THE ORPHAN AMONG US:
AN EXAMINATION OF ORPHANS IN NEWBERY AWARD WINNING LITERATURE

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ABSTRACT

Orphan stories in children's literature are rich and complex, and they have historically permeated the pages of children's books. The purpose of this study was to explore the use of orphans as protagonists in children's award-winning literature through content analysis. This study utilizes all the Newbery Award winning books (1922 – 2011) as well as the Newbery Honor books of the last decade (2002 – 2011) to provide a wide and deep swath of novels in order to present both historical perspective and attention to current trends. Specifically, this study explores how orphans are portrayed in Newbery texts, considers the messages these books convey about orphans, and compares the literary orphans against their real life counterparts. This investigation also seeks to determine the efficacy of previously established paradigms of orphan stories when compared to Newbery award-winning texts. The data in this study demonstrate that the orphan narrative is a popular form of children's literature in the Newbery collection. It is a common literary tool for Newbery authors, and it serves as a platform for writers to develop strong, determined, and resilient protagonists who overcome adversity. The study also suggests that while there are similarities between the portrayal of orphans in Newbery texts and real life

orphans, there are some discrepancies, particularly in the literary orphan's ability to overcome the obstacles he or she faces. Additionally, current paradigms of orphan narrative literature do not wholly capture this corpus of texts. Finally, recommendations for practical classroom applications of the Newbery orphan stories are introduced.

TABLE OF CONTENTS

PREFACE ..... **XVI**

1.0 INTRODUCTION **1**

1.1 THE STUDY **3**

1.2 RESEARCH QUESTIONS **4**

1.3 SIGNIFICANCE OF PROPOSED STUDY **4**

1.4 OVERVIEW **7**

2.0 DEFINING THE RESEARCH TERRAIN **8**

2.1 THEORETICAL FOUNDATION **8**

2.1.1 Cultural Studies **10**

2.1.2 Narrative Theory **11**

2.1.3 Reader Response **12**

2.1.4 Developing Perspectives on Childhood **13**

2.2 DEFINING THE ORPHAN **14**

2.3 DEFINING THE ORPHAN NARRATIVE **16**

2.4 THE APPEAL OF THE ORPHAN NARRATIVE **17**

2.5 PARADIGMS OF ORPHAN LITERATURE **18**

2.5.1 Essential Elements of the Orphan Story **19**

2.5.2 Historical Shifts in Orphan Representation **19**

2.6 ORPHAN LIFE 22

3.0 METHODOLOGY 27

3.1 THE DATA 27

3.2 PROCEDURES 29

3.2.1 Research Question 1: How prevalent are orphan stories within children's award winning literature? 29

3.2.2 Research Question 2: How do award-winning children's books depict orphans? 30

3.2.3 Research Question 3: Do orphan stories reflect or distort the realities of orphan life? 32

3.2.4 Research Question 4: Do award winning orphan story narratives adhere to previously established paradigms of orphan literature? 33

3.2.5 Procedure Summary 35

4.0 DATA ANALYSIS PART 1 38

4.1 PREVALENECE OF ORPHANS IN AWARD WINNING CHILDREN'S LITERATURE 39

4.2 HISTORICAL NEWBERY SUMMARIES 43

4.2.1 Phase 1 Newbery Orphan Narratives 44

4.2.1.1 The Dark Frigate (1924) 44

4.2.1.2 Gay Neck, The Story of a Pigeon (1928) 47

4.2.1.3 Roller Skates (1937) 49

4.2.2 Phase 2 Newbery Orphan Narratives 50

4.2.2.1 Call it Courage (1941) 50

4.2.2.2 Johnny Tremain (1944) 53

4.2.2.3 King of the Wind (1949) 55

4.2.2.4 Door in the Wall (1950) 57

4.2.2.5 Amos Fortune, Free Man (1951) 60

4.2.2.6 Secret of the Andes (1953) 62

4.2.2.7 Carry On, Mr. Bowditch (1956) 64

4.2.2.8 Rifles for Watie (1958) 66

4.2.2.9 The Witch of Blackbird Pond (1959) 69

4.2.3 Phase 3 Newbery Orphan Narratives 71

4.2.3.1 Island of the Blue Dolphins (1961) 71

4.2.3.2 The Bronze Bow (1962) 74

4.2.3.3 I, Juan de Pareja (1966) 77

4.2.3.4 Up A Road Slowly (1967) 79

4.2.3.5 From the Mixed-Up Files of Mrs. Basil E. Frankweiler (1968) 81

4.2.3.6 The High King (1969) 83

4.2.3.7 Summer of the Swan (1971) 84

4.2.3.8 Julie of the Wolves (1973) 86

4.2.3.9 The Slave Dancer (1974) 91

4.2.3.10 The Grey King (1976) 93

4.2.4 Post Mills Historical Newbery Orphan Narratives 95

4.2.4.1 Dicey's Song (1983) 95

4.2.4.2 The Whipping Boy (1987) 97

4.2.4.3 Maniac Magee (1991) 100

4.2.4.4 Missing May (1993) 103
4.2.4.5 Walk Two Moons (1995) 105
4.2.4.6 The Midwife's Apprentice (1996) 107
4.2.4.7 Holes (1999) 109
4.2.4.8 Bud, Not Buddy (2000) 113
4.2.4.9 A Year Down Yonder (2001) 114
4.3 HISTORICAL NEWBERY CONCLUSIONS 116
5.0 DATA ANALYSIS PART 2 118
5.1 CONTEMPORARY NEWBERY AWARD WINNING ORPHAN NARRATIVES 118
5.1.1 A Single Shard (2002) 119
5.1.2 Crispin: The Cross of Lead (2003) 121
5.1.3 The Higher Power of Lucky (2007) 123
5.1.4 The Graveyard Book (2009) 124
5.1.5 Moon Over Manifest (2011) 126
5.2 CONTEMPORARY NEWBERY WINNER NARRATIVE CONCLUSIONS 130
5.3 CONTEMPORARY NEWBERY HONOR ORPHAN NARRATIVES 131
5.3.1 Everything on a Waffle (2002) 132
5.3.2 Surviving the Applewhites (2003) 133
5.3.3 Pictures of Hollis Woods (2003) 135
5.3.4 The House of the Scorpion (2003) 138
5.3.5 Princess Academy (2006) 141
5.3.6 Hattie Big Sky (2007) 143

5.3.7 Where the Mountain Meets the Moon (2010) 146
5.3.8 The Almost True Adventures of Homer P. Figg (2010) 150
5.3.9 Heart of a Samurai (2011) 153
5.3.10 Turtle in Paradise (2011) 156
5.4 CONTEMPORARY NEWBERY ORPHAN NARRATIVES 158
5.5 ORPHANS IN NEWBERY NOVELS 159
6.0 DATA ANALYSIS PART 3 161
6.1 HOW DO AWARD WINNING CHILDREN'S BOOKS DEPICT ORPHANS? 161
6.1.1 Character analyses 162
6.1.2 Overall Newbery Orphan Protagonist Character Traits 177
6.1.3 Verifying Character Traits 178
6.2 DO ORPHAN STORIES REFLECT OR DISTORT THE REALITIES OF ORPHAN LIFE? 180
6.3 DO AWARD WINNING ORPHAN STORY NARRATIVES ADHERE TO PREVIOUSLY ESTABLISHED PARADIGMS OF ORPHAN LITERATURE? 185
6.3.1 Kimball's Framework 186
6.3.2 Establishing Reliability in Examining Kimball's Framework 191
6.3.3 Mills' Historical Framework 195
6.3.4 Contextualizing Mills' Historical Framework 198
7.0 DISCUSSION 202
7.1 RESEARCH REVISITED 203
7.1.1 Prevalence of Orphans in Award Books 203

7.1.2 Depictions of Orphans in Award Winning Children's Literature 204
7.1.3 Fictional Orphans Versus Real Life Orphans 205
7.1.4 Paradigm Cohesion 206
7.1.4.1 Kimball's Orphan Narrative Framework 206
7.1.4.2 Mills' Historical Development 208
7.2 SALIENT DISCUSSION POINTS 210
7.2.1 The Prevalent Use of Orphans as a Literary Device 211
7.2.2 Depictions of Orphans in Literature 213
7.3 IMPLICATIONS 216
7.3.1 Potential Use of Orphan Narratives in the Classroom 216
7.3.2 Practical Applications of Newbery Orphan Texts in the Classroom 217
7.3.2.1 Exploring Different Family Structures 217
7.3.2.2 Gaining Independence 218
7.3.2.3 Surmounting Obstacles 219
7.3.2.4 Developing Empathy and Understanding 220
7.3.3 Newbery Books as Robust Educational Tools 220
7.4 LIMITATIONS 221
7.5 DIRECTIONS FOR FUTURE RESEARCH 222
7.6 CONCLUSIONS 224
APPENDIX A 227
APPENDIX B 247
APPENDIX C 258
BIBLIOGRAPHY 263

CHILDREN'S LITERATURE CITED 269

LIST OF TABLES

Table 1. Methodological Process 37

Table 2. Newbery Award and Honor Books with a clearly defined, colloquial protagonist 40

Table 3. Newbery Award and Honor Books with a protagonist removed from his or her parents for the majority of the novel 41

Table 4. Character analysis summaries and defining character traits of Newbery orphan narrative - Historical Period 1 (1922-1940) 163

Table 5. Character analysis summaries and defining character traits of Newbery orphan narratives - Historical Period 2 (1941-1960) 164

Table 6. Character analysis summaries and defining character traits of Newbery orphan narratives - Historical Period 3 (1961-1980) 167

Table 7. Character analysis summaries and defining character traits of Newbery orphan narratives - Historical Period 4 (1981-1999) 169

Table 8. Character analysis summaries and defining character traits of Newbery orphan narratives - Contemporary award winning novels (2002-2011) 172

Table 9. Character analysis summaries and defining character traits of Newbery orphan narratives - Contemporary Honor novels (2002-2011) 174

Table 10. Dominant protagonist traits by the author and an outside reviewer 178

Table 11. Hardships faced by Newbery orphans 181

Table 12. Presence of Kimball's framework criteria in Newbery texts 186

Table 13. Kimball paradigm adherence to texts with the narrowest orphan definition 190

Table 14. Newbery texts compared to Kimball's framework by four reviewers – Inter-rater agreement 192

Table 15. Newbery texts compared to Kimball's by four reviewers – Criteria met 194

Table 16. Comparing Newbery orphans to Mills' framework - Early Phase 196

Table 17. Comparing Newbery orphans to Mills' framework - Middle Phase 196

Table 18. Comparing Newbery orphans to Mills' framework - Late Phase 197

Table 19. Comparing Newbery orphans to Mills' framework - Texts set in time frames established by Mills 198

Table 20. Mills' paradigm adherence to texts with the narrowest orphan definition 199

LIST OF FIGURES

Figure 1. Theoretical Framework 10

Figure 2. Mills' Chronology of Orphan Narratives 22

Figure 3. Percentage of historical Newbery orphan narratives by time period 117

Figure 4. Percentage of orphan narrative texts in Newbery winning novels by time period..... 131

Figure 5. Number of orphan narrative texts in Newbery winning and Honor novels, 2002-2011 159

PREFACE

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1.0 INTRODUCTION

Children's literature is wrought with dead, missing, or otherwise absent parents. From classic examples such as *Island of the Blue Dolphins* (O'Dell, 1960), *The Secret Garden* (Burnett, 1938), and *Anne of Green Gables* (Montgomery, 1908) to modern works such as the *Harry Potter* collection (Rowling, 1987), children growing up outside the confines of the traditional, nuclear family structure are a frequent occurrence in the landscape of children's literature. In fact, within the scope of children's literature, novels about orphans seem to be more the rule than the exception (Mills, 1987).

Despite the hardships and increased susceptibility to psychological and emotional problems associated with the life of an orphan, (Brodzinsky, Gormly, and Ambron, 1986; Sengendo & Nambi, 1997), orphan stories are popular books among readers and have dotted the landscape of children's literature since it came into existence. As Nelson (2006) explains, "across many centuries and within many cultures, parentless children have served as symbols of human individuality, independence, and strength" (p. 79). Orphan stories, or "orphan narratives," offer a typically recognizable formulaic plot with orphan protagonists who inspire sympathetic leanings from the reader, who predicatively triumph over adversity, and who are rewarded for their diligence, effort, determination, and steadfastness (Burns, 2008). As Kimball (1999) explains:

> Orphans are at once pitiable and noble. They are a manifestation of loneliness, but they also represent the possibility for humans to reinvent themselves. Orphans begin with a clean slate because they do not have parents to influence them either for good or for evil. They embody the hope that whatever the present situation, it can change for the better. When orphans succeed against all odds, their success ultimately becomes ours. We can look to orphans and say, "You see, there is hope for all of us if even this orphan child can overcome obstacles and succeed." (p. 559)

The use of orphan protagonists is therefore a logical literary device for writers (Gordon & Sherr, 1974). Authors can create exciting adventures that children can imagine themselves experiencing, while at the same time creating characters who elicit strong feelings of emotion and sympathy from the reader. Thus, orphans offer an opportunity for authors to provide readers with an invitation to explore feelings of insecurity from a safe vantage point, while at the same time providing the possibility of living an exciting and adventuresome life through the eyes of the orphaned character.

Orphan novels are much sought after by young readers not only for excitement and adventure, but also the sense of autonomy they provide. Books about children, without a parent's influence and interference, appeal to the increasingly independent child. The orphan story offers a powerful and compelling piece of children's literature that provides young readers with the opportunity to start exploring their independence by living vicariously through parentless, independent children's adventures (Nodelman, 1992). As Bransford (2010) explains, having dead or missing parents is an externalization of the nascent independence of childhood; children are starting to imagine life on their own and love to read about their peers who have been thrust into that position. Living through the mind of an independent character who

succeeds in the world on his or her own helps provides young readers with the confidence to grow up and face the challenges that becoming older can present. As children learn to take responsibility for their own lives, it can help to start with an opportunity to dream and imagine inside the stories presented to them in books.

There is no shortage of examinations of orphans, both figurative and literal, from a variety of disciplines. From an educational standpoint, however, what is missing is an examination of orphan stories through an educative lens to explore pertinent issues, such as how prominent the body of orphan stories are within classroom library book collections, and what perceptions and realities are created or distorted by the characters found within the pages of orphan narratives. For instance, does the iconic life of Little Orphan Annie, who lands in the lap of luxury, or Cinderella, who marries her Prince Charming, create conflicting images of the realities of orphan life for children? It is the objective of this study to investigate the orphans of children's literature to ascertain how prevalent orphan stories are in award-winning children's literature and to explore how orphans are characterized by authors throughout these texts.

1.1 THE STUDY

The purpose of this study is to examine the use of the orphan as a protagonist in children's award-winning literature through content analysis and to explore what implications arise for the use of this literature in the classroom. For this study, I will utilize all the Newbery Award winning books from 1922 to the present and the Newbery Honor books of the last decade, 2002-2011. Using this wide and deep swath of books is undertaken in order to provide both historical perspective and attention to current trends. The Newbery books have been selected as the corpus

of texts for this project as these are deemed exceptional works of children's literature, they are common books teachers rely upon for classroom library creation, and they remain in print over time due to their award status.

1.2 RESEARCH QUESTIONS

The purpose of this study is to explore orphans in award-winning children's literature in order to answer the following research questions:

1. How prevalent are orphan stories within children's award-winning literature?
2. How do award-winning children's books depict orphans?
3. Do orphan stories reflect or distort the realities of orphan life?
4. Do award-winning orphan story narratives adhere to previously established paradigms of orphan literature?

This examination of literature is multifaceted. It is an attempt to examine orphans as protagonists in award-winning literature, while exploring how award-winning children's texts portray orphans and orphan life.

