Houghton Mifflin.
184. Voorhoeve, A. C., & Reichel, T. (2012). *My family for the war*. New York: Dial Books.
185. Vos, I., Edelstein, T., & Smidt, I. (1995). *Dancing on the bridge of Avignon*. Boston: Houghton Mifflin.
186. Vos, I., & Edelstein, T. (2000). *The key is lost*. New York, NY: HarperCollins Publishers.
187. Warren, A. (2001). *Surviving Hitler: A boy in the Nazi death camps*. New York: HarperCollins Publishers.
188. Watts, I. N. (2002). *Finding Sophie*. Toronto: Tundra Books.
189. Watts, I. N. (1998). *Good-bye Marianne*. Plattsburgh, N.Y: Tundra Books.
190. Whiteley, S. M. (1999). *Appel is forever: A child's memoir*. Detroit: Wayne State University Press.
191. Whitney, K. A. (2009). *The other half of life: A novel based on the true story of the MS St. Louis*. New York: Alfred A. Knopf.
192. Wiesel, E. (1972). *Night*. New York: Farrar, Straus and Giroux.

193. Weitz, S. S., & Cogley, S. B. (1993). *I promised I would tell*. Brookline, Mass: Facing History and Ourselves.

194. Winter, K. (1998). *Katarína: A novel*. New York: Farrar Straus Giroux.

195. Wiviott, M., & Bisailon, J. (2010). *Benno and the Night of Broken Glass*. Minneapolis: Kar-Ben Publishing.

196. Whiteman, D. B. (2005). *Lonek's journey: The true story of a boy's escape to freedom*. New York:

Star Bright Books.

197. Williams, L. E., & Goldstein, A. N. (1996). *Behind the bedroom wall*. New York: Scholastic, Inc.

198. Wiseman, E. (2002). *My canary yellow star*. Plattsburgh, N.Y: Tundra Books.

199. Yolen, J. (2005). *The devil's arithmetic*. New York: Scholastic, Inc.

200. Ziemian, J. (1975). *The cigarette sellers of Three Crosses Square*. Minneapolis: Lerner Publications Co.

Appendices II: Listing of Publishers, Number of Titles Published, Percentage in the Study

Name	Number of Titles	Percentage of Titles
1. Albert Whitman	1	.5%
2. Alfred A. Knopf	5	2.5%
3. Anchor Books	2	1.0%
4. Atheneum	3	1.5%
5. Arcade Publishing	1	.5%
6. Atlantic Monthly Press	1	.5%
7. Azrieli Foundation	1	.5%
8. Barron's	1	.5%
9. BenBella Books	1	.5%
10. Berkley Books	1	.5%
11. Bethany House Publishers	1	.5%
12. Bloomsbury Publishers	2	1.0%
13. Carolrhoda Books	1	.5%
14. Chosen Books	1	.5%
15. Clarion Books	1	.5%
16. Coward, McCann & Geoghegan	1	.5%
17. David Fickling Books	1	.5%
18. Delacorte Press	2	1.0%
19. Dell	2	1.0%
20. Delta Books	1	.5%
21. Dial Books	3	1.5%
22. Disney-Hyperion Books	1	.5%
23. Doubleday	2	1.0%
24. Enslow	1	.5%
25. Faber	1	.5%
26. Farrar, Straus, & Giroux	10	5.0%
27. Feiwel and Friends	1	.5%
28. Feminist Press at the City University	1	.5%
29. Four Winds Press	1	.5%
30. Frances Lincoln	1	.5%

