

AUTHENTICITY AND EMPOWERMENT: FEMALE ROLE MODELS IN
HISTORICAL FICTION FROM THE *AMELIA BLOOMER PROJECT*

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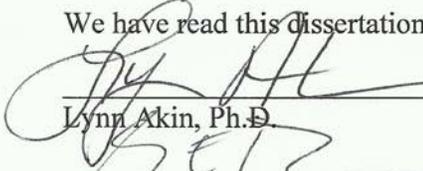
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I am submitting herewith a dissertation written by Kimberly Campbell Kinnaird entitled "Authenticity and Empowerment: Female role models in historical fiction from the *Amelia Bloomer Project*." I have examined this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy with a major in Library Science and a minor in Reading.

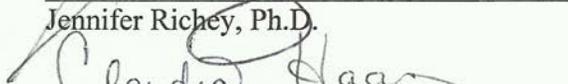


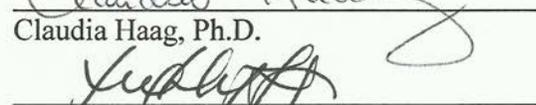
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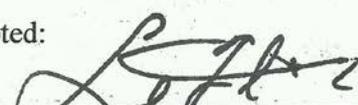
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DEDICATION

For my husband, Trey, and our children, Connor, Kaitlyn, and Andrew. I could have never finished this journey without your love, support, and encouragement.

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ABSTRACT

KIMBERLY CAMPBELL KINNAIRD

AUTHENTICITY AND EMPOWERMENT: FEMALE ROLE MODELS IN HISTORICAL FICTION FROM THE *AMELIA BLOOMER PROJECT*

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Due to the shortage of female characters in historical texts, it is important for librarians and educators to share historical fiction novels containing strong female protagonists with children. While guidelines are available for critiquing authenticity in historical fiction and empowerment of female characters, these approaches are rarely combined.

This study posed the following research question: What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the *ALA Amelia Bloomer Project* list?

To examine authenticity and empowerment, twenty-seven historical fiction novels were selected from the *Amelia Bloomer Project*. Each conflict between the female protagonist and society's expectations was assigned one of Boreen's authenticity levels and one of Brown and St. Clair's empowerment stages. Frequencies and correlations were analyzed, showing a strong correlation of .863 between female protagonists' authenticity and empowerment.

Boreen's most historically accurate protagonist (30.8%) correlated most often with Brown and St. Clair's heroine that is strong on a limited scale (34.6%). Boreen's historical role model acting courageously within society's bounds (56.8%) correlated most often with Brown and St. Clair's female character that defies society for personal ambition (55.9%). Boreen's social renegade (12.4%) correlated most often with Brown and St. Clair's role model that acts as a catalyst for change (9.5%).

Secondary analyses showed the largest percentage of books was set in the United States (44.4%), accounting for 52.2% of all the books placed in the 19th and 20th centuries. The sources of conflict correlations gradually increased following the escalation of the protagonists' actions from internal conflict, to interpersonal disputes, to eventually confronting society. These results mirrored the progressive stages of Boreen's (1999) historical role models and Brown and St. Clair's (2002) female empowerment levels.

In conclusion, analyzing female characters' levels of authenticity and empowerment is one method of evaluating and understanding historical literature for young people. The depiction of brave girls struggling to make their own choices in life may be particularly motivational for today's readers.

TABLE OF CONTENTS

	Page
DEDICATION	iii
ACKNOWLEDGMENTS	iv
ABSTRACT.....	vi
LIST OF TABLES	xi
Chapter	
I. INTRODUCTION	1
Purpose.....	3
Significance of this Study	5
Methodology	6
II. LITERATURE REVIEW	12
Feminism in Children’s and Young Adult Literature	13
Historical Fiction	16
Role Models	18
Female Empowerment	21
Authentic Views of the Past.....	22
Feminism in Historical Fiction	23
History of Feminism in the United States.....	23
<i>Amelia Bloomer Project</i>	25
Conclusion	29

III. METHODOLOGY	30
Primary Research Question.....	30
Sub-questions	30
Theoretical Perspective.....	34
Research Problem	35
Primary Research Question.....	35
Sub-questions	36
Hypotheses	36
Data Selection	37
Conflict Coding.....	41
Authenticity and Empowerment Variables.....	42
Measurement Tools.....	44
IV. RESULTS	45
The Sample Set	46
Primary Analysis.....	50
Primary Research Question.....	50
Sub-questions.....	51
Categorizing Character Actions.....	52
Categorizing Story Conflicts.....	54
Categorizing Historical Authenticity	54
Categorizing Female Empowerment.....	56
Relationships Between Historical Authenticity and Female Empowerment	57
Primary Research Question.....	57
Sub-questions.....	57
Secondary Analysis.....	71
Age of Protagonists.....	71
Setting of Historical Era.....	74
Geographic Setting.....	76
Sources of Conflict	80
Emerging Themes	82
Overcoming Guilt	87
Sheltering Strangers	88
Fighting Social Injustice	89
Repairing Family Relationships.....	90
Learning Unconventional Skills	91
Journeying to New Homes.....	92

Leaving Home to Pursue Dreams	94
Disguising Identities	96
Conclusion	100
V. IMPLICATIONS	103
Interpreting Results	104
Significance of this Study	106
Further Research	108
Conclusion	110
REFERENCES	111
APPENDICES	
A. Historical Fiction Novels for Middle School on the	
<i>Amelia Bloomer Project</i> List, 2002-2011	123
B. Data Coding Form.....	127
C. Sample Data Coding Form: <i>A Golden Web</i>	129

LIST OF TABLES

Table	Page
1. Bibliography of Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	39
2. Frequencies and Percentages of Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i> Listed by Year, 2002-2011	47
3. Frequencies and Percentages of Protagonists' Ages in Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	48
4. Frequencies and Percentages of Historical Time Periods in Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	48
5. Frequencies and Percentages of Geographical Locations in Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	49
6. Frequencies and Percentages of the Coded Actions of Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	53
7. Frequencies and Percentages of Conflict Sources in Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	54
8. Frequencies and Percentages of Authenticity Variable Levels in Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	55
9. Frequencies and Percentages of Empowerment Variable Levels in Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	56

10. Correlation Between Authenticity and Empowerment for the Total Sample Size of 27 Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	58
11. Authenticity and Empowerment Correlation Ranking for Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	60
12. Correlation Between Authenticity and Empowerment Variables for Individual Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	61
13. Percentages for Research Sub-questions Comparing Authenticity and Empowerment Variables for Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	70
14. Correlation Between Authenticity and Empowerment Variables by Protagonists' Ages in Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	72
15. Correlation Between Authenticity and Empowerment Variables for Five Centuries of Settings in Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	74
16. Correlation Between Authenticity and Empowerment Variables by Geographic Location of the Setting in Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	77
17. Correlation Between Authenticity and Empowerment Variables by Conflict Source in Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	81
18. Protagonists' Information from Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	83
19. Thematic Categories of Middle School Historical Fiction Novels Selected During the First Decade of the <i>Amelia Bloomer Project</i>	86

CHAPTER I

INTRODUCTION

In 1970, the Feminist Task Force of the Social Responsibilities Round Table of the American Library Association (ALA) was formed to address women's issues in librarianship. One of their committees, the *Amelia Bloomer Project* committee, began selecting an annual list of high-quality feminist literature of all genres for children and young adults in 2002 to “encourage and inspire girls to be smart, brave, and proud” (*Amelia Bloomer Project* committee 2016).

Since the 1970s, researchers in several fields have joined ALA's “girl power” cause. In addition to library science, publications in education, sociology, and women's studies discuss the need for strong female characters in children's and young adult literature as a role model for readers (Trites 1997; Taft 2007; Weisbard and Grapentine-Benton 2007).

Several articles published by educators detail their experiences using feminist literature in their classrooms, with boys and girls. Ruggieri (2001) described her high school students' responses to *Shabanu*, the story of a young Pakistani girl's arranged marriage and the effects of domestic violence. Hubler shared her research teaching readers how to map social reality in feminist literature as a means of understanding “the large, powerful, but historically alterable structures of the social world” (2000, 95). Boreen (1999) explained her search for historically accurate female role models in

historical fiction as alternatives to the female characters found in the traditional classroom canon. The powerful student discussions these teachers shared encouraged others to examine gender issues through the lens of children's and young adult literature.

An appropriate genre for exploring feminism with young readers is historical fiction. According to Cart (2006), within the last twenty years historical fiction has become increasingly popular, especially among girls. Cart's *Booklist* article (2006) listed several recent historical fiction Printz and Newbery honor books featuring female protagonists as well as reference books focusing on girls and women.

Educators have long understood the importance of sparking students' interests in subject areas as motivation for learning. Hickman (1990) focused on how to turn children's natural love of storytelling into a curiosity about historical subjects through the use of historical fiction and drama activities. Incorporating novel studies into the traditional Social Studies curriculum allows students to read multiple perspectives found in historical fiction (McManus 2008). Stories often evoke a more emotional reader response than school texts (Schwab 2005). By fictionalizing historical events, authors enable readers to immerse themselves in the story and vicariously experience another time or place to better understand these events in the course of history (Berghoff 2000).

However, females are still underrepresented in historical fiction as they are in most history textbooks and social studies curriculum. According to O'Quinn (2007) the history classes taught in our nation's public schools include materials primarily written

from the male point of view. The National Women's History Project was founded in 1980 to address the conspicuous absence of females from our country's texts (Cart 2006).

Purpose

Recent booklists like the *Amelia Bloomer Project* (Amelia Bloomer Project committee 2016), *Brave Girls and Strong Women* (Sreenivasan 2016), *Eighty Books for the 21st Century Girls* (Women's National Book Association 2002), and *Foregrounding Women in History* (Vandergrift 2016) and reference texts such as Brown and St. Clair's *Declarations of Independence* (2002) and Odean's *Great Books for Girls* (2002) offer bibliographies of historical fiction featuring empowered female characters; however, not many sources discuss how to critique children's and young adult fiction when searching for female role models (Weisbard and Grapentine-Benton 2007).

Boreen (1999) searched for historical fiction novels with strong female role models for her teenage students. In her article "Images of Women in Historical Young Adult Fiction: Seeking Role Models" Boreen investigated a variety of female characters and described three types of role models: "real girls", renegades, and historical models. In her first category "real girls" are internally strong characters. According to Boreen, they are also the most historically accurate because their actions are tightly bound by their time period and position in society. The second type of role model Boreen described is the renegade. Renegades outwardly rebel against society to change the system. These girls are the least authentic characters; however these role models are more entertaining to modern readers. The final level Boreen discussed in depth is the historical role model,

a more realistic character that acts with courage while remaining true to her time period and society. Historical role models demonstrate how a woman can be empowered, no matter where or when she lives, through her responses to society. These characters maintain authenticity, while still relating to and inspiring modern readers (Boreen 1999).

Brown and St. Clair's work, *Declarations of Independence* (2002), defined three levels of female empowerment: strong on a limited scale, defying conventions for personal ambition, and openly rebellious. The first character is tightly bound by her gender, societal position, and historical period. She is oppressed, but develops confidence in her abilities and becomes strong on a limited scale. A character on the second level of female empowerment holds a more secure position in society, but chooses to defy expectations for personal gain. Following this dream often costs the character greatly. Brown and St. Clair's highest level of empowerment, openly rebellious, features characters that change society's rules or escape the system entirely. These bold girls usually enjoy success without losing anything. A girl's path to empowerment is "largely determined by the historical moment in which they enact the journey," according to Brown and St. Clair (2002, 77).

The purpose of this research study is to investigate the relationship between Boreen's levels of authenticity (1999) and Brown and St. Clair's stages of empowerment (2002) when examining female role models in historical fiction selected by the *Amelia Bloomer Project* in its first decade from 2002 to 2011. The researcher analyzed each female protagonist's level of historical authenticity and the corresponding level of

empowerment throughout the development of the plot. This study seeks to answer the research question:

What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the *ALA Amelia Bloomer Project* list?

Authenticity and empowerment are the focus of the study because of their importance in literary evaluation. According to Donelson and Nilsen (2005), authenticity based on research is one of the primary criteria when evaluating historical fiction. A study of feminist qualities in children's and young adult literature depends on a definition of empowerment, according to Brown and St. Clair (2002). This study investigates the relationship between the two variables in order to offer new insights into the evaluation of female characters in historical fiction. These findings will help librarians and other educators select the best examples of historical heroines to share with children and young adults.

Significance of this Study

When evaluating strong female characters in historical fiction, empowerment is not the only consideration. Authenticity is also important because a growing debate concerning who is qualified to tell a specific person's or group's story has influenced historical fiction criticism during the last few decades, according to Margaritis (2008). In order to provide evidence of their attention to historical facts and details, authors of

historical fiction often include research notes and bibliographies at the conclusion of their novels. Writers must carefully balance powerful storytelling with historical accuracy, according to Sprague and Keeling (2007). If readers are interested in learning about the progression of women's liberation, they need to select novels with the most authentic and empowered characters (Clapp-Itnyre 2007; Boreen 1999; Brown and St. Clair 2002).

Critically reading and analyzing selections from the *Amelia Bloomer Project* promotes the careful evaluation of feminist literature for children and young adults. Librarians and teachers must consider a female character's historical time period and societal expectations when determining the level of authenticity and empowerment. This study not only contributes to the literature of library science, education, and women's studies, but also furthers the work of ALA's Feminist Task Force by advocating the mission to address women's issues in librarianship.

By examining historical fiction through a feminist lens, we can help young readers learn to question traditional gender role portrayals and understand the slow, but changeable progress of society (Hubler 2000). Selecting high quality historical fiction novels can help offer realistic role models for modern readers (Boreen 1999).

Methodology

Since 2002, ALA's Feminist Task Force has compiled an annual recommended reading list of books to "encourage and inspire girls to be smart, brave, and proud" called the *Amelia Bloomer Project* booklist (*Amelia Bloomer Project* committee 2016). To

qualify for selection, the recommended books should strongly feature female role models challenging traditional stereotypes. The chosen books must also have been published in the United States within the eighteen-month time period before the annual January selection date. As of January 2016, the committee has selected 718 books. Each year's *Amelia Bloomer Project* list is divided into three categories: beginning readers, middle school or intermediate readers, and young adult. Within each division, the books are grouped according to fiction and nonfiction titles.

For the purposes of this study of female characters' levels of authenticity and empowerment as depicted in the past, the sample size was limited to historical fiction titles included in the *Amelia Bloomer Project* booklist, for years 2002 to 2011. The first decade offered a good look at the beginning selections from this award list. The sample of children's and young adult titles was narrowed to books listed in the middle school category to correspond with the researcher's area of specialty as a middle school librarian. Historical fiction titles that blend historical events with other genres like fantasy or poetry have been eliminated from the final booklist to standardize content analysis. Male protagonists were not analyzed, since this study investigates female authenticity and empowerment levels. According to Tomlinson and Lynch-Brown (2007), to qualify as historical fiction, the setting must be placed at least twenty years before the present. Therefore, only novels set in the mid 1990s or previous years were selected as part of this study. Twenty-seven books, 6.28% of the total list during the first decade, met all the

criteria to be included in this analysis of female role models in historical children's and young adult literature.

This study posed the following primary research question:

What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the ALA *Amelia Bloomer Project* list?

The following sub-questions were also examined:

What is the relationship between Boreen's characterization of the historically accurate protagonist and Brown and St. Clair's heroine that is strong on a limited scale (H1)?

What is the relationship between Boreen's characterization of an historical role model acting courageously within society's bounds and Brown and St. Clair's female character that defies society for personal ambition (H2)?

What is the relationship between Boreen's social renegade and Brown and St. Clair's role model that acts as a catalyst for change (H3)?