1.3 SIGNIFICANCE OF PROPOSED STUDY

Psychological research has found that as children develop a sense of self and others, their abilities to empathize and exhibit tolerance and respect for others increases (e.g. Hoffman, 1984). Such development is a complex process, and one means for teachers to assist children in

developing these skills is through the use of children's literature. Research has shown that quality literature provides a sociocultural context in which social issues can be examined and a means by which to explore the worlds of self and others (Mattix & Crawford, 2011; Craft Al-Hazza & Bucher, 2008; Rochman, 1993). Children meet a rich array of characters who encounter diverse situations and experience a vast variety of life experiences in the literature that they read, and as they do this, they begin to develop and foster a mutual respect and appreciation for themselves, their own lives, and the lives of others (Craft Al-Hazza & Bucher). As Rochman explains, "books can make a difference in dispelling prejudice and building community: not with role models and literal recipes, not with noble message about the human family, but with enthralling stories that make us imagine the lives of others" (p. 19).

When literature offers diverse and multifaceted character "portraits," readers come to appreciate the similar needs and the strong emotions they share with others (Johnson & Giorgis, 2002). As Bishop (1997) states, children's literature of this nature is beneficial in two ways: "A child may see his or her own characteristics, idiosyncrasies, interactions, and feelings reflected and affirmed in a character, [and] the child also has the opportunity to view and appreciate the life of another" (Bishop, as quoted in Harper & Brand, 2010, p. 224-225). Botelho and Rudman (2009) poignantly remind us that children require mirrors to reflect their own experiences and windows to view differences. Classrooms today are microcosms of society with a multiplicity of races, religions, ethnic groups, cultures and family structures embodied in them. "If our society is to meet the challenges of demographic pluralism, all students need to recognize the diversity that defines this society, learn to respect it, and see it in a positive light" (Bishop, 1997, p. 3). Children's literature can be a means to this end.

Harlin, Murray, and Shea (2007) espouse that a goal of literacy instruction is achieving a

deeper understanding of existing social conditions and power relations, and they further assert "students must have multiple opportunities to examine, explore, and revise their cultural values" (Harlin et al., p. 300). Such opportunities are offered through the reading of literature. Books such as those that will be examined in this study provide educators a platform by which to explore a wide variety of characters and family structures, and a safe terrain for children to explore their own identities as maturing children. In this same vein, DeNicolo and Franquiz (2006) emphasize that social engagement in literature leads students to support one another in the development of a critical lens so that "the examination of values, beliefs, and events in personal and collective lives [is] an empowering rather than silencing force in the classrooms" (p. 168). When authors incorporate themes such as justice, survival, conflict resolution, family, and friendship into their books, young readers can begin to make connections across cultures and between groups, and they can develop a better understanding of themselves and how they are situated in the world (Craft Al-Hazza & Bucher, 2008).

Using texts such as the ones explored in this study allows children an opportunity to experience life outside of the confines of their own comfort zones. This literature provides children with the chance to see life as others live it. Further, these books provide a terrain for young readers to explore their independence, a means for children to develop their maturing sense of self, and a platform for discussing challenging issues such as separation, abandonment, and different family structures. As Haviland (1984) asserts, "it is hopeful that others will recognize the power of the book as essential for education [and] cultural enlightenment" (p. x). I am similarly hopeful that this research will help provide a space for continuing the dialogue on the power of children's literature.

1.4 OVERVIEW

In the following chapters, the orphan protagonist in Newbery books will be explored. Chapter 2 provides the theoretical framework that serves as a foundation for this work and examines current literature on orphans and orphan literature. Chapter 3 presents the methodology and structure of the study. Chapters 4, 5, and 6 report the findings of the study. Chapter 7 presents the analysis of the data derived from the study, provides directions for future research, and suggests practical implications of the material for the classroom.

2.0 DEFINING THE RESEARCH TERRAIN

The purpose of this chapter is twofold: it establishes definitions that will be utilized throughout the remainder of the study, and it serves to introduce the theoretical foundations that frame the research questions. The first portion of the chapter is devoted to establishing the theoretical underpinnings of this work. The following sections of the chapter operationalize the word "orphan" for the context of this study and provide a review of the scholarly literature related to the research questions. Specific attention is paid to the use of orphans in children's literature, the lives of orphans, and current paradigms in orphan literature research.

2.1 THEORETICAL FOUNDATION

This work is situated within the domain of children's literature. While definitions of children's literature can range from books written by children, to books written for children, to books chosen by children, to books chosen for children (e.g. Hunt, 1994, 1995; Wolf, Coats, Enciso, & Jenkins, 2011), children's literature, in contrast to all other forms of literature, is defined in terms of its intended readership (Grenby, 2008, p. 199). Despite the implied simplicity of children's books, the field of children's literature is robust and multifaceted. As Wyile and Rosenberg (2008) explain, children's literature is not just simply about children and the books said to be for them; "it is also about the societies and cultures from which the literature comes, and it about the

assumptions and ideas we hold about children and childhood" (p. 2). As Bradford & Coghlan (2007) elaborate, "a defining characteristic – perhaps *the* defining characteristic – of children's literature is that it both reflects the social and cultural contexts in which it is produced, and also advocates ways of being in the world." (p. 1). Thus, "children's literature engages with cultural formations, reflecting and responding to social change, and positioning young readers to make judgments about represented actions, setting, and relationships" (Bradford & Coghlan, p. 4). With over 15,000 new children's books published annually in the United States alone (Lynch-Brown & Tomlinson, 2008), children's literature represents a prolific field of texts that have important social and cultural influences on society (Hunt, 1999).

Within this situated terrain of children's literature, research for this study draws from four domains of research. From the broadest stroke, the theoretical foundation for this work lies at the intersection of research on cultural studies in children's literature (Mackey, 1998; MacLeod, 1985), the narrative theory of literature (Propp, 1968; Lévi-Strauss, 1983; Campbell, 2008), the subjectivists of reader response theory (Bleich, 1975; Holland, 1968), and conceptualizations of childhood (Ariés, 1960; Cunningham, 2006, 2005; Fass & Mason, 2000; Mintz, 2006; Prout & James, 1997). A marriage of these theoretical perspectives, as represented in Figure 1, provides the basic foundation upon which the research for this project is built.

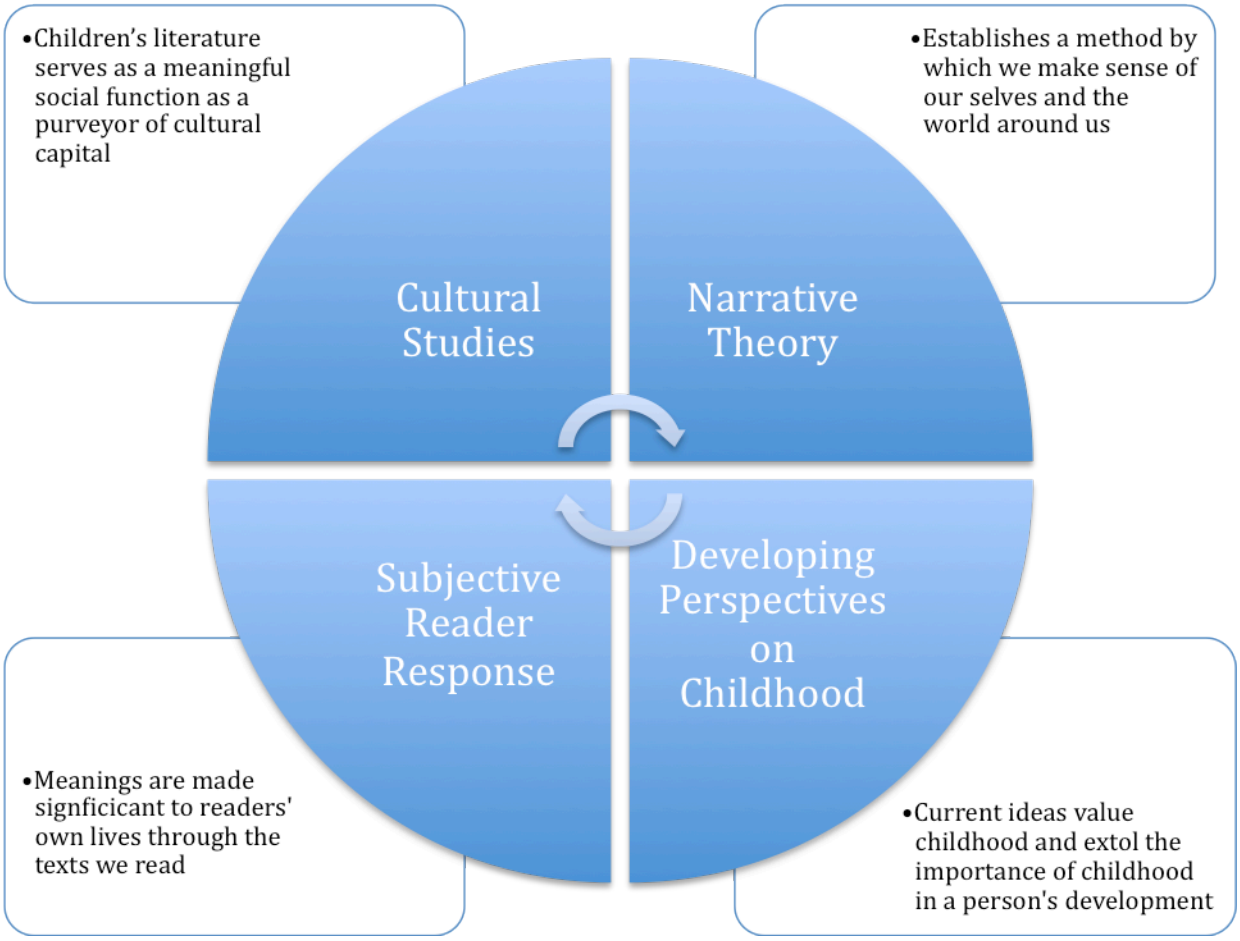

Figure 1. Theoretical Framework

2.1.1 Cultural Studies

From cultural studies, the essential idea of children's literature not only as an element of cultural value, but also an essential artifact that can be used to examine the cultural ideas of a society, is fundamental to this work. MacLeod (1985) explicates that children's books are among the most revealing of all cultural artifacts. MacLeod (1994) further elaborates that, "the literature we write for children is inevitably permeated by our most fundamental emotional attitudes toward ourselves, toward our society, and, of course, toward childhood" (pp. ix-x). Zipes (2008, 1989)

expands on this, noting that children's literature serves as a meaningful social function as a purveyor of cultural capital. Meanwhile, Lerer (2008) notes that the "study of children's literature *is* cultural studies" (p. 9). In essence, cultural studies purports that children's literature encompasses the socio-historical and sociocultural perspectives of the society in which it was written.

Within the context of this research, cultural studies provides a basis by which to explore how orphans are portrayed in award-winning children's literature. Representations of socially accepted constructs, such as orphans or family, in children's literature commonly expose how a society defines and views such constructs. How society situates itself and defines its beliefs are mirrored, with varying degrees of transparency, in the pages of children's books. For the purposes of this study, the ways in which orphans are portrayed throughout children's literature inform readers about how orphans are conceptualized, not only people, but as an idea and concept.

2.1.2 Narrative Theory

The literature of narrative theorists, namely the early 20th century Russian scholar Propp, as well as Lévi-Strauss and later Campbell, is also a vital component to this research as narrative theory provides a rationale for how and why we use stories, or narratives, to make sense of our lives and the world itself. Narrative theory assumes the narrative, or the story, to be the basic human strategy for coming to terms with fundamental elements of our experience (Project Narrative, 2012), and much of the work of narrative theorists has been focused upon identifying prototypes of narrative patterns which we use to make sense of the human story. While poststructuralists (e.g. Foucault, Derrida) argue against the universality of one unified narrative theory, the

functionality offered by the conceptual idea of a narrative framework is the core component to be drawn from utilization of narrative theory as part of the theoretical foundation for this work.

In this research, narrative theory provides the framework necessary to view the holistic narrative patterns that appear across the range of literature being explored. Building upon the idea that the activities and artifacts of a culture mirror its central structure, narrative theory allows the reader to draw correlations between how orphans are utilized as protagonists and how society uses stories to make sense of the orphaned condition.

2.1.3 Reader Response

As reading is a social and cultural process that continually undergoes negotiation and construction (Allen, Moller, & Stroup, 2003, Landis & Moje, 2003), the more subjective strain of reader response theorists provides the springboard that allows us to examine how we use "literary work to symbolize and replicate ourselves" (Holland, as cited in Dobie, 2005, p. 135). Based on the work of Louise Rosenblatt, reader response stresses the importance of the reader's role in interpreting the meaning of texts. As Tyson (2006) explains, using reader response theory dictates that the role of the reader cannot be omitted from our understanding of literature. Further, readers do not passively consume the meaning presented to them by an objective literary text; rather, they actively make the meaning they find in literature.

As this research will be grounded in literary analysis, which presupposes at least a degree of subjectivity, reader response provides a significant component of the theoretical framework. What meaning is drawn from the texts examined in this study is inherently influenced by the reader responses of this researcher and other reviewers who take part in the study.

2.1.4 Developing Perspectives on Childhood

Finally, ideas on what childhood is impact the manner in which childhood is seen as a construct within the social fabric of society. In 1960, Ariès introduced the idea that childhood was not an established or recognizable construct prior to the 17th century, and while critics and supporters have dissected his work over the past half-century, what has emerged is the notion that childhood is not a natural but rather a social construct (Jenks, 1996; Prout & James, 1997). Bradford and Coghlan (2007) further assert that there is "no universal or ahistorical definition of childhood, since conceptions of children and childhood are always culturally specific; moreover, such conceptions are subject to change as the practices and values of societies change" (p. 6).

Childhood, like children's literature, has developed since the late Middle Ages (Nodelman, 1992). Having morphed from the idea of the child as a miniature adult, to an economic contributor of the family, to a cherished innocent to be protected, the concept of child and childhood has transformed throughout the past centuries shifting with social, economic, and political constructs (Cunningham, 2006, 2005; Fass & Mason, 2000). As Friquegnon (1997), elaborates, this revolution in understanding the idea of childhood has created the modern idea that the concept of childhood is "dialectically normative in that it applies to a period of development preparation both for adulthood as it now is, and for an ideal adulthood that has not yet been realized" (p. 12). Friquegnon further argues that, as a consequence, "we value childhood both for itself, as an age of uncorrupted innocence, and also as a potentiality for a new generation that we hope will transcend our own" (p. 12). In our current idea of childhood, "we believe children are significantly different from adults, that they think differently, feel differently, and need different treatment from their elders" (Nodelman, p. 29).

The ways in which we conceive of childhood thus provides a significant factor for how

orphans are portrayed in children's literature. How society views children and defines what childhood should entail greatly impacts the portrayal of characters within the pages of children's literature. As such, the way in which the orphan character unfolds within the pages of a novel has meaning to the children who read the text, and how the orphan is developed as a child character demarcates how society views, or perhaps wants to view, the orphan as a childhood figure. The characteristics of orphaned protagonists create a terrain in which a child can imagine him or herself, vicariously live the experiences of the orphan, and develop a sense of empathy and moral reasoning (Lynch-Brown & Tomlinson, 2008). Thus, the values that a society wishes to impart about its beliefs on childhood are often transparent components of children's literature, directly impacting how characters, such as orphans, are portrayed in texts.

The use of the aforementioned theoretical constructs constitutes a framework that considers the organic and formative role of childhood while drawing upon literature's potential to inform our understanding of orphans in orphan narratives. In the following sections, the concept of orphan is explored, and relevant research on orphans in literature is discussed.

2.2 DEFINING THE ORPHAN

The very concept of the "orphan" presents a challenge, and seeking to wholly define what is meant by the term "orphan" can be intrinsically difficult as the meaning often differs from society to society. For the purpose of this research, a Western definition of "orphan" will be utilized. Even in this narrowed sense, however, what delineates an orphan from a non-orphan is not entirely transparent as the concept of an orphan has shifted over time, and popular colloquial definitions of orphans permeate the general notion of what constitutes an orphan in our society.