31. Free Press	2	1.0%
32. G. P. Putnam/Putnam	2	1.0%
33. Graphic Universe	1	.5%
34. Greenwillow Books	2	1.0%
35. Gulliver Books	2	1.0%
36. Hachi Publishing	1	.5%
37. Harcourt, Brace, & Jovanovich	2	1.0%
38. HarperCollins/HarperTeen/HarperOne	7	3.5%
39. Henry Holt	7	3.5%
40. Hill and Wang	1	.5%
41. Holiday House	5	2.5%
42. Holt, Rinehart and Winston	1	.5%
43. Houghton Mifflin	8	4.0%
44. Hyperion	4	2.0%
45. ibooks	1	.5%
46. iUniverse	1	.5%
47. Jewish Publication Society	1	.5%
48. JourneyForth	1	.5%
49. Kar-Ben Publishing	1	.5%
50. Ktav	1	.5%
51. League for Human Rights etc.	1	.5%
52. Lee & Low	1	.5%
53. Lerner Publications Company	2	1.0%
54. Little, Brown & Company	1	.5%
55. Longstreet Press	1	.5%
56. Lucent Books	1	.5%
57. Marlowe	1	.5%
58. Marshall Cavendish	1	.5%
59. McFarland & Company	1	.5%
60. Metropolitan Books	1	.5%
61. Mikaya Press	1	.5%
62. Moody Publications	1	.5%
63. Morrow Junior Books	2	1.0%
64. O'Brien Press	1	.5%
65. Orca Book Publishers	3	1.5%
66. Pantheon Books	2	1.0%
67. Paris Press	1	.5%
68. Penguin Books	1	.5%
69. Phaidon Press	1	.5%
70. Philomel Books	3	1.5%
71. Pocket Books	2	1.0%
72. Prentice Hall for Young Readers	1	.5%
73. Puffin Books	1	.5%
74. Pulpit Rock Press	1	.5%
75. Roaring Brook Press	1	.5%
76. Ronsdale Press	1	.5%

77. Rosen Publishing Group	4	2.0%
78. Royal Fireworks Press	1	.5%
79. Scholastic, Inc.	24	12.0%
80. Schwartz & Wade Books	1	.5%
81. Second Story Press	4	2.0%
82. Simon & Schuster	5	2.5%
83. St. Martin's Press	3	1.5%
84. St. Vladimir's Seminary Press	1	.5%
85. Star Bright Books	2	1.0%
86. Tanglewood	1	.5%
87. Time Books	1	.5%
88. Tricycle Press	1	.5%
89. Troll	1	.5%
90. Tundra Books	3	1.5%
91. University of Nebraska Press	1	.5%
92. University of Washington Press	1	.5%
93. University of Wisconsin Press	1	.5%
94. Viking	2	1.0%
95. W.W. Norton	1	.5%
96. Walker Books	1	.5%
97. Wayne State	1	.5%

Appendices III: Publishing Dates

YEAR	NUMBER OF TITLES	PERCENTAGE
1938	1	.5%
1945	1	.5%
1952	1	.5%
1961	1	.5%
1968	1	.5%
1970	1	.5%
1971	1	.5%
1972	3	1.5%
1973	1	.5%
1975	1	.5%
1978	1	.5%
1981	1	.5%
1982	1	.5%
1983	1	.5%
1986	2	1.0%
1987	2	1.0%
1988	2	1.0%
1989	4	2.0%
1991	3	1.5%
1992	4	2.0%
1993	6	3.0%
1994	3	1.5%

1995	7	3.5%
1996	3	1.5%
1997	6	3.0%
1998	11	5.5%
1999	11	5.5%
2000	17	8.5%
2001	12	6.0%
2002	4	2.0%
2003	11	5.5%
2004	8	4.0%
2005	9	4.5%
2006	9	4.5%
2007	10	5.0%
2008	8	4.0%
2009	16	8.0%
2010	7	3.5%
2011	5	2.5%
2012	3	1.5%
2013	1	.5%

Appendices IV

Ages of Protagonists, Number of Titles, Percentage of the Study

AGE	NUMBER OF TITLES	PERCENTAGE
1	1	.5%
3	2	1.0%
4	3	1.5%
5	5	2.5%
6	6	3.0%
7	3	1.5%
8	14	7.0%
9	14	7.0%
10	7	3.5%
11	9	4.5%
12	23	11.5%
13	17	8.5%
14	13	6.5%
15	11	5.5%
16	9	4.5%
17	1	.5%
18	1	.5%
19	1	.5%
20	1	.5%
21	1	.5%
Adult	33	16.5%
All	6	3.0%
Unknown ages	19	9.5%