This study's framework correlated Boreen's (1999) three types of historical female role models: the historically accurate "real girl" strongly bound by her time and

society, the historical role model acting courageously within the bounds of society, and the social renegade acting beyond her time with Brown and St. Clair's (2002) three stages of empowerment: characters that are strong on a limited scale, girls that defy society for personal ambition, and heroines that act as a catalyst for societal change as variables for comparing female protagonists' levels of authenticity and empowerment in historical fiction books included on the *Amelia Bloomer Project* booklist from 2002 to 2011.

The qualitative content analysis involved a critical reading of the selected books. As each title on the booklist was thoroughly read and analyzed, detailed note-taking recorded data concerning the female protagonists and cited examples of their actions against sources of conflict. Each action was assigned a specific authenticity and empowerment level based on Boreen's three types of role models (1999) and Brown and St. Clair's progressive levels of empowerment (2002). These two approaches organized their successive stages by the female character's actions. The first levels focused on internal struggles, and then progressed to conflicts with other characters, before they reached the final stage of rebelling against society in general. Note-taking was recorded and coded on a standard form to maintain consistency throughout the reading process. The researcher analyzed the data counts of each variable to determine if there was a correlation between levels of historical authenticity and female empowerment.

Since there was not necessarily a causal relationship between these two approaches, correlation was measured. "Correlation coefficients are used to quantitatively describe the strength and direction of a relationship between two variables," according to

Portney and Watkins (2000, 491). The Spearman rank correlation coefficient, or Spearman's rho, was used to measure the strength of the relationship between female characters' levels of authenticity and empowerment. Spearman's rho was the most appropriate statistical test for measuring correlation in ordinal scale data, such as these approaches' three ranked levels. Due to the small sample size of this study, whether or not the correlations were significant was not as important as the strength of the correlations.

This study included a qualitative component to support the statistical results of the content analysis. Cited examples of the protagonists' actions were systematically sorted to uncover broad themes, trends, and connections describing historical female characters in regards to their levels of authenticity and empowerment (Portney and Watkins 2000).

Both Boreen's study of historical role models (1999) and Brown and St. Clair's (2002) study detailing successive levels of empowerment were analyzed from the feminist literary criticism perspective which focuses on how female characters are portrayed in literature, according to Kolodny (1989). Viewing female characters' levels of authenticity and empowerment through the lens of a feminist perspective was beneficial for this study of books featuring significant feminist content in the *Amelia Bloomer Project*.

By critiquing female protagonists' levels of authenticity and empowerment according to Boreen's (1999) and Brown and St. Clair's (2002) approaches based on feminist theories, new understandings about girls and women's roles in history emerged.

These results will hopefully inform librarians, teachers, and students to view historical fiction reading in a more equitable light, while promoting a worthy new ALA booklist, the *Amelia Bloomer Project*.

CHAPTER II

LITERATURE REVIEW

Gender issues have historically played a large role in education in the United States. The pendulum has swung several times between offering more opportunities to males or females. Most of the current research in the field of children's and young adult literature now focuses on how to entice boys to read. Studies reporting lower percentages of male students choosing to enroll in college, and in turn, receiving bachelor degrees have raised an alarm about their economic futures (Donelson and Nilsen 2005). Countless booklists and websites cater to educators and parents searching for books that boys will enjoy reading. When most children's and young adult literature texts mention gender and literacy, the authors discuss boys (Donelson and Nilsen 2005; Tomlinson and Lynch-Brown 2007; Weisbard and Grapentine-Benton 2007).

What about girls? Fewer current research studies and texts delve into the importance of presenting females with strong role models. In 1970, the Feminist Task Force of the Social Responsibilities Round Table of ALA was formed to address women's issues in librarianship. One of their committees, the *Amelia Bloomer Project*, began selecting an annual list of high-quality feminist literature for children and young adults in 2002 that "encourage and inspire girls to be smart, brave, and proud" (*Amelia Bloomer Project* committee 2016).

Feminism in Children's and Young Adult Literature

Since the 1970s researchers in several scholarly fields have joined ALA's "girl-power" cause. In addition to library science, publications in education and women's studies discuss the need for strong female characters in children's and young adult literature as a role model for readers (Trites 1997; Taft 2007; Weisbard and Grapentine-Benton 2007). *Declarations of Independence: Empowered Girls in Young Adult Literature, 1990-2001* (Brown and St. Clair 2002) compared recent feminist characters with unconventional females from classic literature. The authors then analyzed empowered female characters among historical fiction, contemporary fiction, fantasy, and autobiographies. Brown and St. Clair defined "empowered girls" as characters gaining confidence in themselves and their abilities, not overpowering others. Sprague and Keeling (2007) authored a similar book, *Discovering Their Voices: Engaging Adolescent Girls with Young Adult Literature*, in which they described a book club curriculum addressing contemporary female adolescent issues.

Several reference books have also been published in the last two decades listing recommended reading for girls across literary genres. Books like Odean's *Great Books for Girls* (2002) and Cooper-Mullin and Coye's *Once Upon a Heroine: 450 Books for Girls to Love* (1998) presented titles to inspire and empower girls through reading. Professional articles offer numerous collection development resources for librarians and teachers to select reading materials with feminist themes or role models for children and young adults (Weisbard and Grapentine-Benton 2007; Lehman 2010; Stites 2010;

O'Quinn 2007; Iyer 2011). Weisbard and Grapentine-Benton's article *Resources on Young Adult Literature* (2007) critically reviewed several textbooks and reference guides that included chapters detailing gender reading differences and discussing feminist literature for young readers.

Educators publish articles detailing their experiences using feminist literature in their classrooms, with boys and girls. The powerful student discussions these teachers share encourage others to examine gender issues through the lens of children's and young adult literature (Ruggieri 2001; Hubler 2000; Boreen 1999). Karen Cushman, Newbery award winner of *The Midwife's Apprentice*, urged teachers to include books with female protagonists in their classroom canon (Donelson and Nilsen 2005). Stories about strong, courageous females should be introduced to boys, just as girls are frequently encouraged to read novels featuring male characters, according to Cushman (Donelson and Nilsen 2005). Perhaps instead of reading one at the exclusion of the other, both perspectives can be read to develop more accurate views of people in society (Donelson and Nilsen 2005; Hayn and Spiegel 1999).

When asked about personal reading choices, teen girls want stories that reflect their own lives, according to interviews conducted by Iyer (2011). Iyer (2011) states readers enjoy heroines that look and think like them, addressing typical teen problems. Authentic teenage emotions and behavior are necessary for readers to relate to the protagonist, regardless of the character's situation. Even though the protagonist may be disadvantaged with few options in a patriarchal world, young adult readers still want a

hopeful ending proving that life can get better for the character and themselves (Iyer 2011).

For a class project, a 14-year-old girl surveyed female students about their reading interests. Samantha reported that 66% of her female classmates listed book characters as positive role models. While most of the role models in this study are fictional characters, Samantha was initially surprised many classmates cited historical fiction novels (Melnick 2002).

Numerous studies examine feminist themes in various genres of children's and young adult literature. Vandergrift (1995) urged educators and parents to begin early by sharing picture books containing strong female characters in non-traditional gender portrayals with their young readers, in hopes of broadening society's range of acceptable expectations for women. Trites (1997) explained the use of feminist literary criticism to understand feminist themes in children's literature. Recent dissertations and scholarly articles studied female empowerment, sexuality, identity, politics, and gender role expectations in young adult sports fiction, fantasy, popular fiction, poetry, and dystopian novels (Heinecken 2015; Waller 2004; Bowles-Reyer 1998; Varnes 1997; Parent 2015). Not as many researchers investigate feminist themes found in historical fiction written for young adults. A discussion of Boreen and Brown and St. Clair's studies of female role models in historical fiction will follow shortly.

Historical Fiction

An interesting, and perhaps unexpected, vehicle for exploring feminism with children and young adults is historical fiction. According to Tomlinson and Lynch-Brown (2007), to qualify as historical fiction, the setting must be placed at least twenty years before the present. Within the last two decades, historical fiction has enjoyed an increase in popularity among both children and young adult readers. What was once an overlooked genre that Newbery winning author Katherine Paterson (1999) defended to critics, has now experienced tremendous growth. Through immersing themselves in other times and lands, readers can begin to identify with and understand the past in context, both through tragic and inspiring stories. Perhaps these stories can guide readers to make better choices for their present and future (Paterson 1999; Cart 2006; Engberg 2002).

Several recent publications offer educators sample lesson plans incorporating historical fiction into traditional school curriculum. Rycik and Rosler (2009) explained the importance of sharing quality historical fiction “to provide students with a vicarious experience for places and people they could otherwise never know” that is more personal than a textbook (163). Novels allow children and teens to become a part of history by living through a character similar to them and empathize with their situation. These emotional connections facilitate engaging instruction (Rycik and Rosler 2009). McGrail and Powell call for librarians to support social studies teachers by curating digital primary sources to authenticate historical novels (2014). They note that newspaper articles, diary entries, personal letters, photographs, and video clips are tangible artifacts

linking modern readers to their predecessors. In addition to creating connections with people from the past, “these kinds of primary source resources are perfect for enriching and extending students’ understanding as they read historical fiction” as part of social studies and language arts curriculum (Anderson 2014, 10).

While historical fiction offers a more personal connection to the past than traditional textbooks or nonfiction, females are still underrepresented as they are in most historical text. The National Women’s History Project was founded in 1980 to address the conspicuous absence of females from our country’s texts (Cart 2006). Cart notes even historical fiction, which has grown considerably during the last few years, focuses more on men’s experiences than women’s stories (2006). Despite the shortage of material, children and young adults need to gain an “awareness of female viewpoints of the past, viewpoints that are often neglected in history books” (Hayn and Spiegel 1999, 92).

Several recent Newbery and Printz honors have been awarded to historical fiction featuring female protagonists, such as *Moon Over Manifest* by Clare Vanderpool (2010), *Kira-Kira* by Cynthia Kadohata (2004) and Jennifer Donnelly’s *A Northern Light* (2003). Popular series like the American Girl stories and Scholastic’s fictional diary series have also increased the number of girl’s stories being told through historical fiction (Cart 2006). Online booklists such as the *Amelia Bloomer Project* (Amelia Bloomer Project committee 2016), *Brave Girls and Strong Women* (Sreenivasan 2016), *Eighty Books for the 21st Century Girls* (Women’s National Book Association 2002), and *Foregrounding Women in History* (Vandergrift 2016) offer bibliographies of historical fiction featuring

empowered female characters. With this surge in interest, more stories about strong women throughout history are available to provide role models for today's children and young adults. Modern teens "will learn more than simple facts from these texts: they will learn how to fill out historical meaning in a way that makes it present in their young lives – a more penetrating and inclusive approach than they generally experience" (O'Quinn 2007, 40).

Historical fiction not only offers empowered characters to emulate, but also opens the door to gender role discussions. Due to the historical setting, modern students can comfortably debate the characters' problems in a patriarchal society and abuses to women without threatening their own status quo. In this manner, feminist social commentary can be discussed in a less confrontational way. By examining past social mores, especially gender roles, children and young adults may be better equipped to discover their own identities (Brown and St. Clair 2002; Ruggieri 2001).

Role Models

Recent journal and online articles offer booklists focusing on strong female characters; however, not as many sources discuss how to critique young adult fiction, much less when searching for female role models (Weisbard and Grapentine-Benton 2007). To address this need, three groups of professionals shared their processes for evaluating female characters in young adult literature. The processes range from selecting literature with strong female characters to examining the types and levels of role models.

The first team composed of university professors, classroom teachers, and library media specialists were searching for “spunky” girls in children’s literature for an article to be published by the National Council of Teachers of English (NCTE) (Heine and Inkster 1999). After several meetings and identifying multiple books with strong female characters, the authors decided to develop and publish their own rubric for evaluating literature. After narrowing the choices down to only high-quality literature, six criteria were discussed for each book: personal traits of the character, issues important to the character, how character solves problems, character’s relationships with others, how character departs from traditional stereotypes, and whether the character provides a voice for those who are often unheard in children’s literature. While not every book chosen met all the criteria, the titles recommended by this NCTE group represented the best literature in the field. The team was surprised to discover that many of these characters were found in historical fiction, a genre that brings life to history, but also provides a model for the future (Heine and Inkster 1999).

Boreen’s (1999) article “Images of Women in Historical Young Adult Fiction: Seeking Role Models” focused on her female students’ interest in historical books. As a secondary language arts teacher, she searched for novels with strong female role models for her teenage students to help them think about who they wanted to become as adults. While there is a lack of empowered female role models in most traditional classroom canon, Boreen’s female students’ free choice historical fiction reading offered strong characters that modern readers could identify with and emulate. The author interviewed

her students concerning their reading choices and responses to the literature. Boreen investigated a variety of characters and described three types of role models: “real girls”, renegades, and historical models. “Real girls” are the most historically accurate. Even though they are internally strong, these characters are tightly bound by their time period and societal position, and therefore act accordingly. Not surprising, these characters are teenagers’ least favorite. The second type of role model identified is the renegade. Renegades take a stand against society’s expectations by rebelling to change the system. While these girls are the least authentic characters, they enjoy the admiration of their 21st century readers. Finally, Boreen discussed historical role models as “realistic characters acting as courageous humans within the societal boundaries of their historical time period (Boreen 1999, 18). Historical role models demonstrate how a woman can be empowered, no matter where or when she lives, through her responses to society. These characters maintain authenticity, while still relating to and inspiring modern readers. In essence, historical role models are empowered because they gain confidence in themselves (Boreen 1999; Brown and St. Clair 2002).

Brown and St. Clair’s work, *Declarations of Independence* (2002), provided an even more focused analysis of strong female role models. All the characters in this literary critique are historically authentic, similar to Boreen’s third type of role model. Brown and St. Clair subdivided this group into three levels of empowerment: strong on a limited scale, defies conventions for personal ambition, and openly rebellious. The first character is bound by her gender, societal position, and time period. She is extremely

disadvantaged but makes a place for herself through developing confidence in her abilities. Brown and St. Clair's second level of empowered female enjoys a more secure position, but chooses to defy society's conventions for personal ambition. Realizing this ambition often comes at a high price to the character. Finally, the highest level of empowerment involves either escaping or changing society's oppressive expectations. These characters usually claim a victory without losing anything. Strong female characters in historical fiction can inspire 21st century readers and provide worthy role models. Every girl's journey to empowerment is similar, regardless of the time period or society in which she lives, however that path is "largely determined by the historical moment in which they enact the journey" (Brown and St. Clair 2002, 77).

Female Empowerment

Some of the most endearing characters in classic American children's literature are the tomboys (Proehl 2011). Girls like Scout in *To Kill a Mockingbird* (1960) challenge society's restrictions on appropriate feminine dress, behavior, and aspirations, according to Proehl. Generations of readers have admired these youthful "symbols of female empowerment" (Proehl 2011). Tomboys may face adversity, but they emerge stronger by standing up for their beliefs. Readers identify with this struggle to be true to oneself, even when society's acceptable roles are too constraining (Stites 2010).

More recently, studies have been investigating the influence of teen "chick lit" or contemporary realistic fiction on readers' identity formation and femininity (Brown 2013;

Bullen, Toffoletti, and Parsons 2011, Mariani-Petroze 2006). Researchers examined how “sexual and gender identities are modeled around discourses of choice, freedom, and empowerment” in children’s and young adult literature (Bullen, Toffoletti, and Parsons 2011, 509). Scholarship in the area of female empowerment “has challenged perceptions of girls primarily as passive victims without the capacity to influence the world around them” (Taft 2007, 10).

Authentic Views of the Past

When evaluating strong female characters in historical fiction, empowerment is not the only consideration. Authenticity is also important. The best historical fiction is realistic; the characters should think and act as people from that time period and society would, even while being relatable to modern readers (Boreen 1999). Vivid descriptions of past settings, social customs, and political realities create a new world for children and teens to vicariously visit. However, authors must carefully balance storytelling with historical accuracy (Clapp-Itnyre 2007). When critiquing historical fiction, readers should look for a truthful representation of the past, while also taking into account how that literature connects with present day life experiences. If readers are interested in learning about the progression of women’s history in the United States, they need to select novels with the most authentic, and empowered, characters (Clapp-Itnyre 2007; Boreen 1999; Brown and St. Clair 2002; Glisson 2013; Saricks 2008).