During early modern Western history (roughly the 15th – 18th centuries), the definition of an orphan included both children whose parents had died, as well as children whose parents were unable or unwilling to support them. In fact, "children could… be left orphaned due to parents' economic hardship, extended military or naval service, debilitating illness, or widowhood" (McCants, 2004, p. 333). More contemporary definitions of orphans alter the circumstances that qualify a child for an orphaned status, but these, too, can be no less complicated than historical demarcations of the orphaned child. For instance, *The U.S. Immigration and Nationality Act*, section 101(b)(1)(F), defines an orphan as:

> A child, under the age of sixteen… who is an orphan because of the death or disappearance of, abandonment or desertion by, or separation or loss from both parents, or for whom the sole or surviving parent is incapable of providing the proper care. (1952)

Further complicating the conundrum of defining an orphan, UNICEF delineates a difference between a "single orphan," a child with one deceased parent, and a "double orphan," a child with two deceased parents, while other texts classify children respectively as "half" or "full" orphans (Zmora, 2004).

Pearson (1991) claims that, on the most literal level, an orphan is a "child who has been deprived of parental protection and nurture while too young and too unskilled to take care of him or herself" (p. 82). Pearson further elaborates in her trope on orphans that "many orphans live in what appear to be intact families, but the children are not cherished, nurtured, or guided and do not feel emotionally or physically safe" (p. 83). Juxtaposed against Pearson's characterization, popular ideas and general colloquial language assume that the orphan is, quite simply, a child whose parents have died or have otherwise been physically lost to the child. Clearly, the

variation between definitions is vast, ranging from the very narrow and specific to the widely encompassing.

While French literary critic Marthe Robert argues that every novel is about orphanhood, at least in the figurative or imaginary sense (Hand, 2011), for the purpose of this work, it is important to clearly establish a line between orphan and non-orphan protagonists. Therefore, a definition that negotiates the span of definitions has been established for use in this study. For the purposes of this research, an orphan will be defined as a person, who has not yet reached the age of majority, whose parents are deceased, or who has been removed from his or her parents' care for the majority of the novel. The rationale of using such a definition is to make the definition wide enough to capture characters living under various orphaned conditions in order to examine orphanhood from the wide variety of circumstances that it may occur. At the same time, it does not make the definition so large that nearly every character, in some sense, could be classified as an orphan.

2.3 DEFINING THE ORPHAN NARRATIVE

Orphan stories are "works of children's literature that either feature orphaned children as protagonists or that examine orphans and child abandonment from the perspective of a young child" (Burns, 2008, p. 90). Orphan stories are popular books among readers and have dotted the landscape of children's literature since it came into existence. The use of orphans in texts can be traced back to the origins of literature, with examples of abandoned children populating the mythic and literary traditions of many diverse cultures (Burns, p. 90) from mythological orphans (e.g. Romulus and Remus) to those in fairy tales and other folklore (e.g. Cinderella). By the

Victorian era, the orphan story developed solid footing within the terrain of children's literature as authors, such as Charles Dickens, established a concrete literary standard of orphan protagonists with memorable orphans such as Oliver in *Oliver Twist* and Pip in *Great Expectations*.

According to Pearson (1991), the orphan is a specific archetype in life and literature and, as such, provides a recurring motif throughout literature. Orphan stories, or "orphan narratives," offer a typically recognizable formulaic plot with protagonists who inspire sympathetic leanings from the reader, and who predicatively triumph over adversity and are rewarded for their diligence, effort, determination, and steadfastness (Burns, 2008).

Literature shifts and morphs within the historical landscape in which it is situated, and children's literature proves no different. As children's literature has undergone a series of shifts that mirror social movements in the public, changing times have altered the philosophic dispositions of society, and as a result, the structure of children's literature (Egoff, 1980; Metcalf, 1997; Macleod, 1994; Mills, 1987; Gillman, 2005; Burns, 2008). Despite these shifts, orphan stories have remained a mainstay.

2.4 THE APPEAL OF THE ORPHAN NARRATIVE

Mattson (1997) claims we, as readers, are attracted to orphans in literature as they represent the common person, and we can identify with them as we recognize their feelings of insecurity as our own. Moreover, orphans are characters that "can be built from scratch without inherent prejudice towards preconceived perspectives" (Burns, 2008, p. 90), who are free from family ties and who are granted, due to their orphaned status, a freedom that other children do not possess.

From a writer's perspective, having protagonists as orphans provides a plausible solution to the "parent" paradox in children's literature (Turner, 2008). As Tucker (2005) expounds, "one of children's literature's truisms is that it is necessary to get rid of parents early on in a story if the child characters concerned are going to be able to experience really exciting adventures" (p. 189).

Orphan stories are popular among writers as they allow authors to focus on protagonists who lack ties and genealogical heritage; the orphan is, in essence, a blank character slate for authors. Orphaning the protagonist of the story is a useful literary device for other reasons, as well. First, the orphaned child elicits immediate sympathy from the reader (Tennant, 2009). Additionally, not writing the parent provides a sense of freedom for both the reader and the author. For the author, it removes the need to develop a character and all the relationships that character would be involved in; for the reader, it allows a sense of freedom to explore life, independently without parents, from a safe vantage point. The use of orphaned children fulfills an important and constructive function, therefore. In part, such stories reflect a child's desire to assert a bit of independence, while at the same time these stories also reflect the fact that all children eventually separate, in varying degrees, from their parents. It is also important to note, however, that the self-sufficient, orphaned child is not a romantic ideal for all children; the orphan actually serves as a role model for many children who live lives without parents or parental influence.

2.5 PARADIGMS OF ORPHAN LITERATURE

This research will focus on two major paradigms of orphan literature to examine whether the

Newbery texts adhere to the tenants of each. The first paradigm focuses on the core story elements that occur in orphan literature, and the second paradigm focuses upon the shift of orphan portrayal over time in orphan narratives.

2.5.1 Essential Elements of the Orphan Story

In 1999, Melanie Kimball, a professor of library and information sciences, used her work in children's literature and folklore to establish and codify the essential elements that typify the orphan narrative. These elements, "found in orphan folktales... and adapted and applied to children's fiction" are: the presence of a guardian or helper to assist the orphan, a mistreatment or hardship imposed on the orphan character, a quest upon which the orphan sets out, grand obstacles put in his or her path, the orphan's ability to overcome the obstacles, and the attainment of a final reward for the orphan when the obstacles are overcome.

To test her hypothesis, Kimball (1999) analyzed fifty folktales from various world cultures and compared the orphan patterns developed in that corpus of stories with a literary orphan narrative, *The Secret Garden* (Burnett, 1938). Her work with this select group of texts demonstrated the correlation of patterns between the features present in orphan folktales, and the application of these elements into children's literature. Kimball asserts that "while the details of orphan stories vary, there are some universal elements" that make a story an orphan story (p. 558).

2.5.2 Historical Shifts in Orphan Representation

According to children's author and philosophy professor Claudia Mills (1987), there have been

three major eras of American orphan literature in the past century. In the first phase, during the early years of the twentieth century, literary orphans were "effervescent and exuberant children, innocent, uncorrupted and sentimentalized" (Mills, p. 228). This strand of orphan story reinforced the image of the inherently good and pure nature of childhood, and focused on the power of orphans to redeem and rejuvenate adults who had lost the joy and happiness of their own youth. Examples of such orphan stories include *Pollyanna* (Porter, 1913), *Peter Pan* (Barrie, 1906/2004) and *Little Orphan Annie* (Gray, 1924/1991), all uplifting stories of cheerful orphans consumed with a happiness that, no matter how vehemently ignored, became contagious to all by the end of the story.

For Mills (1987), the orphan stories written in America during the early twentieth century were influenced by the prevailing societal perspectives of the time. The country, in the midst of the Progressive Era, focused on reform, purification and refinement. Social disparities, corruption, and social welfare issues formed the underlying impetus that bolstered the progressive reforms of the era, and improving the lives of children was a defining pillar of the movement (Marten, 2004; Glassberg, 1980). The movement sought to create "a right to childhood," and focused attention on creating programs that would improve children's health, promote juvenile justice, and prevent child labor (Marten). The idea that the innocence and joy of childhood were cherished parts of life that needed to be protected and fostered was a mainstay of the period, and it created the backdrop in which stories about the optimistic, happy, and positive children Mill's (1987) describes – being children – were the foundation of children's literature. As the century progressed, and the country moved out of the Progressive Era, a new strand of orphan story emerged.

Starting during the 1940s, the new strand of orphan was influenced by the Great

Depression and two World Wars. These orphans were "passive and polite," and their stories involved shy and reserved children learning to communicate, play and find ways to regain the joy of childhood (Mills, 1987). Examples of these orphan stories include such works as *Sensible Kate* (Gates, 1943) and *Here's a Penny* (Haywood, 1944), neither of which story's protagonist possessed the cheerful demeanor of earlier orphans, but they still managed to become happy children by the story's end.

Orphan stories in this phase were influenced by a tumultuous time period. The country's brief foray into the First World War left many children with vivid images of maimed soldiers returning home from trench warfare, the loss of fathers and brothers, and the development of youth organizations (e.g. the Boy Scouts and the Girl Scouts) to aid in the war effort. The Great Depression that plagued America after the war boom had ended also left an indelible mark on children as food, clothing, shelter, and education became increasingly difficult to obtain (Freedman, 2005; Cohen, 2002). The deprivation of the Depression was immediately followed by another bout of war years in which rationing, working mothers, and fatherless families became a standard. Children of the era were accustomed to deprivation, and to not necessarily having the time nor money to pursue the leisure of a joyful, innocent childhood. Within this contextual framework, it becomes clear why Mills (1987) asserts that the orphan protagonists during this phase of literature were more reserved and passive, and why they approached life more tentatively.

The reserved orphan of the 1940s and 1950s gave way in the 1960s and 1970s to a new breed of orphan, the bitter, angst-ridden orphan created in light of the new realism and social turbulence of the era (Mills, 1987). The social movements and unrest of the time, from race riots to anti-war demonstrations, created a tumultuous atmosphere wrought with social and political

discontent. Mills asserts the strand of the orphan novel that appeared during this period painted a portrait of a badly scarred child, who, due to past experiences, was suspicious, angry, distrusting, and marked by a general refusal to hope or trust others (Mills). Examples of such orphan stories include *The Great Gilly Hopkins* (Paterson, 1978) and *The Pinballs* (Byars, 1977), stories in which the characters project their anger and unsettled feelings about their lives vividly and unabashedly, with the clear resolution of such feelings experienced in earlier novels never reached. In Figure 2, a chronology of Mills' paradigm is presented.

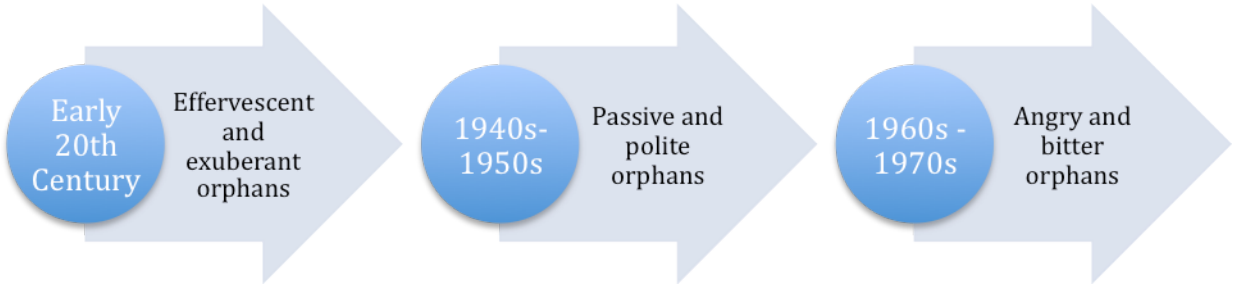

Figure 2. Mills' Chronology of Orphan Narratives

2.6 ORPHAN LIFE

There is a great danger of essentializing the lives of orphans. No two orphan cases are the same, and the trajectories of orphan life vary greatly from time period to time period, and from one part of the world to another. With this in mind, the following description of *real* orphan life is meant

to provide a broad brushstroke of what orphan life entailed for American orphans over the last century and a half.

Prior to the 19th century, orphanages were rare in the United States (Olasky, 1999). Orphans were typically cared for by relatives or placed into an apprenticeship. By the mid 19th century, however, the United States was shifting away from an apprenticeship based, trade learning model. The rise of industrialization and the dramatic increase in the number of immigrants arriving in the country, coupled with economic depression, created an environment in which a dearth of opportunities existed for orphans to find homes, either temporary or permanent (Zmora, 2004). The Civil War and challenging economic and urbanization trends further perpetuated a rise in number of "full" orphans, whose parents were gone or dead, and "half" orphans, whose remaining parent was economically unable to care for them (Olasky).

In the early 1850s, a plan to rescue thousands of orphans was announced by a new charity, the Children's Aid Society, under the direction of Charles Loring Brace. In what would become known as the "Orphan Trains," orphaned children were sent to live with families in rural, Midwest America. Between 1854 and 1929, an estimated 100,000 to 200,000 children were transported, via orphan trains, to new homes (The Orphan Society Of America, 2007; Gray, 1995; Holt, 1992). The orphan trains ran under the assumption that the children would be appropriately placed with families once they reached the Midwest, but there were no specific guidelines for placement when the children actually reached their destinations. Rather, the placing agencies simply "assumed that local committees, clearly, and the communities at large would weed out anyone who was morally intemperate or who engaged in disreputable institutions" (Holt, 2006, p. 19).

When Charles Loring Brace died in 1890, he was acclaimed as the most influential child

saver of the nineteenth century (Gray, 1995). However, the lack of standards attached to the Orphan Train practice led to great debates and speculation about the value of the program. Child welfare professionals criticized the psychological impacts experienced by those who were evacuated and placed in new homes, and lamented that it created a population of psychologically and emotionally displaced children (Gray; McKenzie, 1999). The emerging fields of social work and sociology (Holt, 2006), coupled with America's changing vision of childhood - in which the child became viewed for his or her emotional worth rather than his or her potential economic value - led to the orphan train practice falling under scrutiny and eventually being discontinued by the end of the 1920s. However, while Progressive Era reformers and social workers maintained that the best method of caring for dependent children was at home or in an alternative family (Zmora, 2004), the use of orphanages still continued to be a mainstay.

As a result of the critiques and criticisms of the orphan train program and the institutionalized orphanage system, a context was provided for clarifying child welfare and adoption policies, statutes, and social definitions of child welfare (The Orphan Society of America, 2007). However, world war and a massive economic depression kept orphanages as a common space for children without parents who could care for them. By the mid 1930s, the Aid for Dependent Children legislation made it economically possible for more families to care for children whom they might otherwise have had to place in orphanages, and many orphanages began to shift their mission to caring for children specially with mental, emotional, and physical problems (Zmora, 2004). Orphanage numbers began to decline at this point, as social workers preferred to put healthy children in foster families and pay for their board rather than use an institutional orphanage (Zmora).

During the latter half of the 20th century, focus on foster care programs and adoption

support systems moved to the forefront, and the current child welfare system operates "a group of services designed to promote the well-being of children by ensuring safety, achieving permanency, and strengthening families to successfully care for their children" (The Orphan Society of America, p. 13). Organizations for the care of children began to shift to alternative forms of child welfare, including city foster care and programs that provided aid to parents to help keep children home (The Orphan Society of America; Creagh, 2006), and the number of orphanages has significantly declined in the latter half of the 20th century (Hacsi, 2009). Despite shifts in the perceived best care for orphans, the amount of children who enter foster care services has increased more than twofold in the last 30 years, and the current number of children who are in the foster care system every year hovers around a half million (Child Welfare Information Gateway, 2011).