Feminism in Historical Fiction

To achieve a balance between historical authenticity and female empowerment, readers should look beyond gender roles to a society's whole structure. When evaluating a female character, one must place her within the boundaries of her society and time period, according to Hubler (2000). Strong role models should actively resist the limitations society places upon them, even though they acknowledge the system of oppression. Simply discussing gender roles does not account for the larger, external forces that dictate thought and behavior. Gaining self-confidence and educating sexist people will not dramatically change society. To present social reality, educators and librarians must also utilize non-fiction to inform students about the history of women's liberation so they can appreciate the slow, but changeable, progress of society (Hubler 2000).

History of Feminism in the United States

To better understand the feminist movement in the United States, broad time periods or "waves" have been loosely identified (Laughlin, et al. 2010). The wave metaphor may not be the most precise way to look at the history of feminism and its achievements, but it has been generally accepted across academic, political, and social groups. The Library of Congress has even established these waves as topic categories (Hewitt 2012). For the purposes of this study, these waves will be referenced as markers on the path towards equality.

According to Hewitt (2012), the first wave of feminism encompasses the time period between the Seneca Falls Woman's Rights Convention in July 1848 and the passage of the Nineteenth Amendment in 1920 guaranteeing women the right to vote. Suffrage and property ownership rights were the primary political goals of this time period. However dress reform, abolition of slavery, education opportunities, employment protections, marriage rights, and temperance were also advocated by various feminist groups. With the enormous push to gain voting rights, the other issues became less immediate political concerns (Munro 2013; Hewitt 2012; Laughlin, et al. 2010).

Activists declared a second wave of feminism during the turbulent 1960s. Built upon the previous generations' successes, this wave sought equality in gender roles and elimination of stereotypes, advocacy for reproductive rights, and the ending of workplace discrimination (Hewitt 2013). "Second-wave feminists coined the phrase 'the personal is political' as a means of highlighting the impact of sexism and patriarchy on every aspect of women's private lives" (Munro 2013, 22).

Some advocates of women's empowerment claimed the second wave of feminism grouped all women together without acknowledging multiple feminisms. The movement was still largely identified with white, middle class women (Munro 2013). In response, a third wave arose in the early 1990s "to take feminism from what they perceived as an exclusive concern with dichotomous notions of gender toward consideration of the multiple identities of age, class, race, and sexual preference" (Laughlin, et al. 2010, 77). In this wave, feminists focus on individual empowerment and free choice. This is the era

of power feminists, hip crafting clubs, and global protest of violence against women and girls via social media (Munro 2013; Groeneveld 2010; Coleman 2009).

The Internet's power to enable global conversations leads some researchers to believe we are entering the fourth wave of feminism (Munro 2013; Schuster 2013; Hewitt 2012). Advocates can challenge sexism and quickly spread their message through this online forum. Munro acknowledged the emergence of a new era is uncertain; perhaps social media is simply allowing third wave feminists to reflect on issues beyond their own personal experiences. Whether or not feminism is entering the next wave, "it is increasingly clear that the Internet has facilitated the creation of a global community of feminists who use the Internet both for discussion and activism" (Munro 2013, 23).

Amelia Bloomer Project

In the search for quality literature to read with children and teens, some educators seek novels that challenge traditional gender roles and offer opportunities for engaging discussion. During the years before the *Amelia Bloomer Project*, one teacher educator reviewed three feminist novels (Harper 1998). Harper (1998) objected to the "suffering femininity" of the protagonists. The girls passively endure hardships not of their making. Harper would rather share novels featuring "active resistance, rather than mere perseverance...with pockets of hope even in the most limited of circumstances" (1998, 145). She continued with a plea for stories that show girls that female life is not just suffering (Harper 1998).

Four years later, the *Amelia Bloomer Project* published the first annual list of books with significant feminist content for children and young adults in 2002. Named in honor of Amelia Bloomer, this book selection committee promotes books that “encourage and inspire girls to be smart, brave, and proud” (*Amelia Bloomer Project* committee 2016).

Who was Amelia Bloomer? Amelia Bloomer achieved notoriety during the 1850s by promoting a reform dress consisting of loose pants gathered at the ankle worn under a shortened dress approximately four inches below the knee (Nelson 2000; Mason 1992). Even though Elizabeth Smith Miller is credited with designing the dress and wearing it to Seneca Falls, Elizabeth Cady Stanton and Amelia Bloomer immediately appreciated the health benefits and freedom of movement allowed by the shorter hem and Turkish style pants. Both women began wearing the reform dress in public and actively encouraging other ladies to shed their cumbersome long skirts for the less restrictive garment (Appleton 2000; Nelson 2000; Mason 1992; Torrens 1997; Fischer 1997).

Although Bloomer was not the first woman to wear the radical new costume, she published articles praising the garment’s benefits in her women’s newspaper, *The Lily*. Subscriptions greatly increased after Bloomer printed patterns for sewing the new reform dress. Due to this wide audience, the new costume became associated with her name and popularly known as “Bloomers” (Nelson 2000; Appleton 2000; Mason 1992; Torrens 1997; Egan-Mitchell 2004)

Initially the leading feminists wore the radical reform dress in their private lives and to their public speaking engagements. These brave ladies endured cruel heckling and rude stares on the streets. People attended their speeches to gawk at their new clothing (Nelson 2000; Mason 1992). Eventually it was decided the negative attention concerning the reform dress hindered progress towards other aspects of women's rights such as suffrage and creating more opportunities for education and employment. Stanton and Bloomer agreed more men and women would listen to their platform if they were not offended by their choice in dress. Many of the activists returned to the traditional long skirts to further their political causes (Egan-Mitchell 2004; Appleton 2000; Nelson 2000; Fischer 1997; Torrens 1997; Mason 1992; Morren 1995).

Several decades later, the Bloomer costume returned as bicycling became popular. Ladies could not enjoy the new sport of bicycling in long dresses, so Bloomers came into vogue (Morren 1995; Appleton 2000). Thirty years after their invention, Bloomers were more acceptable to the general public's idea of femininity. "The struggle for women's emancipation would continue into the twentieth century, but the early feminists' advocacy of the Bloomer and dress reform courageously set the stage for its achievement" (Nelson 2000, 25).

In honor of Amelia Bloomer and her compatriots in the struggle for women's rights, ALA created a new booklist to promote feminist literature for children and young adults named after her. The *Amelia Bloomer Project* is associated with the Feminist Task Force of the Social Responsibilities Round Table. Committee members search

extensively and read widely to identify “quality fiction and nonfiction titles that affirm positive roles for girls and women” (*Amelia Bloomer Project* committee 2016). Books must successfully meet four criteria to be considered: significant feminist content, excellence in writing, appealing format, and age appropriateness for young readers. It is not enough for a female character to be portrayed as independent or spunky. A feminist character should struggle to improve not only her situation, but also fight to change inequalities for others. Only books published in the United States within the eighteen months prior to the voting meeting at ALA Midwinter are eligible. If a book has been discussed at the previous year’s Midwinter meeting, that title cannot be nominated again the following year.

To create each year’s final *Amelia Bloomer Project* list, committee members must read all the nominated books that meet the selection criteria. The entire committee meets during Midwinter to discuss all the eligible books and the final selections are based upon consensus. Once the committee agrees to the official list, the books are divided into three categories: beginning readers, middle school, and young adult. Within each division, the books are then grouped according to fiction and nonfiction titles. Committee members annotate each selected book and announce the list in January on the ALA website. The annual list of recommended books is then printed in *Booklist* as part of the Women’s History Month issue, on the *Amelia Bloomer Project* blog, and in other professional journals (*Amelia Bloomer Project* committee 2016).

Educators like Harper can search each year's list for quality literature for children and young adults containing significant feminist content portraying "girls and women as capable of overcoming the obstacles they face" (O'Quinn 2007, 41). The annual list has grown in popularity and has been featured in scholarly articles (Law, McCoy, Olszewsky, and Semifero 2012), professional book reviews of feminist literature for children (O'Quinn 2007), blogs (Lehman 2010), student magazines written by girls ("What we're reading" 2013), and research papers (Justilien 2013).

Conclusion

Quality literature can help readers identify who they are and who they want to become (Boreen 1999). When searching for strong female characters, historical fiction offers portraits of realistic role models for today's readers. These characters overcome all manners of adversity and discrimination that may not be addressed in contemporary fiction to "emerge as heroines, protagonists who conquer typical and unusual conflicts to emerge triumphant" (Hayn and Spiegel 1999, 96). This message is as important for young women and men of the present, as it is for the future of an equitable society.

CHAPTER III

METHODOLOGY

When evaluating strong female characters in historical fiction, historical authenticity and female empowerment are both primary literary considerations. This study investigated the relationship between the variables of authenticity and empowerment in order to offer new insights into the evaluation of female protagonists in historical fiction novels on the *Amelia Bloomer Project* from the years 2002 to 2011. These findings will help librarians and other educators select the best examples of historical heroines to share with children and young adults.

This study posed the following research questions:

Primary Research Question

What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the *ALA Amelia Bloomer Project* list?

Sub-questions

What is the relationship between Boreen's characterization of the historically accurate

protagonist and Brown and St. Clair's heroine that is strong on a limited scale (H1)?

What is the relationship between Boreen's characterization of an historical role model acting courageously within society's bounds and Brown and St. Clair's female character that defies society for personal ambition (H2)?

What is the relationship between Boreen's social renegade and Brown and St. Clair's role model that acts as a catalyst for change (H3)?

This study's framework examined Boreen's (1999) three types of historical female role models: the historically accurate "real girl" strongly bound by her time and society, the historical role model acting courageously within the bounds of society, and the social renegade acting beyond her time, along with Brown and St. Clair's (2002) three stages of empowerment: characters that are strong on a limited scale, girls that defy society for personal ambition, and heroines that act as a catalyst for societal change as variables for comparing female protagonists' levels of authenticity and empowerment in historical fiction books included on the *Amelia Bloomer Project* booklist from 2002 to 2011.

To analyze feminist literature for children and young adults, this study examined books selected for the *Amelia Bloomer Project* during its first decade with a particular

focus on middle school historical novels. This study's qualitative procedure involved the researcher recording every instance of female protagonists' actions that were in conflict with expected behavior. The researcher then assigned each action the appropriate authenticity level from Boreen's study of historical role models (1999) and the corresponding empowerment level based on Brown and St. Clair's approach (2002). As each selected title on the booklist was analyzed, detailed note-taking described nontraditional female protagonists and recorded examples of their sources of conflict and actions on a standard form to maintain consistency throughout the reading process.

The key variables for this study include Boreen's three levels of authenticity of historical female role models (1999): the historically accurate "real girl" strongly bound by her time and society, the historical role model acting courageously within the bounds of society, and the social renegade acting beyond her time, and Brown and St. Clair's three stages of female empowerment (2002): characters that are strong on a limited scale, girls that defy society for personal ambition, and heroines that act as a catalyst for societal change. This provided a framework for examining these novels on the *Amelia Bloomer Project* list. The researcher then analyzed the data counts of each protagonist's actions using SPSS to determine the significance of the relationship between a female character's historical authenticity and empowerment levels.

Since there was not a causal relationship between these two approaches, correlation was measured. "Correlation coefficients are used to quantitatively describe the strength and direction of a relationship between two variables" (Portney and Watkins

2000). The Spearman rank correlation coefficient, or Spearman's rho, measured the strength of the relationship between historical female characters' levels of authenticity and empowerment. Spearman's rho was determined to be the most appropriate statistical test for measuring correlation in ordinal scale data, such as these approaches' three ranked levels. Due to the small sample size of this study, whether or not the correlations were significant was not as important as the strength of the correlation. A public librarian with a background in children's services acted as the secondary researcher. She read and analyzed 10% of the selected novels with a 90.4% rate of inter-rater reliability. The primary researcher also consulted a statistician offered through the Texas Woman's University Center for Research and Design Analysis to discuss the most appropriate tests for this data set and verify the validity of the SPSS results.

Qualitative analysis of each protagonist's actions allowed the researcher to include specific pieces of the narratives describing historical female characters in nontraditional roles in regards to their levels of authenticity and empowerment to expand the statistical results. This secondary research involved "sorting through narrative data using a coding process to develop categories in a systematic way, to uncover patterns or themes in the mass of information that is available" (Portney and Watkins 2000). The selected novels were then grouped into broad categories based on the detailed note-taking.

Theoretical Perspective

For the purpose of this study, the researcher carefully read, analyzed, and coded protagonists' actions in twenty-seven middle school historical novels on the *Amelia Bloomer Project* list through the lens of feminism. This study's content analysis was approached from a feminist literary criticism perspective. Both Boreen's discussion of female role models (1999) and Brown and St. Clair's description of female empowerment (2002) were analyzed from a feminist viewpoint, particularly the feminist literary criticism perspective which focuses on how female characters are portrayed in literature (Kolodny 1989).

Feminist literary criticism research analyzes gender role portrayals, specifically female characters in nontraditional roles (Trites 1997). However females do not have to choose typically male professions to become empowered. Women and girls who overcome disadvantages to gain confidence in themselves or decide their own paths also qualify as feminist characters (Varga-Dobai 2013). Young readers benefit from viewing literature through a feminist lens because this reflects "the way we read texts, how we respond to others, and how we live our lives" (Appleman 2000, 75).

Books featured for the *Amelia Bloomer Project* have been selected based on significant feminist content (*Amelia Bloomer Project* committee 2016), therefore feminist literary criticism was appropriate for analyzing female characters' levels of authenticity and empowerment. Varga-Dobai encouraged readers to use feminist lenses when

evaluating historical fiction “to question the objectivity and truthfulness of literary representation” (2013, 145).

Research Problem

Reference guides, journal booklists, and blogs offer readers reviews of current historical fiction novels featuring female protagonists such as articles in *Feminist Collections* or *Booklist*. Librarians and educators seeking to provide high quality literature with historically authentic, but empowered, girls need to consider more than simply the gender of the main character. However, there are not many sources discussing how to critique children’s and young adult fiction when searching for female role models (Weisbard and Grapentine-Benton 2007).

After reviewing the literature to discover feminist role models in historical fiction for children and young adults, this study posed the following research questions:

Primary Research Question

What is the relationship between Boreen’s three stages of historical authenticity (1999) and Brown and St. Clair’s three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the *ALA Amelia Bloomer Project* list?

Sub-questions

What is the relationship between Boreen's characterization of the historically accurate protagonist and Brown and St. Clair's heroine that is strong on a limited scale (H1)?

What is the relationship between Boreen's characterization of an historical role model acting courageously within society's bounds and Brown and St. Clair's female character that defies society for personal ambition (H2)?

What is the relationship between Boreen's social renegade and Brown and St. Clair's role model that acts as a catalyst for change (H3)?

Hypotheses

These research hypotheses were investigated, each using Boreen's three levels of historical authenticity (1999) and Brown and St. Clair's three stages of female empowerment (2002) as variables. Boreen's historically accurate "real girls" category aligns with Brown and St. Clair's role models that develop self-confidence (H1). Boreen's second group, historical role models, aligns with Brown and St. Clair's identification of characters that defy social conventions to pursue individual dreams (H2). Boreen's final level, characters as social renegades, aligns with Brown and St. Clair's last category, how girl characters become a catalyst for societal change (H3). These two

approaches organize their successive stages by the female character's actions. The first levels focus on internal struggles and then progress to conflicts with other characters, before they reach the final stage of rebelling against society in general.