The orphans throughout this time period of U.S. history have lived varied lives according to the time, location, and situation, and not all orphan experiences mirror the "bleak images of orphanages" (Zmora, 1994, p. 71) that are often common truisms in popular thought. However, the Orphan Society of America (2007) denotes that most orphan lives can be characterized by a general lack of proper nutrition, clothing, shelter, medical care, and adult guidance, support, and compassion. They further report that the majority of the children in the foster system have been victims of abuse and neglect. Orphans face a higher likelihood of behavioral and emotional problems, mental health conditions, poor health, and developmental delays (Kortenkamp & Ehrle, 2002; Vandivere, Chalk, & Moore, 2003). Children, particularly those spending a longer period of time in foster care or who have been shuffled in between multiple foster care environments, are at high risk for a multitude of issues as they reach the "age out" period and leave foster care. For instance, 38 percent are classified as emotionally disturbed, 50 percent use

illegal drugs, and 25 percent have been adversely involved with the legal system (The Orphan Society of America).

Additional problems, such as high school incompletion, unemployment, homelessness, incarceration, and early pregnancy, tend to define those who have spent their childhood as an orphan (The Orphan Society of America, 2007). Other general studies on orphan life find that orphans display significantly more behavior and social problems, have markedly lower IQs, and exhibit a strained or insecure attachment patterns (Ames, 1997). Moreover, lack of stimulation and consistent caregivers also cause delay and sometimes preclude normal physical and emotional development (Nelson et al., 2007; Moulson, Fox, Zeanah, & Nelson, 2009; Groark & McCall, 2011; Gunnar, 2001; Rosas & McCall, 2009).

Clearly, there are multiple types of adversity that orphans face. Despite the multitude of reasons that orphans are popular with authors, the lives of *real life* orphans paint a stark portrait of deprivation, hardship and challenges. Through this research, there will be an examination of how the lives of these *real* orphans compare against their literary counterparts that live within the pages of the Newbery texts.

The following chapter outlines the methodology used in order to examine the use of orphan protagonists in award-winning children's literature to understand the propensity at which orphans characters dominate the pages of Newbery texts and examine how these popular novels compare to the lives orphans live.

3.0 METHODOLOGY

Orphan stories in children's literature are rich and complex, with a powerful history and developmental trajectory. They contain not only some of the most memorable characters in all of children's literature, but are also steeped in remarkably multifaceted and complicated sociocultural issues. Using this as a situated terrain and foundation, the purpose of this study will be to explore the following four questions:

1. How prevalent are orphan stories within children's award-winning literature?
2. How do award-winning children's books depict orphans?
3. Do orphan stories reflect or distort the realities of orphan life?
4. Do award-winning orphan story narratives adhere to previously established paradigms of orphan literature?

The following sections of this chapter lay out the significant background components necessary to understand the framework of the study and outline the steps that will be followed by the author in examining the research agenda.

3.1 THE DATA

This study will utilize all the Newbery Award winning books from 1922 to the present and the Newbery Honor books of the last decade, 2002-2011. Using this wide and deep swath of books

is undertaken in order to provide both historical perspective and attention to current trends. The Newbery Medal, named in honor of eighteenth-century English bookseller John Newbery, is awarded annually for the most distinguished American children's book written the previous year. The creator of the award, Frederic G. Melcher, proposed the honor to:

> Encourage original creative work in the field of books for children… To emphasize to the public that contributions to the literature for children deserve similar recognition to poetry, plays, or novels…. To give those librarians, who make it their life work to serve children's reading interests, an opportunity to encourage good writing in this field. (Association For Library Services To Children)

The Newbery Medal, first awarded in 1922, is the oldest children's book award. According to the award criteria, all award winners must be U.S. citizens or residents, the book must be written for children up to and including the age fourteen, the book must be an original work, and only books originally published in the U.S. are eligible. Only one book can be the Newbery Award winner each year, but another small group of books, typically ranging in number from two to four, receive the status of Newbery Honor Book, signifying that they, too, offer rich contributions to the field of children's literature.

Newbery Award winning books were chosen as a viable sample of children's literature for this study not only because of the status of the award, but also due to the popularity of the books. There is great "staying power" for the Newbery Award winning books as they remain in press for new generations of readers to enjoy (Joels, 1999). Moreover, these books play a large role in the recommended reading lists distributed by schools (American Library Association, 2001; Friedman & Cataldo, 2002). As Leal and Chamberlain-Solecki (1998) highlight, within the scope of literature-based learning and research, prestigious awards books, such as the

Newbery, provide researchers with an accessible collection of noteworthy texts that are common in classroom and library collections. Further, children's award-winning literature as a corpus for research has proven to be a viable and rich dataset for prior research on a variety of social issues (e.g. Gillespie, Powell, Clements, & Swearingen, 1994; Lautenbach, 2007; Powell, Gillespie, Swearingen, & Clements 1998).

3.2 PROCEDURES

The following sections will describe the procedures that will be undertaken to examine the four research questions involved in this study. At the end of the section, Table 1 is provided as a quick, visual reference to the steps that will be followed, the question each step addresses, actions that will be taken in each step, and the purpose for each action.

3.2.1 Research Question 1: How prevalent are orphan stories within children's award winning literature?

In order to establish the prevalence of orphan stories within children's award-winning literature, each Newbery award book (1922 – 2011) and Newbery honor book of the last decade (2002 – 2011) will be read, catalogued, and summarized. When all the books have been read and summarized, the texts will be examined to determine whether or not the main protagonist fits into the orphan category.

To accommodate the wide variety of family structures portrayed in the Newbery books, a two-tier assessment will be performed to identify those books that feature an orphan protagonist.

For the level one review, protagonists who clearly fit the role of "orphan" in the narrowest, colloquial sense of orphan - a child whose parents are deceased - will be identified. The remaining books will move on to the second tier of analysis. In this tier of review, books in which the protagonist did not wholly fit into the narrowest definition of an orphan, but feature a child protagonist who is still removed from his or her parents from the majority of the novel, will be earmarked. From the two-tiered analysis of the books, the frequency in which authors relied upon an orphan to fill the protagonist role in the Newbery award books will become evident.

An additional reader will be utilized to ensure reliability in the identification of orphan novels. The additional reader will be provided with texts, story descriptions, and synopses in order verify the books selected by the author as orphan narratives fit into the demarcated lines of what is meant by the term "orphan." Disagreements between the author and the additional reader will be discussed in order for a consensus to be reached.

3.2.2 Research Question 2: How do award-winning children's books depict orphans?

With frequency of the orphan story in Newbery Award books established, the next step will be to more closely examine the Newbery orphan texts. Each of the texts that qualify as either a first or second tier orphan story will be examined in detail, and a summary analysis of each of the books focusing upon the story trajectory of the orphan protagonist will be provided. This examination of the texts will be guided by the concepts of close readings (Brummett, 2010), content analyses (Krippendorff, 2004; Weber, 1990), and thick descriptions (Ponterotto, 2006; Denzin, 1989).

Close reading (Brummett, 2010) calls upon the reader to undertake a thorough reading of the text being explored in order to provide a brief but detailed description of the novel in its literal context. Content analysis classifies textual material and reduces it to more relevant,

manageable bits of data (Weber, 1990) that allows researchers to draw "inferences from texts to the contexts of their use" (Krippendorff, p. 18). Specifically, this study will draw upon conceptual content analysis (Palmquist), as the primary goal of the content analysis will be to examine the orphan's life and adventures. As a result, holistic summaries of the orphan's life throughout the text will be provided. Following the close reading and the content analysis of each text, a thick description of each novel will be written. The concept of thick description involves describing and interpreting social actions within the appropriate context in which the social action took place, while striving to capture the thoughts, emotions, and web of social interaction among observed participants in their operating context (Ponterotto, 2006, p. 542).

The thick descriptions resulting from close reading and content analyses will be undertaken to systematically and carefully examine the corpus of Newbery orphan texts. This methodology will serve to provide an understanding of the orphan's life in each text and allow sufficient detail to be available for the analyses of the texts required to answer the remaining research questions of the study: how do award-winning children's books depict orphans, do orphan stories reflect or distort the realities of orphan life, and do award-winning orphan story narratives adhere to previously established paradigms of orphan literature?

Utilizing the summary analyses of each Newbery orphan book, the next step of the process will be to examine how the orphan characters are portrayed in the texts. A character analysis of each orphan protagonist will be developed providing a study of the character and the character's defining traits (Kirszner & Mandell, 2007). In order to establish reliability, a second reader will be utilized. The second reader will review a random sample comprising 25% of the selected books and create an independent list of character traits of each orphan protagonist. An independent reviewer will then compare the analyses created by the author and second reader to

examine the level of consistency between the two reader analyses of character. Specifically, the independent reviewer will examine the character traits delineated by the author and second reader to establish whether or not common core traits exist between the two lists. Discrepancies will be explored by the author and second reader in order to reach a consensus about the character traits of each protagonist.

With the analysis of orphan characters complete, the study will then be able to review the data to determine if there are trends in the ways in which orphans are depicted in Newbery Award books. The data collected from the character analyses will be examined using an open-coding, grounded theory approach to search for patterns and emergent themes in the depiction of orphans (Strauss, 1987; Strauss & Corbin, 1990; Maxwell, 2005).

3.2.3 Research Question 3: Do orphan stories reflect or distort the realities of orphan life?

Using the trends in orphan depiction established in the character analysis and trend locator completed in the second research question, the next phase of the project will be to determine if the depictions of orphans in Newbery books reflect or distort the realities of orphan life. To systemically answer this research question, it is first necessary to consider what the realities of orphan life have been in the United States. Using the essays, documents, and articles examining orphan life explored in Chapter 2 (The Orphan Society of America; Creagh, 2006; Gray, 1995; Holt, 1992), a summary of the realities of orphan life will be generated which will serve as a comparative framework against which the lives of the Newbery literary orphans can be compared. Each of the Newbery books deemed an orphan novel will be compared against the established realities of the orphan life framework. Using the content analysis of each novel, the

novels will be compared and contrasted against the lives of real orphans looking for similarities and differences.

3.2.4 Research Question 4: Do award winning orphan story narratives adhere to previously established paradigms of orphan literature?

The next step of the process will be to examine the question: do award-winning orphan story narratives adhere to previously established paradigms of orphan literature? To examine this research question, this phase of the study will be twofold. First, the collected data will be compared against Kimball's characterization of orphan stories to determine if the Newbery corpus of orphan narratives can be explained by the criteria that Kimball promotes. Second, the historical contextualization proposed by Mills (1987) will be overlaid on top of the collected data to determine if her historical analysis of orphan stories is valid with the orphan narratives of the Newbery collection.

As described in Chapter 2, Kimball (1999) maintains that the orphan narrative follows a predictable and established framework. Kimball asserts that stories utilizing orphans as protagonists form a distinct and codifiable group of children's literature built upon a measureable set of literary criteria. Specifically, Kimball purports that there are essential elements of the orphan story that make an orphan story truly an orphan story. Those features are: the presence of a guardian to help guide the orphan, a mistreatment or hardship imposed on the orphan character, a quest upon which the orphan sets out, grand obstacles put in his or her path, the orphan's ability to over come the obstacles, and the attainment of a final reward for the orphan when the obstacles are overcome.

The first step in examining this research question, therefore, is to establish whether or not Kimball's framework is an accurate representation of the orphan stories that have won Newbery Awards. Each of the orphan novels identified will be compared against the framework established by Kimball to analyze if they indeed adhere to the framework. Three additional readers will analyze 25% of the texts to insure inter-rater reliability. Discrepancies, and potential patterns in the discrepancies, will be explored in the analysis.

Next, the Newbery orphan texts will be compared against the historical framework established by Mills (1987). Each Newbery orphan book will be sorted into the relevant time eras established by Mills and examined to determine whether the books in each period fall into the stereotypical orphan that Mills asserts characterized orphan stories in each era: the exuberant and cheerful orphans of the early 20th century, the passive orphans of the World Wars and Great Depression years, and the angst-filled orphan of the 1960s and 1970s. In order to establish reliability, three additional readers will again be utilized. The readers will review a random sample comprising at least 25% of the selected books and determine if the orphans in each adhere to the behavioral and characteristic traits Mills attributes to each time period. Again, discrepancies, and potential patterns in the discrepancies, will be explored in the analysis.

In utilizing Mills historical framework, the author acknowledges there is an inherent danger in essentializing history by chunking it into periods. There has been a persistent fear since the 1960s and 1970s that categorizing history into epics, decades, periods, etc. ignores the multifaceted causal connections between disparate events. However, the work of this research requires using a framework bounded in time that requires a method for telling a coherent narrative. While dividing history into time periods, or thematic units for that matter, risks essentializing the rich context of history, historians and those who study history, or situate their

work in a historical context, must make concessions about the scope and focus of their work (see Carr, 1961; Novick, 1998). In this situation, therefore, the historical chunking of literature into periods as a method for parsing out the corpus of books being examined is employed as a methodological tool.

3.2.5 Procedure Summary

The texts explored will be divided into 5 groups based on their award year. The first three groups will be based on the year constraints provided in Mills' (1987) framework: 1922 – 1940, 1941-1960, and 1961-1980. These three groups, plus the fourth, 1980-2001, will demarcate the historical collection of Newbery texts in this corpus of books. The fifth and final group will be contemporary winners. This group will be composed of the Newbery Award and Honor Books of the past decade (2002-2011). There are several reasons for parsing the texts into these historical and contemporary categories. Presenting the texts in these categories will allow orphan narrative trends within the Newbery books to become more easily visible, it will allow for a comparison to historical paradigms of orphan literature (Mills, 1987), and it will help illuminate whether or not authors continue to maintain, or disrupt, the ideological characterizations of orphans and orphan life.

Table 1 provides a visual summary of the procedures described in the prior sections of this chapter. Each step that will be taken to collect and analyze data is delineated. For each step, the question being addressed is elucidated, as is the action that will be undertaken and the underlying purpose for that action. The following three chapters present the data and findings. Chapter 4 focuses upon the Newbery texts in their holistic forms to identify the orphan narratives within this corpus of texts, and it explores the historical orphan Newbery narratives. Chapter 5

examines contemporary texts within the Newbery narrative collection. Chapter 6 concentrates on an assessment of orphan characters within the Newbery texts, compares the literary orphans to real life orphans, and evaluates the previously established orphan narrative paradigms against the Newbery corpus of texts.

Table 1. Methodological Process

Step	Question addressed	Action	Purpose
1	RQ1: How prevalent are orphan stories within children's award winning literature?	Read and catalogue the Newbery Award books and Honor books	Identify character and plot summaries for the entire corpus of Newbery Award books and past decade of honor books
2	RQ1	Identification of orphan stories	Identify relevant stories, the novels with an orphan protagonist, within the overall body of Newbery Award books and establish the corpus of orphan books to be explored
3	RQ2: How do award-winning children's books depict orphans?	Create rich summaries of the Newbery orphan stories	Provide a robust account of the orphan protagonist and his or her life trajectory in the text
4	RQ2	Character analysis of orphans in Newbery literature	Provide a detailed examination of the orphan protagonist
5	RQ2	Identify trends of orphans in Newbery literature	Identify trends, if any, in the depiction of orphans in the corpus of Newbery orphan novels
6	RQ3: Do orphan stories reflect or distort the realities of orphan life?	Compare character analysis of Newbery orphans with actual orphan accounts	Establish consistency or inconsistency with the realities of orphan life and the depiction of orphan life in Newbery orphan novels
7	RQ4: Do award winning orphan story narratives adhere to previously established paradigms of orphan literature?	Compare Newbery orphan stories to Kimball's description of the orphan story archetype	Determine whether established archetypes of orphan novels is consistent with the Newbery orphan novels
8	RQ4	Compare Newbery orphan stories to Mill's historical framework of orphan stories	Determine whether established frameworks of orphan story historical development are mirrored in Newbery orphan texts

4.0 DATA ANALYSIS PART 1

The purpose of this study is to explore orphans in award-winning children's literature in order to answer the following research questions:

1. How prevalent are orphan stories within children's award-winning literature?
2. How do award-winning children's books depict orphans?
3. Do orphan stories reflect or distort the realities of orphan life?
4. Do award-winning orphan story narratives adhere to previously established paradigms of orphan literature?