Data Selection

As of January 2016, the *Amelia Bloomer Project* committee has selected 718 books to feature on their list as examples of quality feminist literature for children and young adults. To narrow down the large field of feminist titles, the researcher decided to analyze the first decade of the *Amelia Bloomer Project* and investigate the beginning of this award list, reducing the number of potential books to 430 novels. Of the three age groups represented on the booklist, the researcher then chose the middle school section of the *Amelia Bloomer Project* to narrow the sample of books to the researcher's area of specialty as a middle school librarian. One hundred thirty-six books were initially identified in the middle school readers group. Of that number, sixty-five titles were classified as fiction. Each book was then examined to determine the historical time period of the story. According to Tomlinson and Lynch-Brown (2007), to qualify as historical fiction, the setting must be placed at least twenty years before the present. Only books set in the mid 1990s or earlier were selected as part of this project, giving the researcher thirty-three books for analysis.

As the books were read and analyzed, the researcher identified several titles that did not meet the study's criteria. Books that blend historical fiction with other genres, a

popular trend in recent years, were not included in this study (Saricks 2008). One graphic novel and one book of poetry were not included in the data set in an effort to maintain consistency in the qualitative content analysis of protagonists' actions. These two genres are formatted differently than historical novels, so the variance in coding may have altered the final results of this project. Two historical fiction titles that include fantasy elements were removed from the final booklist because the protagonists could see or hear mythical characters that had an impact on their decisions and actions. Since this study evaluated historical authenticity as it related to female empowerment, characters possessing supernatural abilities or assistance would skew comparison results. Two other historical fiction novels were not evaluated because they feature young male protagonists observing their mothers' journeys toward empowerment. This study focused on the actions of young female role models, not newly enlightened boys or adult women's struggles to overcome obstacles. Ultimately, twenty-seven books, 6.28% of the total books identified by the *Amelia Bloomer Project* from the years 2002 to 2011, met all the criteria to be included in this analysis of female role models in historical fiction for middle school readers. See appendix A and Table 1 for a complete listing of the twenty-seven historical fiction novels included in this study.

Table 1. Bibliography of Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Author	Title	Place of publication	Publisher	Date
Cushman, Karen	<i>Rodzina</i>	New York	Clarion Books	2003
Ellsworth, Loretta	<i>The Shrouding Woman</i>	New York	Henry Holt and Company	2002
Frederick, Heather Vogel	<i>The Voyage of Patience Goodspeed</i>	New York	Simon & Schuster	2002
Frederick, Heather Vogel	<i>The Education of Patience Goodspeed</i>	New York	Simon & Schuster	2004
Gray, Dianne E.	<i>Together Apart</i>	New York	Houghton Mifflin Company	2002
Griffin, Adele	<i>Hannah, Divided</i>	New York	Hyperion Books for Children	2002
Ibbotson, Eva	<i>Journey to the River Sea</i>	New York	Dutton Children's Books	2001
Jocelyn, Marthe	<i>Mable Riley: A Reliable Record of Humdrum, Peril, and Romance</i>	Cambridge, MA	Candlewick Press	2004
Kelly, Jacqueline	<i>The Evolution of Calpurnia Tate</i>	New York	Henry Holt and Company	2009
Love, D. Anne	<i>The Puppeteer's Apprentice</i>	New York	Margaret K. McElderry Books	2003
McMullan, Margaret	<i>Sources of Light</i>	Boston, MA	Houghton Mifflin Company	2010
Murphy, Pat	<i>The Wild Girls</i>	New York	Viking	2007
Quick, Barbara	<i>A Golden Web</i>	New York	Harper Teen	2010
Rinaldi, Ann	<i>Numbering All the Bones</i>	New York	Jump at the Sun	2002
Schwabach, Karen	<i>The Hope Chest</i>	New York	Random House	2008

Table 1, continued.

Author	Title	Place of publication	Publisher	Date
Sheth, Kashmira	<i>Keeping Corner</i>	New York	Hyperion Books for Children	2007
Smelcer, John	<i>The Great Death</i>	New York	Henry Holt and Company	2009
Springer, Nancy	<i>The Case of the Missing Marquess: An Enola Holmes mystery</i>	New York	Philomel Books	2006
Springer, Nancy	<i>The Case of the Left-Handed Lady: An Enola Holmes mystery</i>	New York	Philomel Books	2007
Springer, Nancy	<i>The Case of the Peculiar Pink Fan: An Enola Holmes mystery</i>	New York	Philomel Books	2008
Springer, Nancy	<i>The Case of the Cryptic Crinoline: An Enola Holmes mystery</i>	New York	Philomel Books	2009
Springer, Nancy	<i>The Case of the Gypsy Good-bye: An Enola Holmes mystery</i>	New York	Philomel Books	2010
Stolz, Joelle	<i>The Shadows of Ghadames</i>	New York	Delacorte Press	2004
Sturtevant, Katherine	<i>At the Sign of the Star</i>	New York	Farrar Straus Giroux	2000
Weil, Sylvie	<i>My Guardian Angel</i>	New York	Arthur A. Levine Books	2004
Wiles, Deborah	<i>Love, Ruby Lavender</i>	San Diego, CA	Gulliver Books	2001
Williams-Garcia, Rita	<i>One Crazy Summer</i>	New York	Amistad	2010

Conflict Coding

To determine which text examples to include in this content analysis, the researcher decided to code only character actions. A protagonist's thoughts about dissatisfaction with society's expectations or her dreams for a better position in life were not coded as variables in a character's journey towards empowerment. To qualify as a variable, the protagonist must act in conflict. The four types of literary conflict identified in this study include characters' conflicts with themselves, another person, society in general, or nature (Stoodt, Amspaugh, and Hunt 1996). These four types of literary conflict were recorded on the standard data coding form for each novel. Internal conflict was assigned a 1, interpersonal conflict a 2, societal conflict a 3, and conflict with natural elements a 4 for the purpose of SPSS analysis. In some instances, a character's single action could be in conflict with multiple sources at once. Since conflict types are not mutually exclusive, all relevant sources of conflict were recorded on the data coding form. After coding each incident in which the protagonist acted in conflict, then the individual action was evaluated for both authenticity and empowerment levels based on Boreen (1999) and Brown and St. Clair's (2002) work. See appendix B for the data coding form created for this research. The variable categories will be considered in detail next.

Authenticity and Empowerment Variables

Since all the books on the *Amelia Bloomer Project* list already feature strong female role models as part of the selection process for the list, Heine and Inkster's feminist rubric for evaluating literature (1999) was not necessary for this study. Instead, emphasis was placed on Boreen's research concerning different types of historical female role models (1999) and Brown and St. Clair's 2002 study describing various stages of empowerment as added layers for studying the feminist content of these selected novels.

Based on Boreen's 1999 study of female historical fiction role models, characters can be portrayed as historically accurate "real girls" bound by their position and time, historical role models that act within the boundaries of their society while becoming empowered, or social renegades acting ahead of their times. All three categories were identified as historical role models, with the female character's actions in response to conflict increasing with each successive level. For this study, each protagonist was analyzed for historical authenticity. Every action was assigned an authenticity level from A1 to A3 according to Boreen's historical role model categories. Characters that are internally strong, but whose actions are tightly bound by their time period or societal position were rated most historically accurate (A1). Protagonists who behave realistically within society's boundaries for their historical time period, while also acting courageously, were designated historical role models (A2). Characters who behave ahead of their times by taking a stand against society's expectations or rebelling to change the

status quo were ranked as least authentic (A3). Each individual action was assigned only one level for the purpose of this content analysis (Boreen 1999).

Brown and St. Clair's 2002 work also featured three levels of understanding feminist characterization. Female role models can simply develop confidence in themselves, defy society's conventions to pursue their dreams, or become a catalyst for societal change. All three categories related to female characters in historical fiction novels, with the protagonist's actions in response to conflict increasing with each progressive stage. For this study, each action was assigned an empowerment rating from E1 to E3 to correspond with Brown and St. Clair's empowerment levels (2002). Protagonists who are tightly bound by their gender, position in society, and time period can only demonstrate strength on a limited scale. These characters are extremely disadvantaged, but create a place for themselves in society by developing confidence in their abilities. This first level of empowerment was rated the lowest (E1). Characters that enjoy a more secure position, but choose to defy society's conventions for personal ambition often suffer for that desire. Protagonists that pay a high price for their defiance earned the second empowerment level (E2). Some characters escape society or become a catalyst for changing the status quo. These protagonists usually succeed without experiencing personal loss and their actions were assigned the highest empowerment rating (E3). To correspond with the authenticity levels, actions only received one empowerment rank as well (Brown and St. Clair 2002).

Measurement Tools

During the critical reading stage, all data pertaining to the novels and protagonists' actions were recorded on the standard form to maintain consistency throughout the research. After all the variables were coded, the data were then copied into an Excel spreadsheet and run through SPSS for analysis. Tables representing the results were reformatted to be included as part of the fourth chapter of this study. This research investigated the relationship between authenticity and empowerment variables in order to offer new insights into the evaluation of female characters in historical fiction. These findings will help librarians and educators select the best examples of historical heroines to share with children and young adults.

CHAPTER IV

RESULTS

This study used content analysis to identify the relationship between historical authenticity and female empowerment levels in middle school historical fiction novels selected from the first decade of the *Amelia Bloomer Project*. Books included on this ALA booklist are chosen for significant feminist content, excellence in writing, appealing format, and age appropriateness for children and young adults (*Amelia Bloomer Project* committee 2016). Boreen's study of three distinct female historical role models (1999) and Brown and St. Clair's study detailing progressive stages of female empowerment levels provided the ordinal categories for the authenticity and empowerment variables in this research. The researcher sought to investigate the relationship between Boreen's three stages of authenticity for role models in historical fiction (1999) and Brown and St. Clair's three empowerment levels for female characters in historical fiction (2002).

Multiple frequencies and percentages demonstrate the diversity of characters, locations, and time periods included in these twenty-seven historical fiction novels. Spearman's rho was used to measure the correlation between Boreen's three stages of authenticity for role models in historical fiction (1999) and Brown and St. Clair's three empowerment levels for female characters in historical fiction (2002). The overall results show a significant, positive correlation between authenticity and empowerment variables. Individual novels will be discussed to illustrate differences in the strength of the

correlations and to identify trends in the depiction of female protagonists in middle school historical fiction featured on the *Amelia Bloomer Project* booklist.

The Sample Set

Before addressing the primary research question, it will be helpful to understand the specifics of each of the twenty-seven novels. The sample size was limited to historical fiction novels listed in the middle school category of the *Amelia Bloomer Project* published from 2002 to 2011. Every year in that range included at least one historical fiction novel except 2006. The lone middle level historical fiction novel that year featured a male protagonist, so it was excluded from this study. The year with the largest amount of historical fiction novels nominated was 2003 with six titles on the booklist. The average number of middle school books classified as historical fiction each year was 2.7. The frequency table for the twenty-seven selected historical fiction novels is presented on the following page (Table 2).

Table 2. Frequencies and Percentages of Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project* Listed by Year, 2002-2011

Award year	Frequency	Percent
2002	2	7.4
2003	6	22.2
2004	2	7.4
2005	4	14.8
2006	0	0.0
2007	1	3.7
2008	1	3.7
2009	4	14.8
2010	2	7.4
2011	5	18.5

Protagonists' ages in these novels range from 9 to 14 for the majority of their stories. Some of the characters age during the course of their novels, but the researcher chose to use the age associated with each character for the majority of the book. Two protagonists are orphans and do not know their exact ages; however another character guesses she is perhaps 11. For the purpose of analysis, these characters were identified as pre-teen and listed between ages 9 and 11. Only eight of the twenty-seven protagonists, 29.6%, were age 11 and younger. The majority of protagonists, 70.4%, were 12 to 14 years old. The age distribution of the novels' protagonists by age is included on the following page (Table 3).

Table 3. Frequencies and Percentages of Protagonists' Ages in Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Age	Frequency	Percent
9	1	3.7
pre-teen	2	7.4
11	5	18.5
12	7	25.9
13	4	14.8
14	8	29.6

Historical time periods for the selected novels in this study were distributed among five centuries. The earliest time period portrayed in one novel was the 11th century. Three novels were set in the 14th and 17th centuries, while the majority of the stories were placed in the previous two centuries. The 19th century was the historical period for thirteen novels, 48.1%, and ten books, 37.0%, were set in the 20th century. The table below shows the time period distribution among the twenty-seven novels (Table 4).

Table 4. Frequencies and Percentages of Historical Time Periods in Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Century	Frequency	Percent
11 th	1	3.7
14 th	2	7.4
17 th	1	3.7
19 th	13	48.1
20 th	10	37.0

It can also be helpful to examine the geographic setting for each of the historical novels that were part of the data set. Twelve of the novels, 44.4%, were set in the United States. England was the setting for the next highest group with eight books, 29.6% of the total. Pre-statehood Alaska, Canada, France, the Kingdom of Hawaii, India, Italy, and Libya were the locations for the remaining seven books, each of these countries or territories were listed at 3.7%. Some protagonists travel to other countries or international waters during the course of their stories; however the researcher chose to list the character's country of origin or place of citizenship to record as those novels' settings. The percentage for each country setting in each historical novel is included below (Table 5).

Table 5. Frequencies and Percentages of Geographical Locations in Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Location	Frequency	Percent
Alaska (territory)	1	3.7
Canada	1	3.7
England	8	29.6
France	1	3.7
Hawaii (kingdom)	1	3.7
India	1	3.7
Italy	1	3.7
Libya	1	3.7
United States	12	44.4

An interesting observation about the data found in Tables 3 and 4 involves novels set in England and the United States, the two most common locations for this sample. Historical fiction novels located in England were spread across the 14th, 17th, 19th, and 20th centuries of this content analysis. The United States was the setting for the largest percentage of books at 44.4%; however these twelve novels were only placed in the 19th and 20th centuries, accounting for 52.2% or roughly half of all the books describing those time periods. Since England is an older country than the United States, this occurrence is expected, but worth noting.

Primary Analysis

To critique female role models in historical fiction novels for children and young adults, both authenticity and empowerment were considered in this analysis. This study posed the following research questions:

Primary Research Question

What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the ALA *Amelia Bloomer Project* list?

Sub-questions

What is the relationship between Boreen's characterization of the historically accurate protagonist and Brown and St. Clair's heroine that is strong on a limited scale (H1)?

What is the relationship between Boreen's characterization of an historical role model acting courageously within society's bounds and Brown and St. Clair's female character that defies society for personal ambition (H2)?

What is the relationship between Boreen's social renegade and Brown and St. Clair's role model that acts as a catalyst for change (H3)?

These research hypotheses used Boreen's historical authenticity levels (1999) and Brown and St. Clair's female empowerment levels (2002) as variables. What was the relationship between Boreen's "real girls" category and Brown and St. Clair's assessment of characters that develop self-confidence (H1)? What was the relationship between Boreen's second group, historical role models, and Brown and St. Clair's middle category of a character that defies social conventions to pursue individual dreams (H2)? What was the relationship between Boreen's final level, characters as social renegades, and Brown and St. Clair's last category, girl characters that become a catalyst for societal change (H3)?

Categorizing Character Actions

To answer these research questions, the qualitative content analysis focused on female protagonists' actions within each historical novel. Each novel was read with the story's conflict in mind. Every instance when the female protagonist acted outside her society's expectations was cited on the data coding form. The twenty-seven historical fiction novels ranged in length from 118 pages with eleven instances of protagonist action to 338 pages with forty-seven occurrences of action-based conflicts. The overall total for identified protagonist actions against society's expectations for female characters across the twenty-seven novels was 671 conflicts. The following table shows the frequency of coded actions per novel and each novel's percentage of the total conflicts (Table 6).