The overarching goal is to examine orphans as protagonists in award-winning children's literature, while exploring how these texts portray orphans and orphan life. The objective of Chapter 4 is twofold. The first purpose is to examine the Newbery texts to identify the orphan narratives that exist within this corpus of books. The second purpose of this chapter will be to deeply examine historical Newbery texts that have an orphan protagonist. Contemporary texts will be explored in Chapter 5.

4.1 PREVALENECE OF ORPHANS IN AWARD WINNING CHILDREN'S LITERATURE

In order to examine the first research question and ascertain the quantity of books that represent viable examples of the orphan story in Newbery Award and Honor books, each Newbery Award book (1922 – 2011) and Newbery Honor book of the last decade (2002 – 2011) has been read, catalogued, and summarized. Appendix A provides brief summaries for all the Newbery winners from 1922 – 2011 to provide a historical perspective. Appendix B presents summaries for the Newbery Award and Honor Books of the last decade (2002 – 2011) to examine contemporary trends.

To identify the orphan narratives in this corpus of books, and to accommodate the wide variety of family structures in the Newbery texts, a two-tier assessment has been performed. For the first tier of review, protagonists who clearly fit the role of "orphan" according to the narrowest sense of orphan, a child who has no parents, were identified. Those texts that feature an orphan protagonist under this colloquial definition are displayed in Table 2. Texts are identified as either historical or contemporary in the table in order to provide context for the number of texts that fall into each category. For the purposes of this study, historical texts are those books published from the beginning of the Newbery Award until the start of the last decade (1922-2001), and contemporary texts are those that were published in the last decade (2002-2011).

Table 2. Newbery Award and Honor Books with a clearly defined, colloquial protagonist

Year	Type	Title	Status
1924	Historical	The Dark Frigate	Newbery Winner
1928	Historical	Gay Neck, The Story of a Pigeon	Newbery Winner
1944	Historical	Johnny Tremain	Newbery Winner
1949	Historical	King of the Wind	Newbery Winner
1951	Historical	Amos Fortunate, Free Man	Newbery Winner
1953	Historical	Secret of the Andes	Newbery Winner
1959	Historical	The Witch of Blackbird Pond	Newbery Winner
1961	Historical	Island of the Blue Dolphins	Newbery Winner
1962	Historical	The Bronze Bow	Newbery Winner
1966	Historical	I, Juan de Pareja	Newbery Winner
1969	Historical	The High King	Newbery Winner
1987	Historical	The Whipping Boy	Newbery Winner
1991	Historical	Maniac Magee	Newbery Winner
1993	Historical	Missing May	Newbery Winner
1996	Historical	The Midwife's Apprentice	Newbery Winner
2000	Historical	Bud, Not Buddy	Newbery Winner
2002	Contemporary	A Single Shard	Newbery Winner
2003	Contemporary	Crispin: The Cross of Lead	Newbery Winner
2003	Contemporary	Pictures of Hollis Wood	Newbery Honor
2007	Contemporary	Hattie Big Sky	Newbery Honor
2009	Contemporary	The Graveyard Book	Newbery Winner
2010	Contemporary	The Mostly True Adventures of Homer P. Figg	Newbery Honor

Data from the tier one level analysis reveal that 18%, or 22 of the 124 texts in this corpus of novels, feature a clearly defined orphan as the protagonist. A second reader, who was provided with a combination of texts, text summaries, and the story synopses provided in the Newbery/Printz Companion (Gillespie, 2006), concurred with the author of this work that the

identified texts feature an orphan protagonist under this colloquial demarcation of orphanhood.

Next, a second tier review was undertaken utilizing a wider definition of orphan. For this tier of analysis, books in which the protagonist is removed from his or her parents for the majority of the story were identified. Using both the narrow and the broad distinctions of an orphan allows the study to capture orphans from a wide variety of scopes and circumstances. Those texts in the Newbery collection that feature an orphan protagonist under the broader definition of an orphan are displayed in Table 3. Again, the books are demarcated according to historical or contemporary status.

Table 3. Newbery Award and Honor Books with a protagonist removed from his or her parents for the majority of the novel

Year	Type	Title	Status
1937	Historical	Roller Skates	Newbery Winner
1941	Historical	Call It Courage	Newbery Winner
1950	Historical	The Door in the Wall	Newbery Winner
1956	Historical	Carry on, Mr. Bowditch	Newbery Winner
1958	Historical	Riffles for Watie	Newbery Winner
1967	Historical	Up a Road Slowly	Newbery Winner
1968	Historical	From the Mixed-Up Files of Mrs. Basil E. Frankweiler	Newbery Winner
1971	Historical	Summer of the Swan	Newbery Winner
1973	Historical	Julie of the Wolves	Newbery Winner
1974	Historical	The Slave Dancer	Newbery Winner
1976	Historical	The Grey King	Newbery Winner
1983	Historical	Dicey's Song	Newbery Winner
1996	Historical	Walk Two Moons	Newbery Winner
1999	Historical	Holes	Newbery Winner

Year	Type	Title	Status
2001	Historical	A Year Down Yonder	Newbery Honor
2002	Contemporary	Everything on a Waffle	Newbery Honor
2003	Contemporary	House of the Scorpion	Newbery Honor
2003	Contemporary	Surviving the Applewhites	Newbery Honor
2006	Contemporary	The Princess Academy	Newbery Honor
2007	Contemporary	The Higher Power of Lucky	Newbery Winner
2010	Contemporary	Where the Mountain Meets the Moon	Newbery Honor
2011	Contemporary	Moon over Manifest	Newbery Winner
2011	Contemporary	Turtle in Paradise	Newbery Honor
2011	Contemporary	Heart of a Samurai	Newbery Honor

When adding the second level tier analysis to the first, the number of books featuring an orphan protagonist increases to 37%, or 46 of the 124 texts. Again, a second reader was utilized to ensure that the books selected fit into the orphan framework. There were two discrepancies when using this broader definition: the second reader believed that the protagonists in *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967) and *The Princess Academy* (Hale, 2005) did not meet the threshold of orphanhood. The author of this work chose to keep both of the books, however, as both protagonists are removed from their parents for over the majority of the text.

The use of orphans as protagonists appears to be a prominent trend in Newbery literature, and one that does not match the social structure of American society.[1] Results show that the use

[1] Orphan statistics are not collected in the United States, but an extrapolation of the number of children in foster care compared to the overall population of children in the United States results in an estimated number of orphans as less than one percent. According to the U.S. Department of Health and Human Services, Administration for Children and Families, Administration on

of the orphan as a protagonist in Newbery Award and Honor Books account for a significant portion of the overall collection, with 46 of the 124 texts (37%) featuring such a protagonist. What remains to be extrapolated from this data is how orphans are utilized as protagonists by authors. In the following section, the historical texts of the Newbery collection that feature an orphan protagonist will be examined.

4.2 HISTORICAL NEWBERY SUMMARIES

The historical Newbery novels are explored in this section. For the purposes of this work, the historical novel corpus includes those orphan narratives that fall into the historical schema established by Mills (1987) and the remaining years before the start of contemporary period (the past decade of Newbery texts). The historical novel descriptions are divided into four sections: the first three to correspond with Mills' proposed phases of orphan narratives - phase 1 (1922 - 1940), phase 2 (1941 - 1960), and phase 3 (1961 - 1980). The final section contains the novels that fall between the end of Mills' framework and the start of the last decade (1981 – 2001).

In the following sections, Newbery books with an orphan protagonist are explored in detail with thick story descriptions. In order to provide the grist necessary to explore the use of orphans in the Newbery texts, summaries were written for each Newbery book identified as an orphan narrative. The following summations of each novel focus on providing a holistic description of the novel with particular attention given to the orphan protagonist and the orphan's

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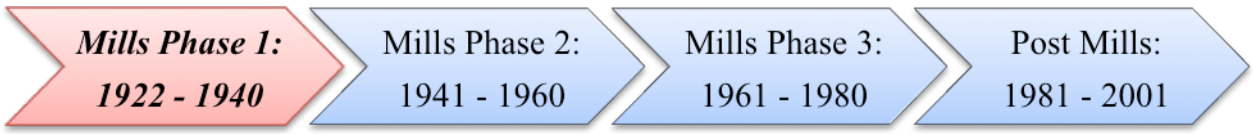
Children, Youth and Families, there are approximately 408,425 children in foster care in the United States as of September 30, 2010. The CIA World Fact Book estimates approximately 63 million school-aged children in the United States.

trajectory throughout the story. The use of thick description is utilized as it "establishes the significance of an experience, or the sequence of events, for the person or persons in question" (Denzin, 1989, p. 83). As Denzin further elaborates, it is in such descriptions that "the voices, feelings, actions, and meanings of interacting individuals are heard" (Denzin, p. 83). In this study, thick descriptions are utilized to provide an understanding of the orphan's life in each text, as well as provide a basis for developing an understanding of how each character is portrayed. These thick descriptions provide the foundation necessary for exploring the orphan in the remainder of the research questions posed in this study.

4.2.1 Phase 1 Newbery Orphan Narratives



According to Mills (1987), orphans during the early part of the 20th century were characterized by exuberance and cheerfulness. The following 3 texts are the Newbery winners that fall into the time constraints of Mills' early orphan narrative phase (start of the Newbery Award – 1940): *The Dark Frigate* (Hawes, 1923), *Gay Neck, The Story of a Pigeon* (Mukerji, 1927), and *Roller Skates* (Sawyer, 1936).

4.2.1.1 The Dark Frigate (1924)

Charles B. Hawes was awarded the 1924 Newbery Award posthumously for his novel, *The Dark Frigate*. Set in the tumultuous period of English history that witnessed the end of the House of

Stuart, the overthrow of Chares I, and the birth of the Cromwellian Commonwealth, *The Dark Frigate* tells the adventurous story of Philip Marsham. Following his mother's death when he was a toddler, Phil joined his father at sea and learned the art of sailing from an early age. Before one journey, Phil is stricken with a fever and is unable to join the crew. He is cared for by his father's fiancé, but when word reaches the tavern at which he is staying that his father's ship has been lost at sea, the still recuperating Phil is forced out on his own and left to fend for himself.

Phil meets a vast array of characters as he wanders the English countryside. Key among them is a minor lord, Sir John Bristol, whose fairness and forthright attitude remind Phil of his father. Phil also encounters a number of less than savory characters, such as Tom Jordan, also known as the "Old One," and the younger and oft ill-tempered Martin Barwick. Phil, along with Martin, travels to Biddeford in order to resume the life of a sailor. He finds employment on a frigate, the *Rose of Devon*, quickly impresses the captain with his sailing prowess, and is soon promoted to the position of boatswain.

During Phil's first voyage without his father, the *Rose of Devon* encounters a violent storm. Phil saves the life of his fellow countryside traveler, Martin, and soon thereafter they happen upon a ship in distress. The *Rose of Devon* goes to aid the ship, but after the sailors aboard the damaged vessel are rescued, they are revealed to be not sailors, but rather pirates. Led by Tom Jordan, the "Old One" Phil had met on his earlier journey, the pirates kill the *Rose of Devon's* captain and take over the ship. The temptation of riches and plunder is too great for most of the sailors, and they willingly join the ranks of the pirates. A few resist the idea of becoming a pirate, including Phil, but the Old One takes a liking to Phil, allows him to keep his position as boatswain, and hopes to convince Phil to willingly take on the mantle of piracy.

The *Rose of Devon*, now a pirate ship, sets out on a mission of conquest. Although several raids are performed, they do not go particularly well, and the plunder is minimal. During an attack on a small island town, a fellow holdout against piracy escapes. He is soon recaptured by the pirates, however, and is tortured and killed. Distraught, Phil executes his own escape, and is able to reach another ship, the *Sybil*. Phil is able to convince the *Sybil's* captain of his harrowing experiences aboard the *Rose of Devon* and is able to ensure that the *Sybil* is prepared when the *Rose of Devon* stages an attack. Despite all his efforts to escape the pirates and his well-timed warning for the *Sybil*, the ship's captain believes Phil is actually a pirate spy and only confessed the true intentions of the pirate ship when he realized he would be caught. The *Sybil's* captain sends Phil, along with the other pirates, back to England to face trial.

Once returned to England, the fate of the crew, including Phil, appears grim. When called upon to testify, Phil declares that he was an unwilling participant and has not succumbed to a life of piracy. He refuses, however, to testify against his former crewmates from the *Rose of Devon*, maintaining that piracy was forced upon them. The Old One, impressed by the bravery and honor of Phil's story, declares that Phil is indeed innocent of the charges levied against him. All of the *Rose of Devon's* crew, save Phil, are found guilty of piracy and hanged at the gallows.

Once again a free man, Phil travels back to the lands of Sir John Bristol and is welcomed into Bristol's household as a friend and companion. Further good fortune befalls Phil as he inherits a monetary inherence left to him by his grandfather. Phil accepts his new life on land fully, and joins the causes championed by his friend, Bristol. Following Bristol, Phil takes up arms in defense of the king, Charles I. However, the king's cause, Phil's newfound fortune, and his friend Bristol are all lost in the struggle. Phil, now disillusioned with life in England, journeys again to Biddeford to find home and refuge on another ship. When he arrives in

Biddeford, he seeks passage to Barbados on the first ship preparing to leave the harbor; as fate would have it, that ship is the *Rose of Devon.*

4.2.1.2 Gay Neck, The Story of a Pigeon (1928)

Dhan Mukerji's novel, *Gay Neck, the Story of a Pigeon*, was the 1928 Newbery Award winner. The tale, which takes place during the First World War, follows the lives of three individuals: Gay Neck, a carrier pigeon, and his two human companions, Mukerji and Ghond. Gay Neck, named for the bright plumage around his neck, leads a normal childhood for a carrier pigeon. He was hatched, his feathers change colors, and he learns to fly. One day, Mukerji takes Gay Neck and his parents on a boat ride down the Ganges River. During the voyage, a storm arises and Gay Neck's father is lost in the chaos, but Gay Neck and his mother survive. Shortly thereafter, the pigeons journey with Mukerji to the Himalayas where Gay Neck continues to be trained in the art of being a carrier pigeon.

Life continues apace for the pigeon and his human companions until Gay Neck's mother is attacked by a hawk while trying to defend her young children. Distraught and terrified by the death of his mother, Gay Neck flees. Mukerji, with the help of his friends, seeks out the missing pigeon. They venture upon a lamasery of monks and learn that Gay Neck had indeed flown there as a frightened pigeon, but he has managed his fears and flown away again. Gay Neck's unease is caused both the loss of his last parent and by the realization that pain and suffering can be inflicted by other creatures, such as the hawk that took his mother's life. Mukerji and his companions return to the village to find Gay Neck in his nest at Mukerji's home.

Mukerji takes Gay Neck back to the city of Calcutta, and they learn about the impending approach of World War I. Mukerji decides to train Gay Neck and his other pigeons as military carrier pigeons for the war in case the British War Department has demand for such service. Gay

Neck distinguishes himself as a leader in the training and becomes the strongest carrier pigeon in the city. It is not long before he is called to serve in the British Army. Mukerji remains in India as he is deemed too young to join the war effort, but Ghond is allowed to accompany the carrier pigeon to the European War front. Gay Neck distinguishes himself as a courageous and dutiful pigeon, carrying messages to army headquarters from the front lines. Gay Neck and Ghond are then tasked with a highly crucial and dangerous mission. The two are sent behind emery lines to locate an ammunition dump. The two discover the site, and after Ghond draws a map to the location and attaches it to Gay Neck's leg, the pigeon sets off again for headquarters. The journey back is treacherous for Gay Neck. He is spotted by an enemy plane, shot at, and critically wounded in his wing and leg. Despite his injuries, and through his steadfast perseverance, Gay Neck manages to make it back to headquarters with the map.