Table 6. Frequencies and Percentages of the Coded Actions of Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Novel	Frequency	Percent
<i>A Golden Web</i>	37	5.5
<i>At the Sign of the Star</i>	13	1.9
<i>Hannah, Divided</i>	17	2.5
<i>Journey to the River Sea</i>	37	5.5
<i>Keeping Corner</i>	23	3.4
<i>Love, Ruby Lavender</i>	20	3.0
<i>Mable Riley</i>	34	5.1
<i>My Guardian Angel</i>	21	3.1
<i>Numbering All the Bones</i>	14	2.1
<i>One Crazy Summer</i>	32	4.8
<i>Rodzina</i>	36	5.4
<i>Sources of Light</i>	31	4.6
<i>The Case of the Cryptic Crinoline</i>	15	2.2
<i>The Case of the Gypsy Good-bye</i>	17	2.5
<i>The Case of the Left-Handed Lady</i>	24	3.6
<i>The Case of the Missing Marquess</i>	20	3.0
<i>The Case of the Peculiar Pink Fan</i>	17	2.5
<i>The Education of Patience Goodspeed</i>	45	6.7
<i>The Evolution of Calpurnia Tate</i>	47	7.0
<i>The Great Death</i>	19	2.8
<i>The Hope Chest</i>	32	4.8
<i>The Puppeteer's Apprentice</i>	20	3.0
<i>The Shadows of Ghadames</i>	11	1.6
<i>The Shrouding Woman</i>	14	2.1
<i>The Voyage of Patience Goodspeed</i>	31	4.6
<i>The Wild Girls</i>	23	3.4
<i>Together Apart</i>	21	3.1

Categorizing Story Conflicts

On the data coding form, each conflict was identified as internal against oneself or external versus another person, society in general, or against nature. Of the 671 conflicts, seventy-four, or 11.0%, involved the protagonist in debate with herself. Characters in conflict with another person numbered 541, 80.6%, and accounted for the majority of coded actions. Conflicts with the larger society or system in general were 167, 24.9% of the recorded actions. The fewest conflicts were waged against nature and involved twenty-nine, 4.3% of the cited actions. During analysis the researcher found protagonists were sometimes involved in conflicts with multiple sources in a single incident. Therefore, some actions were assigned more than one conflict type. The following table shows the frequencies of protagonist conflict against these four categories (Table 7).

Table 7. Frequencies and Percentages of Conflict Sources in Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Conflict	Frequency	Percent
Self	74	11.0
Person	541	80.6
Society	167	24.9
Nature	29	4.3

Categorizing Historical Authenticity

After every instance of protagonist conflict was recorded on the data coding form, then authenticity and empowerment variables were assigned based on Boreen's (1999)

three levels of historical role models and Brown and St. Clair’s (2002) three levels of female empowerment. Unlike sources of conflict, the authenticity and empowerment levels were mutually exclusive. Each conflict was only assigned one authenticity level and one corresponding empowerment level.

For the authenticity variable, protagonists that acted as historically accurate “real girls” tightly bound by their societal position and historical time period were labeled A1. Two hundred seven conflicts, 30.8%, were in the A1 category. Female main characters who acted courageously within their historical and societal boundaries were assigned A2. The most actions fell in this authenticity level with 381, 56.8% of the coded conflicts. Protagonists who became social renegades pushing the boundaries of their time period were designated A3. The fewest conflict incidents, eighty-three or 12.4%, qualified for this variable level. The following table demonstrates the frequencies for each level of the authenticity variable (Table 8).

Table 8. Frequencies and Percentages of Authenticity Variable Levels in Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Authenticity level	Frequency	Percent
A1: bound by position and time	207	30.8
A2: acts courageously within boundaries	381	56.8
A3: behaves ahead of their times	83	12.4

Categorizing Female Empowerment

To determine the empowerment variable, female characters that developed confidence in their abilities and found a place in society were assigned E1. Two hundred thirty-two conflicts, 34.6%, were in the E1 category. Protagonists that chose to defy society's conventions for personal ambition were designated E2. The most actions fell in this empowerment level with 375, 55.9%, of the coded conflicts. Girls who became a catalyst for societal change or escaped their societies altogether were labeled E3. The fewest conflict incidents, sixty-four or 9.5%, qualified for this variable level. The frequencies for each level of the empowerment variable are presented on the following page (Table 9).

Table 9. Frequencies and Percentages of Empowerment Variable Levels in Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Empowerment level	Frequency	Percent
E1: develops confidence in abilities	232	34.6
E2: defies society's conventions for personal ambition	375	55.9
E3: escapes society or catalyst for change	64	9.5

Relationships Between Historical Authenticity and Female Empowerment

This study posed the following research questions:

Primary Research Question

What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the *ALA Amelia Bloomer Project* list?

Sub-questions

What is the relationship between Boreen's characterization of the historically accurate protagonist and Brown and St. Clair's heroine that is strong on a limited scale (H1)?

What is the relationship between Boreen's characterization of an historical role model acting courageously within society's bounds and Brown and St. Clair's female character that defies society for personal ambition (H2)?

What is the relationship between Boreen's social renegade and Brown and St. Clair's role model that acts as a catalyst for change (H3)?

Using SPSS, Spearman's rho was run to look for a significant, positive correlation between Boreen's three stages of historically authentic role models (1999) and Brown and St. Clair's three progressive levels of female empowerment (2002). Correlation is significant at the 0.01 level and the overall correlation between authenticity and empowerment was .863 for the combined coded actions in the twenty-seven historical fiction novels. The following table displays the correlation between authenticity and empowerment (Table 10).

Table 10. Correlation Between Authenticity and Empowerment for the Total Sample Size of 27 Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

		Correlation		
Spearman's rho	Authenticity	Correlation coefficient	1.000	.863 ^{**}
		Sig. (2-tailed)		.000
		N	671	671
	Empowerment	Correlation coefficient	.863 ^{**}	1.000
		Sig. (2-tailed)	.000	
		N	671	671

^{**}. Correlation is significant at the 0.01 level (2-tailed).

The twenty-seven historical fiction novels all showed significant correlations between authenticity and empowerment variables; however some novels' results were stronger than others. *A Golden Web*, *Journey to the River Sea*, *Keeping Corner*, *Sources of Light*, and *The Case of the Cryptic Crinoline* had a correlation coefficient of 1.000, the strongest correlation between authenticity and empowerment levels. *Numbering All the*

Bones at .978 and *The Hope Chest* at .954 also displayed strong results. Most of the novels' correlations were between .740 and .887. *The Shadows of Ghadames*, *Love*, *Ruby Lavender*, *At the Sign of the Star*, *Mable Riley*, and *Hannah, Divided* fell in the .810 to .887 range. *The Wild Girls*, *The Case of the Missing Marquess*, *The Voyage of Patience Goodspeed*, *One Crazy Summer*, *The Evolution of Calpurnia Tate*, *Rodzina*, *The Case of the Gypsy Good-bye*, *The Education of Patience Goodspeed*, *The Case of the Peculiar Pink Fan*, and *My Guardian Angel* fell between .740 and .795 on the correlation coefficient scale. *The Case of the Left-Handed Lady* at .535, *The Puppeteer's Apprentice* at .549, and *Together Apart* at .577 showed the lowest numbers, however they were still medium strength correlations. Two novels were not able to be measured for the correlation between authenticity and empowerment because the variable levels did not change for the different conflict incidents during *The Great Death* and *The Shrouding Woman*. The authenticity level for every conflict in *The Great Death* was Boreen's characterization of an historical role model acting courageously within society's bounds. The empowerment stage for every conflict in *The Shrouding Woman* was Brown and St. Clair's heroine that is strong on a limited scale. The lack of different levels of authenticity and empowerment variables assigned to conflicts over the course of the novels prevented correlation from being measured for *The Great Death* and *The Shrouding Woman*. The following table displays the novels categorized by the strength of their correlation between authenticity and empowerment (Table 11).

Table 11. Authenticity and Empowerment Correlation Ranking for Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Title	Correlation
<i>A Golden Web</i>	1.000
<i>Journey to the River Sea</i>	1.000
<i>Keeping Corner</i>	1.000
<i>Sources of Light</i>	1.000
<i>The Case of the Cryptic Crinoline</i>	1.000
<i>Numbering All the Bones</i>	.978
<i>The Hope Chest</i>	.954
<i>Hannah, Divided</i>	.887
<i>Mable Riley</i>	.853
<i>At the Sign of the Star</i>	.843
<i>Love, Ruby Lavender</i>	.811
<i>The Shadows of Ghadames</i>	.810
<i>My Guardian Angel</i>	.795
<i>The Case of the Peculiar Pink Fan</i>	.792
<i>The Education of Patience Goodspeed</i>	.791
<i>The Case of the Gypsy Good-bye</i>	.789
<i>Rodzina</i>	.775
<i>The Evolution of Calpurnia Tate</i>	.766
<i>One Crazy Summer</i>	.762
<i>The Voyage of Patience Goodspeed</i>	.746
<i>The Case of the Missing Marquess</i>	.745
<i>The Wild Girls</i>	.740
<i>Together Apart</i>	.577
<i>The Puppeteer's Apprentice</i>	.549
<i>The Case of the Left-Handed Lady</i>	.535
<i>The Great Death</i>	—
<i>The Shrouding Woman</i>	—

An expanded table from the Spearman's rho test displaying correlation coefficients for authenticity and empowerment concerning the twenty-seven historical fiction novels is presented on the following pages (Table 12).

Table 12. Correlation between Authenticity and Empowerment Variables for Individual Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

		Correlation		
<i>A Golden Web</i> Spearman's rho	Authenticity	Correlation coefficient	1.000	1.000**
		Sig. (2-tailed)		
		N	37	37
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	37	37
<i>At the Sign of the Star</i> Spearman's rho	Authenticity	Correlation coefficient	1.000	.843**
		Sig. (2-tailed)		.000
		N	13	13
	Empowerment	Correlation coefficient	.843**	1.000
		Sig. (2-tailed)	.000	
		N	13	13
<i>Hannah, Divided</i> Spearman's rho	Authenticity	Correlation coefficient	1.000	.887**
		Sig. (2-tailed)		.000
		N	17	17
	Empowerment	Correlation coefficient	.887**	1.000
		Sig. (2-tailed)	.000	
		N	17	17

Table 12, continued.

		Correlation		
<i>Journey to the River Sea</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	1.000**
		Sig. (2-tailed)		
		N	37	37
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	37	37
<i>Keeping Corner</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	1.000**
		Sig. (2-tailed)		
		N	23	23
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	23	23
<i>Love, Ruby Lavender</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.811**
		Sig. (2-tailed)		.000
		N	20	20
	Empowerment	Correlation coefficient	.811**	1.000
		Sig. (2-tailed)	.000	
		N	20	20

Table 12, continued.

		Correlation		
<i>Mable Riley</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	.853**
		Sig. (2-tailed)		.000
		N	34	34
	Empowerment	Correlation coefficient	.853**	1.000
		Sig. (2-tailed)	.000	
		N	34	34
<i>My Guardian Angel</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	.795**
		Sig. (2-tailed)		.000
		N	21	21
	Empowerment	Correlation coefficient	.795**	1.000
		Sig. (2-tailed)	.000	
		N	21	21
<i>Numbering All the Bones</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	.978**
		Sig. (2-tailed)		.000
		N	14	14
	Empowerment	Correlation coefficient	.978**	1.000
		Sig. (2-tailed)	.000	
		N	14	14

Table 12, continued.

		Correlation		
<i>One Crazy Summer</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	.762**
		Sig. (2-tailed)		.000
		N	32	32
	Empowerment	Correlation coefficient	.762**	1.000
		Sig. (2-tailed)	.000	
		N	32	32
<i>Rodzina</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	.775**
		Sig. (2-tailed)		.000
		N	36	36
	Empowerment	Correlation coefficient	.775**	1.000
		Sig. (2-tailed)	.000	
		N	36	36
<i>Sources of Light</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	1.000**
		Sig. (2-tailed)		
		N	31	31
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	31	31

Table 12, continued.

		Correlation		
<i>The Case of the Cryptic Crinoline</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	1.000**
		Sig. (2-tailed)		
		N	15	15
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	15	15
<i>The Case of the Gypsy Good-bye</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.789**
		Sig. (2-tailed)		.000
		N	17	17
	Empowerment	Correlation coefficient	.789**	1.000
		Sig. (2-tailed)	.000	
		N	17	17
<i>The Case of the Left-Handed Lady</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.535**
		Sig. (2-tailed)		.007
		N	24	24
	Empowerment	Correlation coefficient	.535**	1.000
		Sig. (2-tailed)	.007	
		N	24	24

Table 12, continued.

		Correlation		
<i>The Case of the Missing Marquess</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.745**
		Sig. (2-tailed)		.000
		N	20	20
	Empowerment	Correlation coefficient	.745**	1.000
		Sig. (2-tailed)	.000	
		N	20	20
<i>The Case of the Peculiar Pink Fan</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.792**
		Sig. (2-tailed)		.000
		N	17	17
	Empowerment	Correlation coefficient	.792**	1.000
		Sig. (2-tailed)	.000	
		N	17	17
<i>The Education of Patience Goodspeed</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.791**
		Sig. (2-tailed)		.000
		N	45	45
	Empowerment	Correlation coefficient	.791**	1.000
		Sig. (2-tailed)	.000	
		N	45	45

Table 12, continued.

		Correlation		
<i>The Evolution of Calpurnia Tate</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.766**
		Sig. (2-tailed)		.000
		N	47	47
	Empowerment	Correlation coefficient	.766**	1.000
		Sig. (2-tailed)	.000	
		N	47	47
<i>The Great Death</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient		
		Sig. (2-tailed)		
		N	19	19
	Empowerment	Correlation coefficient		1.000
		Sig. (2-tailed)		
		N	19	19
<i>The Hope Chest</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.954**
		Sig. (2-tailed)		.000
		N	32	32
	Empowerment	Correlation coefficient	.954**	1.000
		Sig. (2-tailed)	.000	
		N	32	32

Table 12, continued.

		Correlation		
<i>The Puppeteer's Apprentice</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	Auth. Emp.
		Sig. (2-tailed)		.549**
		N	20	20
	Empowerment	Correlation coefficient	.549**	1.000
		Sig. (2-tailed)	.012	
		N	20	20
<i>The Shadows of Ghadames</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	Auth. Emp.
		Sig. (2-tailed)		.810**
		N	11	11
	Empowerment	Correlation coefficient	.810**	1.000
		Sig. (2-tailed)	.003	
		N	11	11
<i>The Shrouding Woman</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	Auth. Emp.
		Sig. (2-tailed)		
		N	14	14
	Empowerment	Correlation coefficient		
		Sig. (2-tailed)		
		N	14	14

Table 12, continued.

		Correlation		
<i>The Voyage of Patience</i>			Auth.	Emp.
<i>Goodspeed</i>				
Spearman's rho	Authenticity	Correlation coefficient	1.000	.746**
		Sig. (2-tailed)		.000
		N	31	31
	Empowerment	Correlation coefficient	.746**	1.000
		Sig. (2-tailed)	.000	
		N	31	31
<i>The Wild Girls</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.740**
		Sig. (2-tailed)		.000
		N	23	23
	Empowerment	Correlation coefficient	.740**	1.000
		Sig. (2-tailed)	.000	
		N	23	23
<i>Together Apart</i>			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.577**
		Sig. (2-tailed)		.006
		N	21	21
	Empowerment	Correlation coefficient	.577**	1.000
		Sig. (2-tailed)	.006	
		N	21	21

** . Correlation is significant at the 0.01 level (2-tailed).

Based on these percentages in Tables 7 and 8, Boreen’s (1999) “real girls” bound by their position and time period at 30.8% (A1) correlated most often with Brown and St. Clair’s (2002) girls that developed confidence in their abilities at 34.6% (E1) examined in the first research sub-question. Historical role models who acted courageously within society’s boundaries at 56.8% (A2) correlated most often with protagonists that defied society’s conventions for personal ambition at 55.9% (E2) as examined in the second research sub-question. The third level of authenticity that featured social renegades who acted ahead of their time at 12.4% (A3) correlated most often with the final stage of empowerment when characters became a catalyst for societal change or decided to escape from their society at 9.5% (E3) stated in the third research sub-question. The following table displays the results of these three research sub-questions (Table 13).