Gay Neck's injuries heal, but he is overcome with fear of flying. Traumatic memories of his harrowing flight flash before his eyes every time he starts to take off, and he is paralyzed with fear. Only when Ghond is near will Gay Neck attempt even the briefest of flights. Ghond and Gay Neck return to India to recuperate, and Mukerji has Gay Neck examined by the best bird doctors. Gay Neck is pronounced healthy, but he still refuses to re-engage in life and flying. In the hope of inspiring the pigeon to take flight once again, Mukerji takes Gay Neck to Ghond's lamasery to separate him from his mate, hoping that Gay Neck will fly to be with her and his eggs. While at the lamasery, Mukerji is given a mantra to recite to the bird extolling the virtues of courage. After days of hearing the mantra, Gay Neck takes to the skies, as Mukerji hoped to, return to his mate and eggs. Mukerji, much relieved, realizes that the physical wounds of war were but a fraction of Gay Neck's injuries. He understands now that fear, hate, and loss are infections just as severe, and they are wounds that take time, patience, and support to overcome.

4.2.1.3 Roller Skates (1937)

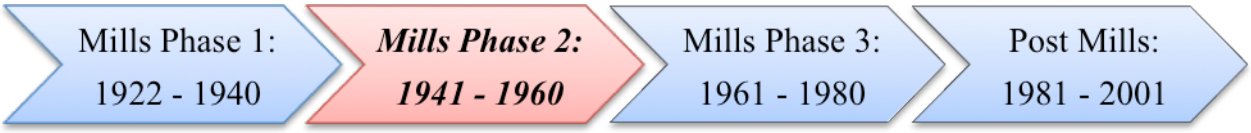
Ruth Sawyer's fictionalized autobiographical work, *Roller Skates*, won the 1937 Newbery Award. Set in the last decade of the 19th century in New York City, *Roller Skates* follows the life of Lucinda Wyman for one year. Lucinda's parents leave for the year to travel to Italy due to Lucinda's mother's poor health. Lucinda's Aunt Emily offers to watch her for the year, but Aunt Emily's stuffy lifestyle does not appeal to Lucinda, and she refuses such an arrangement. Instead, it is decided that Lucinda will stay in New York City with friends of the family, Miss Peters the seamstress and Miss Peters the schoolteacher.

Lucinda's parents set off for Italy, and Lucinda moves into her new abode with the Misses Peters. Lucinda enjoys the informal household of the two women and spends a great deal of time roller-skating all over the city and making new friends. Key amongst her newly formed friendships are Patrick Gilligan, a cab driver who helps her move in with the Misses Peters; the Gilligans, Patrick's parents; and the Brodowskis, Lucinda's new upstairs neighbors. Lucinda is social, independent and forthright, and people respond well to her character. She is popular with her friends, and as a result, she receives more offers to attend Thanksgiving dinner than she can actually manage.

Lucinda's year continues apace while she makes new friends and impresses others with her indelible free spirit. It is not all positive for Lucinda, though; the Brodowski's daughter falls ill, and the family cannot afford to pay for a doctor. Lucinda finally persuades her own doctor to see the little girl, but it is too late. The little girl's death is one of great sadness and leads Lucinda to reflect on her relationship with her own parents. She realizes that her own busy parents never seem overly concerned or involved in her life, and she wonders about the relationship they have, or have not, developed.

As the year ends and her parents prepare to return, Lucinda knows she will be happy to see them, but she realizes that she has grown up quite a bit in their absence. She has made friends on her own, she has explored her environment, and she believes that life will never again be as good as the year she got to grow up without parental influence.

4.2.2 Phase 2 Newbery Orphan Narratives



According to Mills (1987), the orphans during the middle part of the 20th century were characterized by a timid, meek, and mild demeanor. The following texts are the Newbery winners that fall into Mills' middle orphan narrative phase. There are 9 texts that fit into this time constraint (1941 – 1960): *Call It Courage* (Sperry, 1940), *Johnny Tremain* (Forbes, 1943), *King of the Wind* (Henry, 1948), *Door in the Wall* (de Angeli, 1949), *Amos Fortune, Free Man* (Yates, 1950), *Secret of the Andes* (Clark, 1952), *Carry On, Mr. Bowditch* (Latham, 1955), *Rifles for Watie* (Keith, 1957), and *The Witch of Blackbird Pond* (Speare, 1958).

4.2.2.1 Call it Courage (1941)

Armstrong Sperry won the 1941 Newbery Award for his South Seas adventure novel, *Call it Courage*. The story is set in the time before explorers and missionaries had reached Polynesia, and it tells the coming of age story of Mafatu, the son of the Great Chief. The Polynesian people

place a high value on courage, something Mafatu lacks. As a young child, Mafatu and his mother were in the sea collecting sea urchins when a hurricane swept across the area. Mafatu survived the event, but his mother did not. As a result, Mafatu has feared the sea ever since, the people of his tribe have labeled him a coward, and the Great Chief, his father, has been ashamed. As he grows, fear keeps Mafatu from joining the other boys of the island as they learn to "tame" the sea. Instead, Mafatu remains ashore and partakes in the less admirable jobs of making spears and nets.

Mafatu is ashamed of his lack of courage, but feels unable to face his fears. One night, however, Mafatu overhears the other boys calling him a coward, and he is unable to stand his shame any longer. He takes his dog, Uri, gathers some supplies, and sets out in a canoe, determined to face his fears or die trying. His is not at sea long before a storm sets in, and while Mafatu and Uri survive, all of his supplies and his fishing spear are lost to the sea. Now lost and without food or drinking water, Mafatu and Uri drift aimlessly in the water until they hear the cries of an albatross. Mafatu recognizes the albatross by its one shortened leg as, Kivi, a bird that he befriended on his own island. With Kivi's guidance, Mafatu and Uri are led safely to the shores of a deserted volcanic island.

Mafatu sets about to make a home for himself and Uri on the island and prepare a new canoe for the journey home. There is an abundance of food and fresh water on the island which is of great comfort to Mafatu, but in his exploration of the island, he discovers a sacred alter built by cannibals and realizes that he is on a Forbidden Island. Mafatu understands the danger of being on the cannibals' island, and he doubles his efforts to prepare for a return trip back to the safety of his own island. With all the courage he can muster, Mafatu steals a spear from the cannibal's alter. He is now armed, cognizant of the potential danger, and determined to survive.

Mafatu gains confidence every day he survives on the island. He makes a knife out of a whalebone, and he weaves nets and creates traps to catch fish. One day, as Mafatu and Uri are retrieving fish from a trap, a shark appears and attacks the trap. As a result, Uri starts to slide into the water into the clutches of the shark. Love of and fear for his dog overtake Mafatu, and he jumps in the water to save Uri. Mafatu kills the shark and saves Uri, acts that he realizes, in retrospect, took a great deal of courage. Emboldened by his growing courage, Mafatu decides to test himself by facing one of the wild boars that roam the island. He proves successful in this feat, and with great pride, he fashions a boar's tooth necklace to prove his courage. Mafatu also encounters an octopus that attacks him, but his newfound courage and growing strength makes quick work of the creature. He feels that, with his courage found, his father will be proud of him, and he will now be able to succeed his father as the Great Chief.

As Mafatu finishes the canoe and prepares to journey home, the cannibals return to the island. Mafatu watches from a hiding place while the cannibals worship at their alter, but he is spotted and pursued by the savages. In a daring escape, Mafatu and Uri are able to reach their canoe and escape to the sea, just out of the clutches of the cannibals. Mafatu and Uri spend many long days at sea, but while Mafatu worries they may not find the way home, he knows that he no longer fears the sea itself. Days pass and Mafatu finally sees a welcoming sign in the distance, Kivi the albatross. Mafatu and Uri reach the island and stagger ashore. Mafatu has transformed into an imposing figure, and with his boar's tooth necklace, he is not recognized by his tribe at first. It is the Great Chief, Mafatu's father, that finally recognizes Mafatu, and he is welcomed back home with open arms as a courageous and brave member of the tribe. His tale of adventure and bravery becomes legend on the island, and his great story is passed down from generation to generation to show that courage and bravery are virtues that all can find if they

choose to seek them.

4.2.2.2 Johnny Tremain (1944)

Esther Forbes, a Pulitzer prize winning, critically acclaimed author of adult literature, won the 1944 Newbery Award for the one piece of literature she wrote for children, *Johnny Tremain*. This historical novel, which is set during the American Revolutionary War, chronicles the life of 14-year-old orphan, Johnny Tremain. Johnny, apprenticed to a Bostonian silversmith, Mr. Lapham, is considered by the other apprentices in the shop to be bossy, arrogant, and conceited. Despite the opinion of his peers, Johnny is well-liked by patrons, and his talent and attention to detail in the smithy makes him the favored apprentice for Lapham. Johnny is even betrothed to one of Lapham's granddaughters, and it is Johnny who is in line to take over Lapham's business one day.

As Johnny rushes to complete a silver cup commissioned by American patriot John Hancock, another apprentice, Dove, ensures that Johnny works on a defective piece of material. The silver cup breaks while Johnny hurriedly attempts to finish it, and molten silver badly burns Johnny's right hand, making him no longer able to do the work of a silversmith. Reduced to being an errand boy, Johnny becomes embittered and resentful, and resolves that his only option is to look for a new trade by which to support himself.

Unable to continue as a silversmith as he wanted to be, Johnny ventures from shop to shop seeking to find a position as an apprentice. Although several store owners show interest in Johnny, they all change their minds once Johnny's hand injury comes to light. Johnny eventually finds his way to a print shop and befriends the apprentice, Rab. There is no work for Johnny at the print shop, though, and he continues his quest for employment, this time seeking work in the merchant district of town. Like his efforts in finding work with the artisans,

Johnny's hand has rendered him an unattractive employee for the merchants as well. Disenchanted and frustrated, Johnny decides it is time to use his last resort. Before Johnny's mother died, she had given him a crested silver cup and told Johnny that should he ever befall hard times, he should take the cup to Jonathan Lyte, a distant relative, and seek his assistance.

Johnny presents the cup to Lyte. However, instead of being welcomed into the family, Lyte accuses Johnny of theft, and it is only through the help of one of the silversmith's granddaughters and Rab that Johnny is able to prove his innocence. The judge finding Johnny innocent, however, angers Lyte, and although Johnny is free to go and keep his silver cup, he has made an enemy in the wealthy and powerful Lyte.

Johnny once again starts seeking employment, and he finds work as a cabin boy. To procure the clothing that he will need for the voyage, Johnny tries to sell his silver-crested cup. However, the only one who places a high monetary value on the cup is Mr. Lyte. Mr. Lyte agrees to buy the cup, but it is merely a ruse to trap Johnny and send him out to sea on one of Lyte's own ships. Johnny manages to escape Lyte's clutches, and he flees to the print shop where Rab finds him a place to stay and teaches him to ride a horse so he can deliver papers for the print shop. Johnny is able to earn supplemental income delivering mail and packages, and in his free time, he reads and engrosses himself in the politics of the day.

The weekly newspaper printed at the shop is the *Boston Observer*, a newspaper promoting liberty for the colonies that is read by patriots and the Sons of Liberty. Johnny's work for the print shop intertwines him in the political events of the day, and as the Sons of Liberty meet in the print shop, Johnny is further engrossed in the cause of liberty and freedom for the colonies. Johnny, in his messenger and delivery service, is entrusted to deliver encrypted messages to various members of the Sons of Liberty, and Johnny becomes the eyes and ears

around Boston for the group.

When Rab goes off to fight with the newly formed militia, Johnny follows him in disguise. When Johnny finally reaches Rab, however, Rab has been mortally wounded at the Battle of Lexington. On his deathbed, Rab entrusts his musket, never fired, to Johnny. Following Rab's death, Johnny allows one of the Sons of Liberty, Dr. Warren, to examine and repair his hand. While the doctor is able to significantly improve Johnny's hand, Johnny will never be the great silversmith he dreamt of being, nor will he ever be able to fire the musket Rab left him in the war for his country's independence. Intense fighting breaks out and the Lyte family flees to England, but not before Johnny learns that he is, indeed, truly a member of the Lyte family. But to Johnny, he no longer feels as though he is without a family, for his new family is his patriot brethren, and his family motto is independence, freedom, and liberty.

4.2.2.3 King of the Wind (1949)

King of the Wind, the 1949 Newbery Award recipient by Marguerite Henry, is a fictionalized biography of the Godolphin Arabian, the predecessor of the modern thoroughbred horse. The story starts with the famous Man O'War racehorse, a horse retired in his prime by his owner, Samuel Riddle. When questioned about his decision, Riddle declares that there is no need for Man O'War to prove himself or his superiority as a winning racehorse as he descended from the bloodline of the great Godolphin Arabian. The narrative then travels back in time to recount the story of a great horse whose lineage would dominate the bloodlines of prized horses for centuries to come.

The tale unfolds over two centuries ago in Morocco. A mute, orphan boy, Agba, works in the sultan's stables helping to care for the prized horses of the sultan. Agba is completely dedicated, not only to his job, but to the horses themselves. Ignoring the end of a day of fasting

during Ramadan, Agba stays with a mare that is about to give birth. The foal, which Agba names Sham, is born with a white mark on his back heel, a sign Agba recognizes as a symbol of swiftness. The Chief Groom, Achmet, however, focuses on the wheatear that he spots on the foal's chest, a sign of bad luck, and he believes keeping the foal alive will result in bad luck for the whole of the royal stables. Agba intervenes on the foal's behalf to show Achmet the white spot. Achmet allows the foal to live, but he warns Agba that the foal is sickly, and both mare and foal will surely die. Agba cares for Sham with great devotion, and Sham soon grows into a strong and swift horse.

Agba and five other stable boys are tasked with accompanying six horses to France as a gift to the young Louis XV. Each stable boy will remain in France with his horse until it dies, and will then return to Morocco. Agba accompanies Sham to France, carrying Sham's pedigree, but the French king is unimpressed by Sham and the other horses. The other five gift horses are given to the army, and Sham, who stepped on the king's foot, is given to the kitchen as a carthorse. Sham's service to the kitchen is disastrous as he responds to no one but Agba. The cook, disgusted with the horse, sells him. Agba is separated from Sham once the horse is sold, but Agba diligently searches for Sham and finally finds him in the service of a cruel water carter in Paris. Agba agrees to become a slave to the water carter, but he is content as it means he can be near Sham once again. Some time later, an English Quaker, witnessing the cruel treatment of Sham at the hands of the water carter, purchases Sham for his son-in-law and insists upon taking Agba as well.

Sham and Agba are transported to England, but the purchaser's son-in-law is not interested in riding Sham, nor Sham is interested in the man riding him. As a result, Sham is once again sold. This time Sham is purchased by the innkeeper of the Red Lion Inn. Agba,

however, is not permitted to join Sham. When Agba tries to go to visit the horse, he is thrown into jail, and the jailer destroys Sham's pedigree papers. The Quaker's housekeeper, who always liked Agba, learns of his plight. The housekeeper helps secure the release of Agba and Sham and finds work for the pair with the Earl of Godolphin. Their time with the Earl is short, however, as Sham fights with the Earl's prized horse over mating with a mare. Sham and Agba are soon put out of the Earl's care and left to fend for themselves.

Sham and Agba wander the countryside for over a year. In that time, a foal was born to the Earl's favorite mare, the mare that Sham fought for with the Earl's prized horse. The foal, sired by Sham, is the swiftest of the Earl's racehorses, and the Earl sends men to find and bring Sham and Agba back to his estate.

The foals Sham sires all prove to be great racers, and in the end, the horses win the money the Earl needs to avoid bankruptcy. Sham lives for 29 years, and sires many offspring, including the line that produced Man O'War. And true to his duty, Agba remains by Sham's side until the horse's death. On the night Sham dies, Agba starts his journey back to Morocco, trusting in the knowledge that his beloved Sham, while his pedigree papers were destroyed, had his legacy carried on in the great racers he sired.