Table 13. Percentages for Research Sub-questions Comparing Authenticity and Empowerment Variables for Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Variable level	Frequency	Percent
A1: bound by position and time	207	30.8
E1: develops confidence in abilities	232	34.6
A2: acts courageously within boundaries	381	56.8
E2: defies society’s conventions for personal ambition	375	55.9
A3: behaves ahead of their times	83	12.4
E3: escapes society or catalyst for change	64	9.5

Secondary Analysis

Secondary variables were analyzed to enhance this study. The ages of the protagonists, setting of the historical eras, geographic settings, and sources of conflict were examined for correlations with the primary variables of historical authenticity and female empowerment levels.

Age of Protagonists

The strength of the correlations gradually increased with the protagonists' ages from 9 to 12 years. The 9-year-old protagonist had a .811 correlation, the two pre-teen characters had a .871 correlation, the five 11-year-old girls had a .83 correlation, and the seven 12-year-old characters had a .917 correlation between authenticity and empowerment. These numbers began to fluctuate after 12-years of age. The four 13-year-olds had .776 correlation and then eight 14-year-olds increased with a .849 correlation. Even though there was a slight decrease in strength for 13-year-olds, the remaining years still showed strong correlations between authenticity and empowerment levels for females in this sample of historical fiction novels. Correlation coefficients for authenticity and empowerment based by the protagonists' ages are presented on the following pages (Table 14).

Table 14. Correlation between Authenticity and Empowerment Variables by Protagonists' Ages in Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

		Correlation			
9	Spearman's rho	Authenticity	Correlation coefficient	Auth.	Emp.
			Sig. (2-tailed)	1.000	.811**
			N	20	20
	Empowerment	Correlation coefficient	.811**	1.000	
		Sig. (2-tailed)	.000		
		N	20	20	
pre-teen	Spearman's rho	Authenticity	Correlation coefficient	Auth.	Emp.
			Sig. (2-tailed)	1.000	.871**
			N	57	57
	Empowerment	Correlation coefficient	.871**	1.000	
		Sig. (2-tailed)	.000		
		N	57	57	
11	Spearman's rho	Authenticity	Correlation coefficient	Auth.	Emp.
			Sig. (2-tailed)	1.000	.830**
			N	136	136
	Empowerment	Correlation coefficient	.830**	1.000	
		Sig. (2-tailed)	.000		
		N	136	136	

Table 14, continued.

		Correlation		
12 Spearman's rho	Authenticity	Correlation coefficient	Auth.	Emp.
		Sig. (2-tailed)	1.000	.917**
		N	184	184
	Empowerment	Correlation coefficient	.917**	1.000
		Sig. (2-tailed)	.000	
		N	184	184
13 Spearman's rho	Authenticity	Correlation coefficient	Auth.	Emp.
		Sig. (2-tailed)	1.000	.776**
		N	95	95
	Empowerment	Correlation coefficient	.776**	1.000
		Sig. (2-tailed)	.000	
		N	95	95
14 Spearman's rho	Authenticity	Correlation coefficient	Auth.	Emp.
		Sig. (2-tailed)	1.000	.849**
		N	179	179
	Empowerment	Correlation coefficient	.849**	1.000
		Sig. (2-tailed)	.000	
		N	179	179

** . Correlation is significant at the 0.01 level (2-tailed).

Setting of Historical Era

Fluctuations were also found among the five centuries of settings included in this sample of historical fiction novels. The strength of the correlations increased from the 11th century (.795) to the 14th century (.931). The correlation coefficients slightly decreased during the 17th century (.843) and continued into the 19th century (.821). During the 20th century the strength of the correlation between these variables increased to .898, the second highest level in this sample. All the centuries showed strong, significant correlations between authenticity and empowerment levels. The following table displays the correlation coefficients for authenticity and empowerment across the five centuries in this study (Table 15).

Table 15. Correlation Between Authenticity and Empowerment Variables for Five Centuries of Settings in Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

		Correlation		
11 th century Spearman's rho	Authenticity	Correlation coefficient	1.000	.795**
		Sig. (2-tailed)		.000
		N	21	21
	Empowerment	Correlation coefficient	.795**	1.000
		Sig. (2-tailed)	.000	
		N	21	21

Table 15, continued.

		Correlation		
14 th century Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. .931**
		Sig. (2-tailed)		.000
		N	57	57
	Empowerment	Correlation coefficient	.931**	1.000
		Sig. (2-tailed)	.000	
		N	57	57
17 th century Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. .843**
		Sig. (2-tailed)		.000
		N	13	13
	Empowerment	Correlation coefficient	.843**	1.000
		Sig. (2-tailed)	.000	
		N	13	13
19 th century Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. .821**
		Sig. (2-tailed)		.000
		N	312	312
	Empowerment	Correlation coefficient	.821**	1.000
		Sig. (2-tailed)	.000	
		N	312	312

Table 15, continued.

		Correlation		
20 th century Spearman's rho	Authenticity	Correlation coefficient	1.000	.898**
		Sig. (2-tailed)		.000
		N	268	268
	Empowerment	Correlation coefficient	.898**	1.000
		Sig. (2-tailed)	.000	
		N	268	268

** . Correlation is significant at the 0.01 level (2-tailed).

Geographic Setting

The United States was the geographic setting for the largest amount of historical fiction novels selected for this study with twelve books set in the U.S. The average strength of the correlation between authenticity and empowerment was .818 for these novels. The second most featured location was England, with eight novels set in England. This country averaged .782 for the strength of the correlation between the two variables. The remaining seven countries or territories were each included in one book. Settings in Italy and India both received a strong 1.000 correlation coefficient. Settings in Canada (.853), Libya (.810), France (.795), and the Kingdom of Hawaii (.791) were a little less strong, but still significant. The setting in the Territory of Alaska could not be measured, because there was no variation in authenticity levels for this novel. All of the conflict actions in the novel set in the Territory of Alaska were coded as Boreen's

characterization of an historical role model acting courageously within society's bounds.

The strength of the correlation between authenticity and empowerment grouped by

location is shown on the following pages (Table 16).

Table 16. Correlation Between Authenticity and Empowerment Variables by Geographic Location of the Setting in Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

		Correlation		
Alaska (territory) Spearman's rho	Authenticity	Correlation coefficient		
		Sig. (2-tailed)		
		N	19	19
	Empowerment	Correlation coefficient		1.000
		Sig. (2-tailed)		
		N	19	19
Canada Spearman's rho	Authenticity	Correlation coefficient	1.000	.853**
		Sig. (2-tailed)		.000
		N	34	34
	Empowerment	Correlation coefficient	.853**	1.000
		Sig. (2-tailed)	.000	
		N	34	34

Table 16, continued.

		Correlation		
England			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.782**
		Sig. (2-tailed)		.000
		N	163	163
	Empowerment	Correlation coefficient	.782**	1.000
		Sig. (2-tailed)	.000	
		N	163	163
France			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.795**
		Sig. (2-tailed)		.000
		N	21	21
	Empowerment	Correlation coefficient	.795**	1.000
		Sig. (2-tailed)	.000	
		N	21	21
Hawaii (kingdom)			Auth.	Emp.
Spearman's rho	Authenticity	Correlation coefficient	1.000	.791**
		Sig. (2-tailed)		.000
		N	45	45
	Empowerment	Correlation coefficient	.791**	1.000
		Sig. (2-tailed)	.000	
		N	45	45

Table 16, continued.

		Correlation		
India Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. 1.000**
		Sig. (2-tailed)		
		N	23	23
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	23	23
Italy Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. 1.000**
		Sig. (2-tailed)		
		N	37	37
	Empowerment	Correlation coefficient	1.000**	1.000
		Sig. (2-tailed)		
		N	37	37
Libya Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. .810**
		Sig. (2-tailed)		.003
		N	11	11
	Empowerment	Correlation coefficient	.810**	1.000
		Sig. (2-tailed)	.003	
		N	11	11

Table 16, continued.

		Correlation		
United States Spearman's rho	Authenticity	Correlation coefficient	1.000	.818**
		Sig. (2-tailed)		.000
		N	318	318
	Empowerment	Correlation coefficient	.818**	1.000
		Sig. (2-tailed)	.000	
		N	318	318

** . Correlation is significant at the 0.01 level (2-tailed).

Sources of Conflict

Sources of conflict were also analyzed as part of this study. Strong correlations between authenticity and empowerment variables were apparent when the female protagonist was in conflict with herself (.791), in opposition with another person (.875), or fighting against society at large (.887). These correlation coefficients gradually increased following the escalation of the protagonists' actions from internal conflict, to interpersonal disputes, to eventually confronting society. These results mirrored the progressive stages of Boreen's (1999) historical role models and Brown and St. Clair's (2002) female empowerment levels. A curious outlier was discovered in instances when the protagonist was in conflict with nature. The p-value was greater than .05, so the correlation between authenticity and empowerment variables when nature was a source of conflict was not significant. Since conflicts against nature were the smallest

percentages of actions (4.3%), perhaps a larger sample size would help examine this finding. The following table presents the correlation coefficients for the four sources of conflict (Table 17).

Table 17. Correlation Between Authenticity and Empowerment Variables by Conflict Source in Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

		Correlation		
Self Spearman's rho	Authenticity	Correlation coefficient	1.000	Emp. .791**
		Sig. (2-tailed)		.000
		N	74	74
	Empowerment	Correlation coefficient	.791**	1.000
Sig. (2-tailed)		.000		
	N	74	74	
Person Spearman's rho	Authenticity	Correlation coefficient	1.000	Emp. .875**
		Sig. (2-tailed)		.000
		N	541	541
	Empowerment	Correlation coefficient	.875**	1.000
Sig. (2-tailed)		.000		
	N	541	541	

Table 17, continued.

		Correlation		
Society Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. .887**
		Sig. (2-tailed)		.000
		N	167	167
	Empowerment	Correlation coefficient	.887**	1.000
		Sig. (2-tailed)	.000	
		N	167	167
Nature Spearman's rho	Authenticity	Correlation coefficient	Auth. 1.000	Emp. .076
		Sig. (2-tailed)		.696
		N	29	29
	Empowerment	Correlation coefficient	.076	1.000
		Sig. (2-tailed)	.696	
		N	29	29

** . Correlation is significant at the 0.01 level (2-tailed).

Emerging Themes

After thoroughly reading and analyzing twenty-seven historical fiction novels for middle school using the primary variables of historical authenticity and female empowerment, as well as the secondary variables age of protagonists, setting of the historical eras, geographic location of setting, and sources of conflict, several themes emerged in identifying and categorizing the character actions. All the books featured feminist protagonists on historical journeys of empowerment; however their individual

paths varied. Some of the girls repaired their broken families, overcame personal guilt, and found new possibilities for happiness and security. Other characters fought social injustice, helped strangers at their own risk, or left their homes to pursue unconventional occupations. No matter their social situation or historical time period, each girl became stronger by developing confidence in her abilities and finding her place in the world. The following table presents information about the protagonists and their struggles (Table 18).

Table 18. Protagonists' Information from Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Title	Protagonist	Beginning age	Time and place	Struggle
<i>A Golden Web</i>	Alessandra	12	14 th century Italy	Attending medical school disguised as a boy
<i>At the Sign of the Star</i>	Meg	12	17 th century England	Training to become a bookseller or writer
<i>Hannah, Divided</i>	Hannah	13	1934 United States	Leaving home to study for a math scholarship
<i>Journey to the River Sea</i>	Maia	Pre-teen	1910 England	Leaving school to live with unknown relatives in the Amazon
<i>Keeping Corner</i>	Leela	12	1918 India	Studying to escape isolating widowhood
<i>Love, Ruby Lavender</i>	Ruby	9	Mid 20 th century United States	Forgiving herself for her grandfather's death
<i>Mable Riley</i>	Mable	14	1901 Canada	Supporting local women's rights group
<i>My Guardian Angel</i>	Elvina	12	1096 France	Helping a Crusader hiding in her Jewish community
<i>Numbering All the Bones</i>	Eulinda	13	1864 United States	Leaving her plantation to work for Clara Barton

Table 18, continued.

Title	Protagonist	Beginning age	Time and place	Struggle
<i>One Crazy Summer</i>	Delphine	11	1968 United States	Visits her estranged mother and attends Black Panthers' summer camp
<i>Rodzina</i>	Rodzina	12	1881 United States	Travels on an orphan train to find a new home
<i>Sources of Light</i>	Sam	14	1962 United States	Takes pictures to document racial discrimination
<i>The Case of the Cryptic Crinoline</i>	Enola	14	1889 England	Investigates her landlady's kidnapping
<i>The Case of the Gypsy Good-bye</i>	Enola	14	1889 England	Contemplates reuniting with her brothers while planning to attend university
<i>The Case of the Left-Handed Lady</i>	Enola	14	1889 England	Tracks down a missing society girl while avoiding Sherlock
<i>The Case of the Missing Marquess</i>	Enola	14	1888 England	Runs away from her brothers to search for her missing mother
<i>The Case of the Peculiar Pink Fan</i>	Enola	14	1889 England	Searches for a kidnapped girl while avoiding Mycroft
<i>The Education of Patience Goodspeed</i>	Patience	13	1836 Hawaii	Continues her navigational studies while attending boarding school
<i>The Evolution of Calpurnia Tate</i>	Calpurnia	11	1899 United States	Studies science with her grandfather while avoiding domestic lessons
<i>The Great Death</i>	Millie	13	Beginning of the 20 th century Alaska	Leads her younger sister through the wilderness to find civilization
<i>The Hope Chest</i>	Violet	11	1920 United States	Helps her older sister lobby for women's suffrage

Table 18, continued.

Title	Protagonist	Beginning age	Time and place	Struggle
<i>The Puppeteer's Apprentice</i>	Mouse	Pre-teen	14 th century England	Changes her trade to improve her station in life
<i>The Shadows of Ghadames</i>	Malika	11	19 th century Libya	Shelters a fugitive who teaches her how to read
<i>The Shrouding Woman</i>	Evie	11	19 th century United States	Accepts a position in the shrouding profession and recovers from her mother's death
<i>The Voyage of Patience Goodspeed</i>	Patience	12	1835 United States	Fulfills her mathematical talent by learning to navigate
<i>The Wild Girls</i>	Newt	12	1972 United States	Expresses her feelings and communicates with her family through writing
<i>Together Apart</i>	Hannah	14	1888 United States	Leaves home and writes plays to finish grieving the death of her brothers

Next, the major themes that emerged in the depiction of empowerment will be discussed. The twenty-seven titles are grouped according to the culminating theme of each novel. The themes are listed in the order of increasing frequency among the historical novels. The following table displays the book titles categorized by theme (Table 19).

Table 19. Thematic Categories of Middle School Historical Fiction Novels Selected During the First Decade of the *Amelia Bloomer Project*

Theme	Title	Century
Overcoming guilt	<i>Love, Ruby Lavender</i>	20 th
Sheltering strangers	<i>My Guardian Angel</i>	11 th
	<i>The Shadows of Ghadames</i>	19 th
Fighting social injustice	<i>The Hope Chest</i>	20 th
	<i>Sources of Light</i>	20 th
Repairing family relationships	<i>The Shrouding Woman</i>	19 th
	<i>One Crazy Summer</i>	20 th
	<i>The Wild Girls</i>	20 th
Learning unconventional skills	<i>At the Sign of the Star</i>	17 th
	<i>The Voyage of Patience Goodspeed</i>	19 th
	<i>The Education of Patience Goodspeed</i>	19 th
	<i>The Evolution of Calpurnia Tate</i>	19 th
Journeying to new homes	<i>The Puppeteer's Apprentice</i>	14 th
	<i>Rodzina</i>	19 th
	<i>The Great Death</i>	20 th
	<i>Journey to the River Sea</i>	20 th
Leaving home to pursue dreams	<i>Numbering All the Bones</i>	19 th
	<i>Together Apart</i>	19 th

Table 19, continued.