4.2.2.4 Door in the Wall (1950)

Marguerite de Angeli won the 1950 Newbery Award for her historical fiction, *The Door in the Wall*. The tale is set in medieval England at the time when the bubonic plague was making its presence felt for the first time on the island. Robin is the 10-year-old son of Sir John de Bureford, a knight, and his wife, Lady Maud. Both of Robin's parents must leave for duty, his father to fight for the king in the war against the Scots, and his mother to serve the queen. Robin

is left at his family's castle until he can be escorted to the castle of Sir Peter de Lindsay, where he will become a page and train to be a knight like his father.

Left alone in the castle with servants, Robin is soon struck with an illness. It is not the plague, but polio that effects him. His primary caretaker, Dame Ellen, is not so fortunate, however, as she contracts the deadly plague. Fear sweeps through the castle, and the remaining servants flee the keep rather than face the dreaded disease. Unable to walk due to the bout of polio that has rendered his legs useless, Robin is left in the castle until he is rescued by a friar, Brother Luke, who takes him to St. Mark's Monastery and cares for him. Robin is well looked after in the monastery, but he is often in poor spirits and angered by his change of lot in life. Brother Luke often tells Robin to look for the door in the wall, but this serves to confuse Robin and provides little help in calming his ill temper. Despite the tantrums and hostility of the patient, the friars are kind and understanding. After a time, Robin asks for crutches to help him move about more easily. While not full accepting his circumstances, Robin does start to learn the value of patience and becomes increasingly aware of his own inner strength, despite his obvious physical weakness.

After several months, a letter arrives at the monastery from Robin's father, Sir John. The letter informs the friars that Robin is to be taken to Sir Lindsay's castle, where he would have trained to be a knight. Neither of his parents can leave their duties to accompany Robin, so it falls on the friars to travel to Sir Lindsay's castle with the boy. The task goes to Brother Luke and John-go-in-the Wynd, and the three set out on their journey. It is a long and slow trek to Sir Lindsay's land, and the trio faces not only the elements and wrong turns, but also highway bandits who are nearly successful in robbing them. They finally arrive at Sir Lindsay's castle unscathed. While unable to be trained as he once thought he would have been, Robin is still to

be trained as a page according to Sir Lindsay. Sir Lindsay tells Robin that everyone serves in different ways, and while his door to being a traditional knight might be closed, a door to something else would open for him.

Robin is trained to shoot, to understand Latin, to oversee others, and to master swimming with only the use of his upper body. Far from the ill-tempered patient he had once been, Robin takes to his new life well and excels in all his efforts. Life continues in such a fashion for many weeks, but the Welsh, ever desiring Sir Lindsay's strong castle, attack the town outside the castle walls and lay siege on the castle itself. Conditions inside the castle become dire, and the inhabitants are in great need of assistance. They need to send word to Sir Fitzhugh, the cousin of Sir Lindsay, that they are under siege, and Robin volunteers for the task. He reasons he is strong enough to swim the river, thanks to his swimming lessons, and his condition makes him appear unthreatening to the Welsh invaders. He can easily dress as a shepherd and pass through enemy lines. Sir Lindsay agrees, and Robin sets out on his mission. Robin is successful in slipping through the Welsh lines, and he manages to reach the nearby cottage of John-go-in-the-Wynd's mother. Robin recounts the predicament of Sir Lindsay's castle to John, and John travels to Sir Fitzhugh to deliver the call for help. Sir Fitzhugh arrives in time, the Welsh are defeated, and Robin is declared a hero.

Shortly thereafter, word reaches the castle that the war with the Scots has ended, and on Christmas Eve, a procession of knights accompanying the king and queen arrive at Sir Lindsay's castle. Robin's parents are in the retinue. While Robin is wary of how his parents will react to his new condition, his worry is for naught as his parents warmly embrace him. Further adding to the excitement, Robin is to have an audience with the king, in which he receives royal recognition for his bravery and valor. Robin is overjoyed, but he still asks his father if he is

ashamed of his condition and the fact that he must rely on crutches to walk. His father tells him that his courage, bravery, and valor are so strong and shine so brightly that he is not able to see the handicap. Robin, along with Brother Luke, join the royal procession as it journeys back to London, and Brother Luke tells Robin that he has truly found his "door in the wall." Robin never gave up despite all the odds against him, and he was able to find "the door," a way to succeed and triumph in the wall of doubt, despair, and challenge.

4.2.2.5 Amos Fortune, Free Man (1951)

The 1951 Newbery Award winning novel, *Amos Fortune, Free Man*, by Elizabeth Yates, is based on the real life figure of Amos Fortune. The story begins in Africa in the first part of the 18th century where a young prince, At-mun, lives. At-mun is 15-years-old and leads a happy life with his tribe until a slaving crew arrives and captures the young men of the tribe to sell as slaves in the new world. Clasped in chains, At-mun is dragged away from his home and onto the slaving ship, the *White Falcon*. At-mun endures the horrific experience of being transported across the Atlantic as a slave. The Africans aboard the ship are treated poorly, and living conditions are abysmal. After two months, the horror of At-mun's trans-Atlantic journey ends as he arrives at the port of Boston.

Upon arrival in the new world, At-mun is sold to a Quaker named Caleb Copeland, and At-mun's name is changed to Amos. Copeland's wife, also a Quaker, is perplexed by her husband's purchase of Amos as Quakers oppose slavery. Caleb assures his wife that his efforts in purchasing Amos were for Amos's benefit and asserts that he will be treated with kindness and compassion in the Copeland home, something he had little chance of receiving elsewhere. Amos spends 15 years with the Copeland family. He tends to the Copeland's children and does chores around the home. He also learns to read and write, and he is treated as a protected family

member. Caleb and Amos make plans for Amos to become a free man, but Caleb dies before he is able to grant a certificate of freedom. Much to the dismay of the rest of the Copeland family, Amos is sold along with many of the other Copeland belongings following Caleb's death.

Amos is purchased by a second owner, Ichabod Richardson. Richardson is a tanner by trade, and he teaches Amos the ways of the tanning profession. Amos works hard, and he and Richardson negotiate a deal that would allow Amos to be free once he has earned enough money to pay for his freedom. Amos works for many years to buy his freedom. Like Copeland, though, Richardson dies shortly before Amos is granted his freedom. Richardson's wife, however, ensures that the agreement is carried out, and Amos is finally, once again, free.

Once free, Amos builds a homestead and is able to establish a tanning and carpentry business due to the skill set and knowledge he has learned over the past years. He also saves the money to purchase a slave, Lily, and the two are married. Lily dies shortly thereafter, and while saddened, Amos is happy that Lily dies as a free woman. Amos encounters another woman, one who reminds him of his long lost sister from Africa, and he saves the money to purchase her. Like Lily, the new woman, Lydia, dies shortly after Amos is able to buy her freedom. But like his reaction to Lily's death, Amos is relieved that Lydia dies a free woman.

Amos then moves to New Hampshire. Once there, he buys another slave, Violet, whom he also marries. Amos sets out again to establish a tanning business, but it takes a great deal of effort for the people in his new community to accept him. With time, effort and determination, though, Amos becomes an accepted part of the community. He continues to work hard, and he saves his money dutifully in order to buy land of his own. But as Amos saves money, he gives it away to those in need, and his dream of owning his own land is continually put on hold.

At long last, Amos manages to save enough money to purchase land, but he encounters another needy family. Amos's wife, Violet, hides the money from Amos so that he will not give it to the family, as they are merely taking advantage of Amos's generous nature for their own gain. Infuriated by his wife's actions, Amos travels into the mountains to reflect and seek guidance from God. When he returns to Violet, he announces that he will use the money to buy the land he has dreamt of, and at 80 years of age, Amos becomes a landowner. Amos lives as a cherished member of the community for another eleven years before he dies. And when he dies, he dies not as an orphaned slave, but as a landowning, free man.

4.2.2.6 Secret of the Andes (1953)

Ann Nolan Clark's *Secret of the Andes* won the 1953 Newbery Award. The novel tells the story of a young Indian boy, Cusi, who lives high in the Andes Mountains of Peru with only his guardian, Chuto, an Incan llama herder. Chuto teaches Cusi to care and tend to the llama herd, and the two live in relative isolation. Cusi has lived in the mountains for nearly eight years, and in that time, he has seen no other person in their remote location. Cusi has no recollection of his life before being in the mountains with Chuto and the llamas, and Chuto offers no explanation or indications as to how Cusi came to join him there. Cusi is happy in the mountains with Chuto and the llamas, and he takes his work caring for the llamas very seriously. There are times, however, when Cusi can spot people in the valleys far below him, that he wishes he might meet other people and perhaps find a playmate his own age.

When a stranger arrives one day, Cusi is clearly stunned. The man is a traveling minstrel, and in return for their hospitality, the man offers to watch the llama flock for a period of time in order to give Chuto and Cusi an opportunity to travel down the mountain to see the Salt Pits. The duo makes the journey down the mountains, and Cusi is awed and amazed by all that he

sees. After a short time, the pair returns to their mountain home and resume their lives with the llamas. Before long, Cusi can barely remember that he had ever made the journey down the mountain. The memory is fleeting, and soon he can only recall his time in the mountains with Chuto and the llamas.

Time passes, and another visitor appears at their mountain home. This visitor, however, is quite different from the minstrel who last appeared. The new visitor calls himself Amauta, the teacher, and he announces that it is time for Cusi to be trained in the "things he should know." Chuto objects, saying that Cusi is too young, and Cusi is bewildered, but neither Chuto nor Cusi reject the will of Amauta. The lessons Amauta impart on Cusi are cryptic and leave him with many unanswered questions. Cusi very much desires to know who he is, where he comes from, how he got to the mountain, and why he is being trained there, but Amauta leaves without Cusi finding the courage to ask any of these questions.

Following the departure of Amauta, one of the llamas leads Cusi to an ancient ruin that Cusi has never seen before. In exploring it, Cusi finds a pair of golden sandals that Chuto declares to be an important sign. He states that the sandals signify the trip Cusi must make to the sacred Incan city of Cusco in order to find answers to the questions he has. Chuto further tells Cusi that in Cuzco, he will be able to learn the answers to his heart's most sincere desire. To Cusi, his most intense desire is to have a family, so he believes his journey to Cuzco will result in him finding one.

Cusi travels with one of the llamas to Cuzco where is awed by the city and thrilled to find a family that accepts him into their home. But Cusi is there only briefly before he realizes that, while this family is warm, loving, and accepting, it is not his family. Rather, his family is Chuto and the llamas, and his home is the hidden valley of the llamas in the Andes. Cusi travels back

to Chuto and the llamas, and he tells Chuto that he understands now that his place is in the mountains with the llamas. Chuto questions Cusi as to whether he is sure he wants to stay in their mountain home, and Cusi affirms his decision. Chuto then recites the vow of the Incans, which Cusi repeats, and thus Cusi officially becomes the next Incan protector of the sacred llamas. Only then does Chuto tell Cusi his history. Cusi's father had been sent to Chuto to train as the next protector of the llamas, but Chuto was too strict, and the boy ran away. In time, that boy grew and had a son, Cusi, and he was sent to learn the ways of the llama protector. And now Cusi will one day take Chuto's position, and then he, too, will train a new boy in the ways of the Incan llama protector. But until then, Cusi and Chuto live a content life in the mountains with their llama family.

4.2.2.7 Carry On, Mr. Bowditch (1956)

The 1956 recipient of the Newbery Award, *Carry on, Mr. Bowditch*, by Jean Lee Latham, is the fictionalized biography of one of America's most prolific and well-known navigators and astronomers, Nathaniel (Nat) Bowditch. Set during the time of the American Revolutionary War, the story recounts the life of Nat, a young boy born into a sailing family that has fallen on hard times. When Nat is old enough, he starts attending school, and he quickly impresses his teachers. While Nat appears to be gifted in all areas of education, he particularly excels in mathematics. Nat's head fills with dreams of attending Harvard University, but as further misfortune and hard times befall Nat's family, including the death of his mother, Nat is forced to stop attending school and is placed in indentured service to a ship chandler. The period of service is for 9 years, and while disappointed at his new lot in life, Nat works hard keeping the books for the ship chandler and learning the shipping business, all the while still dreaming of the chance to attend Harvard. Nat uses his time in service wisely. He is granted the use of a private

library, and in his free time, he studies mathematics and astronomy. He is so dedicated to his studies, that when he is given an astronomy book to study in Latin, he learns Latin in order to understand his new text.

When Nat's indentured service comes to an end, economic conditions leave Nat little choice but to seek employment on a ship. His time working for a ship's chandler has made Nat a skilled and valuable commodity for ship captains, though, so he is easily able to secure a job at sea. Nat first sets sail with the *Henry* under Captain Prince, and by the time the voyage is over, Nat has thoroughly impressed the captain not only with his skill as a bookkeeper, but also as a navigator. During the voyage Nat undertakes the challenge of explaining navigation to the crew of the ship, a challenge that proves daunting as Nat struggles to find ways to make his passion for navigation and mathematics understandable to others. Nat continues on a number of additional voyages, each time honing his knowledge of navigation, and often proving to be a vital member of the crew by his ability to navigate the ship through treacherous areas.

On land, Nat publishes his collection of notebooks of navigation under the title *The American Practical Navigator*, and he quickly gains fame for the book's ability to explain navigation to people from all varieties of educational background. The book gains such acclaim that Nat is awarded his much longed for degree from Harvard, despite the fact that he never once set foot on the University's grounds. He even learns that his book has been adopted by British sailors, as his text corrected many flaws that existed in an earlier British navigation guide. Nat continues his life as a sailor, and rises to the rank of captain and part owner of his later sailing ventures. His brilliance in navigation saved many of his voyages from failure. Rather than accepting the accolades for his navigation skills though, Nat always credited simple mathematics for saving the day.

Nat's masterwork, *The American Practical Navigator*, is indeed a real publication, and it has had an enormous impact on the world of sailing. The rights to the text, commonly referred to as the Bowditch, were purchased by the U.S. Navy, and the book still serves as required reading for U.S. Naval Academy cadets.

4.2.2.8 Rifles for Watie (1958)

In 1958, Harold Keith won the Newbery Award for his novel, *Rifles for Watie*. This historical fiction tells the story of Jeff Bussey, the son of a pioneer farming family in Kansas. The story opens in the 1860's, and Jeff's family has fallen on hard times. A drought has plagued Kansas, but as it finally comes to an end, more hardships arise as clashes between the abolitionists and proslavery "bushwhackers" leave Jeff's family in dire straights as their land and farm animals are destroyed. The clashes continue to grow in intensity, and one day Jeff's family is held at gunpoint by bushwhackers. The family is able to stave off the attack, and Jeff, unable to stand idly by any longer, leaves with his family's blessing to join the Union Army. It is Jeff's wish that a Union victory will rid the West of the terror of the bushwhacker attacks and end the practice of slavery. The day after his family is attacked, Jeff, along with two of his friends, joins the Kansas Volunteers.

The next several months are relatively monotonous for Jeff. He, along with his fellow soldiers, is taught to march, fight, and forage. Jeff makes a number of friends during his training and is impressed with many of the boys that he encounters in his ranks, but he also makes an enemy with his ill-tempered and backhanded superior, Captain Clardy. The weeks drag on, and one of Jeff's closest friends is so homesick that he wants to desert, but Jeff is able to talk him into remaining with his fellow troops. Shortly thereafter, his unit marches to Springfield, Missouri, where skirmishes have escalated. Eager to finally be a part of the action, Jeff is

anxious to take to the field. However, as his unit prepares to enter the Battle of Wilson's Creek, he is sent to the back of the forces to retrieve the quartermaster. The task takes so long that Jeff returns to the front line only at the end of the battle. What he discovers shocks him. Many of his close friends that he has forged relationships with over the past months now lie dead or seriously wounded on the battlefield. For Jeff, the excitement and glory he thought battles would bring is immediately tarnished as he realizes battles only lead to death and destruction.