Theme	Title	Century
	<i>Mable Riley</i>	20 th
	<i>Keeping Corner</i>	20 th
	<i>Hannah, Divided</i>	20 th
Disguising identities	<i>A Golden Web</i>	14 th
	<i>The Case of the Missing Marquess</i>	19 th
	<i>The Case of the Left-Handed Lady</i>	19 th
	<i>The Case of the Peculiar Pink Fan</i>	19 th
	<i>The Case of the Cryptic Crinoline</i>	19 th
	<i>The Case of the Gypsy Good-bye</i>	19 th

Overcoming Guilt

Love, Ruby Lavender chronicles a young girl's process of forgiving herself for her grandfather's death. Ruby privately feels responsible for the car accident that claims his life, even though she had no part in the incident and her family does not blame her. During the story, Ruby stands up to a local bully in their small Mississippi town who secretly threatens to expose her fears about the car accident. Ruby finds the courage to talk about her perceived role in her beloved grandfather's death, finally allowing herself to grieve and begin healing. As the youngest protagonist in this collection of books, Ruby's conflicts are centered more on overcoming her personal feelings of guilt and

repairing friendships than most of the other characters in the other novels in the data set (Wiles 2001).

Sheltering Strangers

Two books feature girls willing to hide foreigners at great personal risk. In *My Guardian Angel*, Elvina possesses an unusual skill for a girl in 1096 France. Her grandfather, a famous Jewish scholar, has taught Elvina how to read and write. She is a curious learner that frequently eavesdrops on the boys' school lessons. When a runaway Crusader named Gauthier asks for Elvina's help in hiding from his superiors so that he can enter the monastery to study, she bravely brings him food and medicine. Elvina's courage is rewarded when Gauthier's brother helps her father protect the Jewish community in return (Weil 2004).

The Shadows of Ghadames features a 19th century Muslim girl, Malika, who longs for the education and freedoms enjoyed by her brother. Malika reluctantly follows the rules of her tight-knit Libyan city until the night one of her father's wives brings a wounded stranger into their home. The women decide to hide the man from the people seeking to throw him out of the city until he recovers. During his secret stay in their storage room, Abdelkarim convinces Malika's mother to allow her to learn how to read. In exchange, Malika helps Abdelkarim evade capture and sneak out of town. When her father returns from his caravan, he tells Malika change is coming to their city (Stolz 2004).

Fighting Social Injustice

Two novels involve girls fighting against larger inequities in society. In *The Hope Chest*, Violet runs away from home in 1920 to find her older sister Chloe. Once Violet arrives in New York, she discovers Chloe has left her public health position to lobby congressmen in Tennessee to pass the Nineteenth Amendment giving women the right to vote. Violet joins some other suffragettes and travels to Tennessee to find Chloe. Once she witnesses the debates in Nashville, Violet realizes the importance of suffrage and helps the campaign. After the memorable experience, Violet plans to attend college eventually and help pass other laws to end racial injustice (Schwabach 2008).

Sources of Light is a coming of age story set among the civil rights unrest of 1962. Sam and her mother move to her father's hometown of Jackson, Mississippi after his death to be close to his relatives. Sam's progressive mother has a difficult time adjusting to Jackson's conservative white society, while her daughter tries to fit in with the popular teens. When Sam's mother lectures at the local black college, their family begins receiving threats. Later Sam witnesses a peaceful lunch counter sit-in become violent and she takes pictures of the resulting brutality. Eventually Sam must choose between following the status quo or publishing her pictures to show the truth and fight injustice (McMullan 2010).

Repairing Family Relationships

Three books discuss girls living with difficult family situations. These young protagonists work to resolve their differences and mend relationships. In *The Shrouding Woman*, Evie's family is trying to recover from the death of her mother when Aunt Flo moves in to help manage their Minnesota pioneer farm. Evie is slow to accept her aunt and does not want another woman to replace her mother. Gradually Evie allows Aunt Flo into her life and begins assisting her aunt with her shrouding duties for local prairie families. Not only does the family begin to heal, but Evie also discovers a calling to follow her aunt's profession preparing the dead for burial and comforting their loved ones (Ellsworth 2002).

One Crazy Summer describes 11-year-old Delphine's trip to Oakland, California to reconnect with her estranged mother. By reading her mother's poetry and participating in the classes at the People's Center, Delphine finds her own voice. During the course of the summer of 1968, Delphine and her two younger sisters slowly come to understand their mother's story and rebuild their relationship. Even though the girls are returning to live with their father in Brooklyn, there is hope for another visit with their mother in the future (Williams-Garcia 2010).

In *The Wild Girls*, Newt's parents are contemplating divorce and their home environment is tense. To escape, Newt begins spending time in the woods with her new friend Fox. The two girls win a spot in a summer writing class that teaches Newt to seek

the truth, better understand her family members' perspectives, and express her true feelings. The creative environment of 1972 Berkeley helps Newt gain confidence and become comfortable with herself. Even though her parents may not stay together, Newt builds a stronger relationship with both of them through honest conversations (Murphy 2007).

Learning Unconventional Skills

Several books describe girls learning skills or trades normally reserved for males during their time periods. *At the Sign of the Star* tells the story of Meg, the only child of a bookseller in 17th century London. At the beginning of the book, she is secure in her place as her father's heiress and eventual owner of his shop where she is learning the book trade. However when her father remarries, Meg's confidence is shaken when her stepmother becomes pregnant and tries to teach her housekeeping skills instead. After her little brother is born and becomes the new heir, Meg must decide which path to pursue for her own future (Sturtevant 2000).

Two books about Patience Goodspeed are included in this study. During the first novel, *The Voyage of Patience Goodspeed*, Patience reluctantly joins her father on a three-year whaling trip in 1835. Even though she has a natural talent for mathematics, Patience is relegated to cooking in the galley. After the first mate praises her abilities to her father, Captain Goodspeed begins teaching Patience how to navigate. Some crew members disapprove of her learning a traditionally male trade, but Patience later uses her

navigation skills to save the marooned men when mutineers take over the ship (Frederick 2002).

The second novel in this series, *The Education of Patience Goodspeed*, finds Patience sent to a girls' boarding school in Hawaii while her father and the crew complete the next part of their dangerous whaling trip. Patience continues to study advanced mathematics, earning the disapproval of the strict reverend in charge of the young ladies' curriculum. Patience defies his orders by secretly teaching her classmates mathematics and how to use a sextant. When her father returns, Patience resumes her navigation duties on board the *Morning Star* (Frederick 2004).

In *The Evolution of Calpurnia Tate*, 11-year-old Calpurnia eagerly learns how to explore and catalogue the natural world while spending time with her grandfather on their cotton farm in Fentress, Texas. The two share a special bond, but Calpurnia's mother is determined to teach her only daughter how to become a genteel debutante and successful housewife. Calpurnia longs to attend the university in Austin to study science, but that prospect seems unlikely in 1899. As her parents try to push her to become more domestic, Calpurnia dares to dream of a different future (Kelly 2009).

Journeying to New Homes

Some of the books in this study feature orphans trying to find new homes and make a place for themselves in the world. *The Puppeteer's Apprentice* is the story of Mouse, a young medieval scullery maid in England, who bravely runs away from the

abuses of her manor house. Mouse wanders the village until she is enchanted by the puppet show at the fair. She boldly asks the puppeteer if she could work as his assistant, but he refuses. Undeterred, Mouse stows away on top of the wagon and pleads her case when she is discovered. Through hard work and determination, Mouse becomes an accomplished puppeteer and forges a new life for herself (Love 2003).

Rodzina follows the journey of a Polish girl riding on an orphan train heading west in 1881. Since she is one of the oldest orphans on the train, Rodzina is recruited to take care of the younger children during the journey. Refusing to become a servant or stepmother to a large pioneer family, Rodzina craftily evades adoption at each stop. During the long trip west, Rodzina eventually befriends Miss Doctor and realizes the woman has been trying to find good homes for all the orphans. As the last orphan on the train when it arrives in California, Rodzina asks Miss Doctor if she can live with her instead of going to the domestic servant training school. Together they form a new family and Rodzina continues her high school education (Cushman 2003).

A more hazardous struggle for survival is portrayed in *The Great Death*. At the beginning of the 20th century, white settlers bring diseases to the isolated villages in Alaska. Two sisters are the lone survivors of their village's epidemic and must travel far downriver if they are going to find civilization and live through the harsh winter. Along the way, the girls must find food and shelter from the brutal elements during the long journey. The older sister, Millie, successfully leads Maura through the Alaskan

wilderness amid wolves, blizzards, and dangerous strangers to find safety (Smelcer 2009).

Journey to the River Sea chronicles Maia's voyage as she leaves her English boarding school in 1910 to live with her new found relatives in the Amazon rainforest. Even though Maia is disappointed with the cruel Carter family and their rigid lifestyle, she comes to love Brazil and makes new friends in her adopted country. When the Carter family must return to England, Maia and her beloved governess convince her lawyer to allow Miss Minton to become her legal guardian so they may return to Brazil permanently (Ibbotson 2001).

Leaving Home to Pursue Dreams

Five books involve protagonists that decide they must leave their families to further their education or take advantage of exciting new opportunities. During the final months of the U.S. Civil War, 13-year-old Eulinda is trapped by her situation in *Numbering All the Bones*. Her father is the master of the plantation, but she is a slave woman's daughter. Eulinda uncomfortably alternates between house slave and family member at her mistress' discretion. When Clara Barton arrives to help clean out Andersonville Prison, Eulinda decides to leave her home to help identify and respectfully re-bury the dead prisoners. After she finds her brother's remains, Eulinda embraces her new path and accompanies Miss Barton to Washington to work as her secretary (Rinaldi 2002).

In *Together Apart*, Hannah is trying to recover from the devastating 1888 Blizzard, but her father won't forgive her for surviving while her younger brothers died. Isaac needs a place to hide from his abusive step-father and plan his escape. Both teens find refuge in Eliza Moore's home as they help her print a feminist newspaper and run a Women's Resting Room for the ladies in their Nebraska town. As Hannah and Isaac grow closer through their shared experiences, they make plans for a different life in New Orleans (Gray 2002).

Mable is looking for adventure in 1901 Ontario when she leaves her home to accompany her older sister Viola on her first teaching assignment in *Mable Riley: A Reliable Record of Humdrum, Peril, and Romance*. Mable's enthusiasm and opinionated personality occasionally lands her in trouble with her sister and the locals, but she finds inspiration when she meets Mrs. Rattle. When Mable accepts an invitation to the Ladies Reading Circle meeting at Mrs. Rattle's cottage, she discovers the women are really suffragists planning to protest working conditions at the local cheese factory. By helping Mrs. Rattle, Mable learns about additional career paths for women and plans to pursue her dreams of becoming a writer (Jocelyn 2004).

In *Keeping Corner*, 12-year-old Leela becomes a widow before she even moves into her husband's house. In accordance with India's traditions in 1918, Leela must remove all jewelry and bright clothing, shave her head, and stay inside her home for a year of mourning. Tutoring sessions with her principal offer the only respite from Leela's solitude. After her year of keeping corner is finished, Leela is still shunned by society and

nothing remains for her in their village but widowhood. Encouraged by her older brother and principal, Leela convinces her family to let her attend boarding school in Ahmedabad to create a new life as a teacher or doctor (Sheth 2007).

In *Hannah, Divided*, Hannah's gift for mathematics earns her a chance to leave her small Pennsylvania town in 1934 to study advanced mathematics in Philadelphia. Even though her parents are reluctant to let her leave and her friends are not supportive, Hannah will receive much needed reading tutoring while having the opportunity to learn higher mathematics than is available in her hometown. Hannah suffers homesickness and the taunts of her sophisticated city classmates, but befriends her fellow scholarship housemates and perseveres. At the end of the semester Hannah is not sure she will be selected for the Wexler scholarship, but resolves to continue studying and apply for another scholarship next year (Griffin 2002).

Disguising Identities

Some of these bold protagonists disguise themselves as boys or various female characters to successfully hide in plain sight. *A Golden Web*, based on the life of Alessandra Giliani, imagines the early life of the first recorded female anatomist. Alessandra longs to leave her cloistered world behind to pursue a medical degree. However, in 14th century Italy females are not allowed to study at the university. To realize her ambition, Alessandra escapes from the convent and dresses as a young male student. As Sandro, she quickly advances through the coursework and earns a position as

Dr. Mondino's assistant. Alessandra discovers how the circulatory system works by dissecting pigs and presents a lecture using a human body before her untimely death (Quick 2010).

Enola, the younger sister of Sherlock Holmes, is the main character in the last five books in this study. She successfully manages to evade her older brothers through a series of clever disguises. In the first novel, *The Case of the Missing Marquess*, Enola leaves her childhood home after her mother's disappearance before Mycroft can send her to boarding school. Dressing as a widow, complete with a black veil covering her face, Enola is able to travel to London to search for her mother undetected. Along the way, Enola hears about the kidnapped marquess and decides to use her talent for finding things to search for the boy. After the boy is safely delivered to Scotland Yard, Enola uses the money her mother left to open an office for the fictitious Dr. Leslie T. Ragostin, Scientific Perditorian. Wearing her new disguise as Dr. Ragostin's secretary, Miss Ivy Meshle, Enola is able to live independently and anonymously in 1888 London (Springer 2006).

In the second novel of the series, *The Case of the Left-Handed Lady*, Enola is building a successful business as Dr. Ragostin's secretary. She continues to submit encrypted messages to her mother's favorite newspapers, hoping to set up a meeting to discuss her brothers. In the evenings, Enola dresses as a nun to distribute blankets and food to the poor living in London's East End. During the course of her investigation into Lady Cecily's disappearance, Enola disguises herself as a well-bred woman, Ivy Meshle,

a street woman selling goods from a basket, and a nun. She succeeds in finding the missing lady and manages to avoid being captured by Sherlock (Springer 2007).

In *The Case of the Peculiar Pink Fan*, Enola once again comes to Lady Cecily's rescue. This time, Cecily is being hidden by her overbearing aunts until she agrees to marry her cousin. While Enola is investigating the case, she surprisingly comes to Sherlock's aid. The two agree to a wary truce for the evening, but Enola is still fearful that Sherlock will try to send her to boarding school against her will. Enola utilizes a variety of disguises while searching for Cecily and trying to outmaneuver Sherlock. She dresses as her usual Ivy Meshle persona, Dr. Ragostin's proper wife, a midden-picker to sneak around the wealthy side of London at night without drawing attention, a society reporter to gain information about Cecily's aunts, a beautiful lady, and a waif to sneak into the orphanage where Cecily is being held before her wedding. After Enola succeeds in freeing the young lady, she evades Mycroft and returns to her office (Springer 2008).

Enola continues to stay out of Sherlock's grasp in *The Case of the Cryptic Crinoline*. When Enola's beloved landlady is kidnapped, her investigation leads to Florence Nightingale's house and a thirty-year-old message. As Enola attempts to locate Mrs. Tupper before Sherlock can find her, Enola decides to flee her former lodgings and relocates to the Professional Women's Club where her brothers may not enter. Enola dresses as Ivy Meshle and a female scholar as she deciphers the embroidered message and pieces together the mystery surrounding her landlady. Once Mrs. Tupper is recovered, Enola takes her to live at Miss Nightingale's house and then quickly retreats to

the Professional Women's Club where she is safely beyond the reach of her brothers (Springer 2009).

The Case of the Gypsy Good-bye is the final novel in the Enola Holmes series. Sherlock finally succeeds in locating his beautifully disguised sister with the help of the family dog when she visits Mrs. Tupper at Florence Nightingale's house. Enola agrees to meet with him inside the house to decode a message from their mother and discuss the case of an abducted duquessa. However, Sherlock is unable to stop her before she catches a cab to a secondhand clothing store. Enola finds proof of the duquessa's abductor and heads back towards the stables when she impulsively picks up Sherlock, Dr. Watson, and Mycroft. Since she is wearing the cab driver's clothes, they are unaware of her identity as she drives them to the duque's home and eavesdrops of their conversation about her. Enola changes into her lovely Miss Viola Everseau costume to tell Sherlock who abducted the duquessa and invite him to help her find the missing woman with the assistance of a bloodhound and the lady's handkerchief. The beautiful disguise fools Mycroft, to Sherlock and Enola's amusement. The three siblings then work together to rescue the duquessa and her brothers ask when they can see Enola again. Enola agrees to have tea with her brothers for her birthday and dresses as herself. Mycroft and Sherlock are impressed with her safe living arrangements and her successful missing persons business. They promise not to send Enola to boarding school and she plans to attend university and continue her career instead (Springer 2010).

Conclusion

After completing the content analysis of the twenty-seven middle school historical fiction novels from the first decade of the *Amelia Bloomer Project*, this study investigated the primary research question:

What is the relationship between Boreen's three stages of historical authenticity (1999) and Brown and St. Clair's three levels of female empowerment (2002) in the historical middle school novels selected in the first decade of the ALA *Amelia Bloomer Project* list?

The following sub-questions were also examined:

What is the relationship between Boreen's characterization of the historically accurate protagonist and Brown and St. Clair's heroine that is strong on a limited scale (H1)?

What is the relationship between Boreen's characterization of an historical role model acting courageously within society's bounds and Brown and St. Clair's female character that defies society for personal ambition (H2)?

What is the relationship between Boreen's social renegade and Brown and St. Clair's role model that acts as a catalyst for change (H3)?

Boreen's 1999 study of three successive levels of female role models in historical fiction strongly correlated with Brown and St. Clair's 2002 study describing three

progressive stages of female empowerment in historical fiction novels with a strength of .863. This study reported Boreen's most historically accurate protagonist (30.8%) correlated most often with Brown and St. Clair's heroine that is strong on a limited scale (34.6%). Boreen's historical role model acting courageously within society's bounds (56.8%) correlated most often with Brown and St. Clair's female character that defies society for personal ambition (55.9%). Boreen's social renegade (12.4%) correlated most often with Brown and St. Clair's role model that acts as a catalyst for change (9.5%). These two approaches organized their categories based on the character's actions. As a female protagonist advances from internal signs of strength, to conflicts with other people, and eventually struggling against society, the character proceeds through the authenticity and empowerment categories towards a future she creates for herself.

The secondary variables were also examined for correlations between historical authenticity and female empowerment. The United States was the setting for the largest percentage of books at 44.4%, however these twelve novels were only placed in the 19th and 20th centuries, accounting for 52.2% or roughly half of all the books describing those time periods. The two historical novels set in Italy and India showed the strongest correlations of 1.000 between authenticity and empowerment levels. Novels set in the 14th century were stronger than the other historical eras with a .931 correlation. The novel geographically set in Italy depicted the 14th century, so these two secondary variables were closely related. Among the protagonists' ages, 12-year-old heroines showed the highest correlation of .917 distributed across five countries. Four of the seven 12-year-old

protagonists were located in the United States and two of the other geographic locations included the novels set in Italy and India. The sources of conflict correlations gradually increased following the escalation of the protagonists' actions from internal conflict, to interpersonal disputes, to eventually confronting society. These results mirrored the progressive stages of Boreen's (1999) historical role models and Brown and St. Clair's (2002) female empowerment levels.

CHAPTER V

IMPLICATIONS

When evaluating strong female characters in historical fiction, historical authenticity and female empowerment are important considerations. According to Donelson and Nilsen (2005), authenticity based on research is one of the primary criteria when evaluating historical fiction. Vandergrift urged educators and parents to begin early by sharing picture books containing strong female characters in non-traditional gender portrayals with their young readers, in hopes of broadening society's range of acceptable expectations for women (1995).

Critically reading and analyzing historical fiction selections from the *Amelia Bloomer Project* promotes the careful evaluation of feminist literature for children and young adults, taking historical authenticity and female empowerment variables into account. This study not only contributes to the literature of library science, education, and women's studies, but also furthers the work of ALA's Feminist Task Force by advocating the mission to address women's issues in librarianship.

By examining historical fiction through a feminist lens, young readers learn to question traditional gender roles portrayals and understand the slow, but changeable progress of society (Hubler 2000). The selected historical fiction novels offer realistic role models for modern readers (Boreen 1999).

This study involved a qualitative content analysis of twenty-seven middle school historical fiction novels featured during the first decade of the *Amelia Bloomer Project*. Reading through a feminist literary criticism lens, every incident of each protagonist's internal and external conflicts in regards to society's expectations for females were recorded. The individual conflicts were then assigned a historical authenticity level based on Boreen's historical female role model approach (1999) and an empowerment level based on Brown and St. Clair's stages of female empowerment in historical fiction novels (2002). Qualitative citations described every conflict incident. These notes revealed general trends in feminist characters' actions in historical fiction novels to support the statistical results.

The results presented in Chapter IV will be discussed in this section along with the significance of this research and suggestions for future studies addressing the evaluation of feminist characters in the historical fiction genre.

Interpreting Results

This content analysis demonstrated a significant, positive correlation between Boreen's three stages of historically authentic role models (1999) and Brown and St. Clair's three progressive levels of female empowerment in historical fiction (2002). Both approaches' categories coincide at each level. The strength of the overall correlation between authenticity and empowerment variables was .863 for the combined coded actions of the 671 conflicts cited in the twenty-seven historical fiction novels chosen for

this study. Historical authenticity and female empowerment were strongly related for female protagonists featured in the historical novels selected during the first decade of the *Amelia Bloomer Project*.

In addition, the research sub-questions were also correlated through the percentages of each authenticity and empowerment level. Of all the protagonists' actions, 30.8% were rated (A1) according to Boreen's (1999) "real girls" who were internally strong, but bound by their social position and time period. The first authenticity level correlated most often with Brown and St. Clair's (2002) disadvantaged girls that were strong on a limited scale, but developed confidence in their abilities (E1) that received 34.6% of the empowerment variables. Conflicts involving historical role models who acted courageously within societies boundaries for their time period (A2) represented the highest frequency at 56.8%. The second authenticity level correlated most often with protagonists that defied society's conventions for personal ambition regardless of the price (E2) at 55.9%. The third level of authenticity that featured social renegades who acted ahead of their time to change the system (A3) occurred the least often among the 671 conflicts at 12.4%. The last authenticity level correlated most often with the final stage of empowerment when characters became a catalyst for societal change or decided to escape from their society (E3) at 9.5%.

Through careful reading and examination, several themes emerged. Courageous females, regardless of their time or place in history, find ways to break free from expected roles. Some girls leave society's expectations behind or even disguise

themselves to gain more freedom. Others work within the bounds of their culture, but realize their own power to control their lives. While some of the characters in the selected books achieve success through developing confidence in their abilities, more defy society's conventions for personal ambition. A few of these inspirational females move beyond defiance and attempt to change society's expectations. Regardless of the characters' levels of empowerment, authentic females in nontraditional roles are present in all twenty-seven historical fiction titles selected for this study of the *Amelia Bloomer Project*.

Significance of this Study

Previous studies examined the authenticity of female characters in historical fiction novels, especially focusing on the author's research into society's gender expectations for the time period or personal qualifications for telling the story (Donelson and Nilsen 2005; Margaronis 2008). Other researchers investigated feminist characters based on their demonstrated levels of empowerment or agency in children's and young adult novels across different genres (Brown and St. Clair 2002; Vandergrift 1995). This study sought to combine these two literary evaluation criteria in order to more fully examine female role models in middle school historical fiction novels in regards to both historical authenticity and female empowerment. By analyzing the female protagonists' conflicts with themselves, other characters, and society in general against gender expectations, the variables of authenticity and empowerment were compared to reveal a more comprehensive critique of historical feminist characters.

The results of this content analysis were intended to benefit a wide audience. This study attempts to add another layer for literary criticism to the fields of library science, education, history, reading, and women's studies when evaluating female characters in historical fiction novels. The Feminist Task Force of the Social Responsibilities Round Table was created in 1970 in response to ALA's call to address sexism in the profession. The *Amelia Bloomer Project* is one of several committees exploring feminist issues related to libraries. This particular book award list focuses on recognizing significant feminist content in children's and young adult books. Research combining historical authenticity and female empowerment criteria when evaluating female role models in historical fiction books would not only benefit the selection process of this committee, but could inform authors and publishers' decision making processes. This study also seeks to aid collection development for public and school librarians serving middle school readers.

When searching for engaging historical fiction to support and enhance classroom history texts, social studies educators should also consider both historical authenticity and female empowerment to demonstrate the viewpoints and experiences often neglected in traditional history canon. English teachers looking for inspirational feminist literature to share with their students might examine the historical fiction genre to discuss the journey towards female liberation from oppressive gender expectations. Historical female characters displaying higher levels of authenticity and empowerment can engage students

in discussions about the progress of gender equality. An abridged article of this study's primary findings might assist educators with book selection.

Middle school readers seeking strong female characters willing to explore nontraditional roles could reference the historical fiction reading list selected from the larger *Amelia Bloomer Project*. Today's children and young adults should be exposed to past struggles and successes on the continuing path to gender equality. Understanding the past, and how we have arrived at our present, better prepares girls and boys to create a more just future.

Further Research

Since this study focused the sample size on middle school historical fiction novels, additional research could examine the correlation between historical authenticity and female empowerment variables in the beginning readers or young adult categories of the *Amelia Bloomer Project*. This content analysis was limited to historical fiction novels featured during the first ten years of this booklist. Perhaps future studies could examine the correlation of historical authenticity and female empowerment in historical fiction titles included in the second decade of the *Amelia Bloomer Project* to reflect evolving trends in publishing.

This research investigated authenticity and empowerment levels included in historical fiction; however the same variables could be applied to a study of historical nonfiction texts, as well. Additional studies could examine the *Amelia Bloomer Project*

middle school nonfiction titles for demonstrated levels of historical authenticity and female empowerment for the purpose of comparison with this historical fiction research.

While the *Amelia Bloomer Project* only selects books containing significant feminist content, other historical fiction book award winners could be studied for the inclusion of feminist characters. For example, researchers could evaluate a sample of the winning books from the Scott O'Dell Award for Historical Fiction. To date, thirty-three historical fiction novels for children and young adults have received this award. Further research could examine female character's levels of historical authenticity and empowerment displayed in these award winning titles.

The researcher would like to continue investigating female role models in historical fiction through a qualitative based literature discussion group modeled after a previous study conducted by Patricia Dashiell involving modern high fantasy novels in 1995. As a middle school librarian, the researcher hosts book clubs twice a month during a designated activity time. By creating a book club for girls to read novels with feminist protagonists, the researcher plans to provide a forum for readers to discuss their reactions to the characters' actions and how they relate to their own choices. Through this study, the researcher hopes to gain a better understanding of the influence of fictional role models facing oppressive societies or obstacles on readers' lives.

Conclusion

It is important to remember great literature inspires readers. Children return to their favorite books because of a shared, personal connection with the characters. While promoting high quality literature is a worthy goal for parents, educators, and librarians, reader choice is crucial. In the case of children's and young adult literature, the depiction of brave girls struggling to make their own choices in life may be particularly motivational for today's readers. Violet ponders her future in the final scene of *The Hope Chest*, "But now she knew what it was like to stand your ground. She knew what it was like to keep on when things seemed hopeless. And she knew that with patience and hard work, a radical, ridiculed idea - like women voting - could become as acceptable and ordinary as oatmeal" (Schwabach 2008, 259).

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APPENDIX A

Historical Fiction Novels for Middle School

Amelia Bloomer Project

2002-2011

HISTORICAL FICTION NOVELS FROM *AMELIA BLOOMER PROJECT* 2002-2011

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Ellsworth, Loretta. *The Shrouding Woman*. New York: Henry Holt and Company, 2002.

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Frederick, Heather Vogel. *The Education of Patience Goodspeed*. New York: Simon & Schuster, 2004.

Gray, Dianne E. *Together Apart*. New York: Houghton Mifflin Company, 2002.

Griffin, Adele. *Hannah, Divided*. New York: Hyperion Books for Children, 2002.

Ibbotson, Eva. *Journey to the River Sea*. New York: Dutton Children's Books, 2001.

Jocelyn, Marthe. *Mable Riley: A Reliable Record of Humdrum, Peril, and Romance*.
Cambridge, MA: Candlewick Press, 2004.

Kelly, Jacqueline. *The Evolution of Calpurnia Tate*. New York: Henry Holt and Company, 2009.

Love, D. Anne. *The Puppeteer's Apprentice*. New York: Margaret K. McElderry Books, 2003.

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Murphy, Pat. *The Wild Girls*. New York: Viking, 2007.

Quick, Barbara. *A Golden Web*. New York: Harper Teen, 2010.

Rinaldi, Ann. *Numbering All the Bones*. New York: Jump at the Sun, 2002.

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Smelcer, John. *The Great Death*. New York: Henry Holt and Company, 2009.

Springer, Nancy. *The Case of the Missing Marquess: An Enola Holmes mystery*. New York: Philomel Books, 2006.

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Weil, Sylvie. *My Guardian Angel*. Translated by Gillian Rosner. New York: Arthur A. Levine Books, 2004.

Wiles, Deborah. *Love, Ruby Lavender*. San Diego, CA: Gulliver Books, 2001.

Williams-Garcia, Rita. *One Crazy Summer*. New York: Amistad, 2010.

APPENDIX B

Data Coding Form

Data Coding Form

Title:
 Author:
 Publisher/Date:
 Time/Place:
 Protagonist/Age:

Page Range	Text Example of Protagonist's Action	Conflict Type	A1	A2	A3	E1	E2	E3
1: p 1- 25								
2: p 26- 50								
3: p 51- 75								
4: p 76- 100								
5: p 101- 125								

APPENDIX C

Sample Data Coding Form: *A Golden Web*

Data Coding Form: *A Golden Web*

Title: A Golden Web

Author: Barbara Quick

Publisher/Date: HarperTeen/2010

Time/Place: 14th century/Bologna, Italy

Protagonist/Age: Alessandra/12

Page Range	Text Example of Protagonist's Action	Conflict Type	A1	A2	A3	E1	E2	E3
1: p 1- 25	<p>Alessandra rescues her older brother Nicco from his abusive teacher Fra Giuseppe by sending him to a supposed rendezvous with their nanny. Alessandra quickly teaches Nicco the Aristotle lesson before the friar returns (5-8).</p> <p>When Fra Giuseppe chokes on his meat and collapses, everyone thinks he is dead except Alessandra. She carefully examines his eyes, chest, and pulse to determine he is not yet dead. She instructs Nicco to stomp on the tutor's chest to expel the object. She credits Nicco with saving the man's life, to earn him favor with his teacher. Alessandra also convinces their nanny to go along with the story of bandits attacking the friar. Nicco gratefully takes the opportunity to leave the tutor in search of the bandits (13-15).</p> <p>In return for helping Nicco earlier, Alessandra asks her older brother to teach her how to improve her horseback riding skills and learn about the animals and dangers of the woods surrounding their estate (20-21).</p> <p>Alessandra's younger sister Pierina catches her disguising herself as a boy in Nicco's clothes. To keep her quiet, Alessandra tells her they are playing a disappearing game and Pierina must keep Alessandra's whereabouts a secret. Alessandra praises Pierina's intelligence, but Pierina worries she won't find a husband if she is a scholar. Alessandra tells Pierina a worthy man will want an intelligent wife, like their late mother (22-24).</p>	<p>Person (Fra Giuseppe)</p> <p>Society (current medical knowledge and practice)</p> <p>Society</p> <p>Person (Pierina) and Society</p>		X			X	
				X			X	
				X			X	
				X			X	