Jeff's unit soon moves on from Springfield and takes up the occupation of a small rebel town, Tahlequah, the capital of the Cherokee Indian Nation territory. In the time he spends in Tahlequah, Jeff befriends the Washbourne family, a family that Jeff admires for their kindness and generous spirit. While initially conflicted by his admiration of the Washbourne family due to their Southern sympathies, Jeff comes to understand that not all men on the opposing side are bad, just as he has already discovered that all men on his side are not necessarily good. Jeff develops a particular interest in Lucy, the youngest of the Washbourne children, but it is not long thereafter when Jeff's unit is again on the move. This time, Jeff's original wish of tasting the thrill of battle is not denied him, and while still horrified by the bloodshed around him, Jeff fights bravely and distinguishes himself by his courage and quick thinking during battle. Jeff is rewarded for his bravery by receiving the Congressional Medal of Honor.

The war rages on, and Jeff marches through the South with his fellow soldiers. At one point, a Confederate spy is captured and hanged by Jeff's unit. As the spy's belongings are sorted through, Jeff discovers that the now dead spy was none other than a son of the Washbourne family, the family that he had come to love in Tahlequah.

Jeff, despite his young age, continues to distinguish himself on the battlefield. His outstanding record leads him to be chosen to serve as a spy behind enemy lines. However, he is

soon captured by a Confederate group known as Watie's men. To hide his identity, Jeff volunteers to join Watie's men, and he continues to covertly collect information for the Union cause. When he is preparing to make his escape back to Union lines, Jeff becomes stricken with malaria, and he is unable to rejoin his unit. Instead, Jeff gives his gathered intelligence to a runaway slave, who is able to deliver it and complete the mission upon which Jeff had been sent. Unable to travel or fight, Jeff is taken in by the Jackmans, a compassionate and kind Southern family who tend to Jeff and nurse him back to health. Once he is well, Jeff plans on sneaking back to his Union troops, but before he can go, he learns that Watie's men are to receive a shipment of smuggled Union rifles. Jeff decides that he cannot return to his unit just yet, not while he has the chance to discover who the Union officer is that is selling guns to the enemy.

Jeff returns to Watie's men and is received with open arms, an act that evokes a sense of guilt in Jeff. He contemplates staying with his new friends, but events decide Jeff's fate for him. The arrival of the Union riffles is accompanied by the Union soldier responsible for smuggling the weapons past Union lines and into Confederate hands. That Union soldier is Captain Clardy, the backhanded superior officer that Jeff had met during his initial army training. Clardy recognizes Jeff and raises the alarm, and rather than face the firing squad, Jeff flees back across Union lines and is reunited with his remaining friends in his old unit.

The war drags yet even longer, and when it ends, Jeff and his two friends from home journey back to Kansas. While they left as boys, time and experience has turned them into men, and they return home vastly changed. While Jeff feels hardened from his time in the army and struggling through the war, he feels comforted by his understanding that good people can and do exist on every side of a battle. Further, he has great hope for the future as he plans to return to Tahlequah and seek Lucy Washbourne's hand in marriage. He hopes that if a Northerner and a

Southerner can be joined in marriage, the North and South, too, can reconcile and move forward in peace.

4.2.2.9 The Witch of Blackbird Pond (1959)

Elizabeth George Speare won her first of two Newbery Awards for the 1959 winner, *The Witch of Blackbird Pond*. Set during the latter half of the 17th century, the story focuses on the life of Katherine (Kit) Tyler for one year. Kit, orphaned at 2 years of age when her parents died in a boating accident, was raised on her family's plantation in Barbados by her grandfather. When her grandfather died, Kit was forced to sell the plantation to pay off his debts. Having no income left and no other place to go, Kit travels to Wethersfield, Connecticut, to live with her only remaining relative, her mother's sister, Rachel.

Kit is underwhelmed by her first sighting of the Connecticut Colony as it is dull and dreary compared to her former home in the West Indies. Adding to the foreignness of the new land, Kit finds that many of the people aboard the ship find her behavior highly questionable, her thinking too independent, and her choices too bold. For instance, when Kit jumps into the water to retrieve a doll one of the children dropped off the side of the ship, many aboard assume that she is a witch as it was believed that only women who are witches can swim.

When Kit arrives in Wethersfield, she is welcomed by her very surprised Aunt Rachel. Kit had not written that she would be arriving, so her appearance is a surprise, and the fact that she wants to live with the family is yet a bigger surprise. Her new-found family welcomes her to stay with them in Wethersfield, but they seem utterly perplexed by Kit, her incredibly loud choice of clothing, and the seven trunks of personal items Kit brought with her from Barbados.

Kit settles uneasily into her new home, and her new family reacts to Kit in a tenuous and almost nervous nature. Kit's ways of dressing, thinking, and acting are considered outlandish in

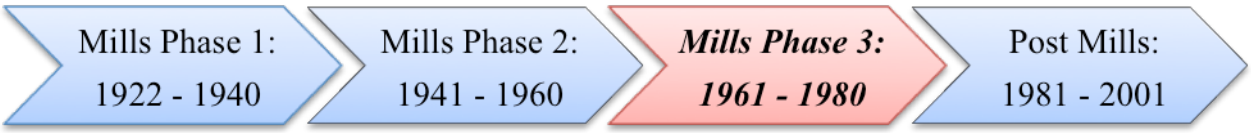
her new town, and Kit finds her new lifestyle of carding wool, creating soap, and cooking to be tedious and numbing. Kit feels inept in the tasks required of her new life, and her uncle considers her flamboyant dress and habits to be poor influences on his own two daughters, Mercy and Judith. Kit's un-Puritanical upbringing has rendered her ill-suited to life in the small Puritan community, and the community members themselves are equally confused about how to handle their new member.

From Kit's meager church background to her far too progressive ideas on how to teach school, Kit realizes that her mindset is too foreign for the residents of Wethersfield. Kit's only reprieve is walking through the Great Meadow outside of the town. On one of her walks, she meets and befriends Hannah Tupper. An elderly Quaker woman, Hannah was forced out of her home in Massachusetts because of her religion, and in Connecticut, she is forced to live on the outskirts of the town as an outcast because she is suspected of being a witch.

Kit tries to accommodate the extremely conservative nature of her new community while not letting go of her own beliefs and ideals. Her transition is eased by visits from Nat, the captain's son on whose boat Kit sailed to her new home, but life continues at a slow pace for her. Before long, an unidentified disease falls upon the town, and many people are stricken with the illness. Unable to determine a cause for the outbreak, Kit overhears a group of townspeople plotting to capture Hannah as they assume only a witch could be responsible for the epidemic that is sweeping through the community. Kit, with the help of Nat, is able to reach Hannah first and help her escape to Nat's father's ship. With their original target gone, the townspeople now turn their attention and anger upon Kit. Captured and imprisoned, Kit is tried the very next day for the crime of witchcraft. Only through Nat's help is Kit able to be found innocent and released from prison and a certain death. Kit manages to continue living in Wethersfield for the

next few months, but when Nat returns on his next trip, this time with his own ship, *The Witch*, Kit eagerly agrees to marry Nat and move on from her life in Wethersfield.

4.2.3 Phase 3 Newbery Orphan Narratives



According to Mills (1987), the orphans during the 1960s to 1980 were characterized by angst, anger, and bitterness. The following texts are the Newbery winners that fall into the time constraints of Mills' late orphan narrative phase. There are 10 texts that fall into this category: *Island of the Blue Dolphins* (O'Dell, 1960), *The Bronze Bow* (Speare, 1961), *I, Juan de Pareja* (de Treviño, 1965), *Up a Road Slowly* (Hunt, 1966), *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967), *The High King* (Alexander, 1968), *Summer of the Swan* (Byars, 1970), *Julie of the Wolves* (George, 1972), *The Slave Dancer* (Fox, 1973), and *The Grey King* (Cooper, 1975).

4.2.3.1 Island of the Blue Dolphins (1961)

The 1961 Newbery Award winner, *Island of the Blue Dolphins*, by Scott O'Dell, was inspired by the true story of Juana Maria, a Nicoleño Indian better known as "The Lone Woman of San Nicolas Island," who lived alone on San Nicolas for 18 years. This first person narrative is told from the perspective of Karana, the 12-year-old daughter of the island chief. The story begins when an Aleut ship arrives on San Nicolas Island. The Russian hunters aboard the ship barter a

deal with the reluctant island chief; the native population will allow the hunters to hunt otters, and in return, the hunters will give the natives goods worth half the catch. Prior history has made the natives wary of Aleut shipmen, though, and the natives keep close watch on the visiting hunters. As the Aleut ship prepares to leave, the hunters provide only a small portion of the payment due, and a skirmish erupts between the hunters and the island natives. Karana's father, the chief, and about half of the tribal men die during the fight, and the foreign hunters are able to flee to the safety of their ship and depart.

The natives, devastated by the huge loss of life, select a new chief, Kimki, who realizes the danger the island natives now face with so many of their young hunters dead. Kimki sets out to find a better location for the tribe to live in which they will have a better food supply and where the memory of their great loss will not be so vivid. Several months after Kimki sets sail, a ship arrives at the island. Fearful more Aleuts have returned, the native population reacts with trepidation until they realize the ship was sent by Kimki to take the islanders to their new home. As they depart the island, Karana realizes that her younger brother, Ramo, is not among them. Karana begs to return to the island to retrieve her brother, but the sailors, cognizant of the changing tide, refuse to turn back to get him. Karana, desperate not to leave her brother, jumps into the water and swims ashore. When she reaches the beach, she finds her brother, but the ship has sailed, leaving the two children alone on the island. Karana is confident that a ship will come back for them, but she realizes it will take time. The two children are not on the island long, however, when wild dogs kill Karana's brother. For Karana, she has now lost or been separated from all her family, and she is completely alone on the island.

Time passes slowly for Karana following the death of Ramo. She holds out hope that a ship will come for her, but as winter sets in, she resolves to take one of the canoes to a more

hospitable island. Despite the effort it takes to drag one of the canoes to the water and start paddling away from the only home she has even known, Karana is forced to return to the island when she discovers the canoe is leaking. Unable to move to a new island, Karana undertakes the task of building herself a shelter and a place to store food for protection from the elements and the wild dogs roaming the island.

Time continues to pass marked only by Karana's efforts to make a comfortable living environment for herself, procure food, and fend off the wild dogs. Lonely, Karana rescues one of the wild dogs that had been injured by one of her arrows and nurses it back to health. She names the dog Rontu, or Fox Eyes, and the two become a family. With Rontu, Karana has found companionship, and the two are inseparable. Karana and Rontu maintain a subsistence lifestyle that follows a predictable routine until another Aleut ship arrives on the island. Karana and Rontu hide, but they are discovered by an Aleut girl who tries to befriend Karana. When the Aleuts leave, the subsistence routine returns, and Karana and Rontu continue on in their isolated island life.

Years pass, and Rontu dies. Karana is grief stricken, as she buries her sole companion. Her depression is not lifted until she captures another dog, which she believes to be one of Rontu's offspring. Karana names the dog Rontu-Aru, or son of Rontu. Rontu-Aru and Karana fall into a similar pattern of life that Karana had lived with Rontu.

After an earthquake, Karana notices a ship approaching the island. While she realizes the ship is not Aleut, she still fears for her safety and hides when the ship's sailors come ashore. Karana thinks she hears her name called, but she still refuses to reveal herself. The ship leaves, and Karana and Rontu-Aru are left alone again on the island. It is two more years until another

ship happens upon the island. At that time, Karana realizes that it is time to leave her island home.

Karana departs the island with Rontu-Aru by her side, and she is taken to the Mission at Santa Barbara where she learns, in time, that the ship carrying her fellow islanders sank in a storm, which explains why no one returned for her and her brother quickly. Her perseverance and courage, shown by her efforts to keep her family together and her years alone on the island, paint the picture of a resilient and resourceful girl who endures despite all odds.

4.2.3.2 The Bronze Bow (1962)

In 1962, Elizabeth George Speare won her second Newbery Award for *The Bronze Bow*. The story recounts the life of Daniel bar Jamin, a boy orphaned in Galilee during the time period of Jesus' life. As a young boy, Daniel witnessed the crucifixions of his father and uncle. Daniel's uncle, unable to pay his taxes, is sentenced to a life in the quarries. Daniel's father attempts to free the uncle, but he, too, is captured in the process. Both men are executed as an example and warning to others, but the impact is far greater than that on Daniel's immediate family. Daniel's mother, unable to bear the torment of grief, dies shortly thereafter, orphaning 8-year-old Daniel and his 5-year-old sister, Leah. Further complicating the plight of the family, Leah appears to lose her mind following the loss of her parents, and the townspeople assume she is possessed by demons. Daniel's ailing grandmother takes over the care of the children, but her age and health render her unable to provide for them, and she has to resort to selling Daniel to a blacksmith.

While officially an apprentice, Daniel's condition is basically one of slavery, and his master is harsh, cruel, and bordering on the line of sadism in his treatment of Daniel. Unable to tolerate his treatment, and consumed by a hatred of the Romans and a desire to avenge his parents' deaths, Daniel runs away to the mountains outside of Galilee. Nearly dead from his

frantic escape and harsh life with the blacksmith, Daniel is rescued in the mountains by Rosh, the leader of a band of rebels bent on driving the Romans out of Galilee. Daniel is adopted into Rosh's crew, and he spends the next several years in the mountains with Rosh and his band of rebels learning to steal and fight. All the while, Daniel's hatred of the Romans continues to fester. Although Daniel is a tried and true member of the rebel clan, he still feels somehow alone in the world.

Several years after Daniel became part of Rosh's rebel force, he is on a scouting mission and happens across two siblings he knew from his youth in Galilee, Joel and Thacia. The two share what news they know of Daniel's family in Galilee and Daniel's former apprenticing colleague, Simon the Zealot. Joel is quite eager to join the rebel force, but Rosh dissuades him, as he would rather have Joel serve as a contact and spy. Joel shares news of Daniel's whereabouts with Simon the Zealot when he returns to Galilee, and Simon ventures into the mountains to find Daniel. Simon informs Daniel that their old master has died, so he need not fear returning to Galilee. Learning of the poor conditions of his grandmother and sister, Daniel chooses to return, but vows to continue the fight and rejoin the rebels as soon as he can.

Daniel is shocked by the state in which he finds his grandmother and Leah. They are living in complete poverty; his grandmother is near death and Leah has moved further into the void of her weakened mental condition. Dismayed, Daniel resists the urge to immediately return to Rosh in the mountains in order to bury his grandmother when she dies and assume care for his sister. It is at this time that Simon encourages Daniel to accompany him to a synagogue to hear a preacher, Jesus, speak. Daniel is taken by the gentle man, but cannot believe his kind nature will do anything to help free the Jews from the yoke of Roman rule.

Daniel's plight in the city is made no easier by being in close proximity to Roman soldiers. Unable to control himself, Daniel insults a Roman. He escapes, but is wounded from a spear that has been thrust into his side. He seeks out Joel and his sister, and the two nurse Daniel back to health. Despite Daniel's persistent longing to return to Rosh, he stays in the city to look after his sister, and he takes over Simon's blacksmith shop as Simon leaves to follow Jesus.

Daniel, unable to be an active member of the rebel clan, uses his time in the blacksmith shop to recruit others to join the rebel cause. Secret meetings are held, and entrance is granted only to those who know the secret password from the *Song of David*: "Bronze Bow." Daniel's time away from Rosh does not lessen his desire to be free of Rome, but it does lead him to question if Rosh's methods will ever succeed. Joel, who has been an active spy for the rebels, is captured soon thereafter, and despite Daniel's pleas, Rosh refuses to help free Joel. Unwilling to accept this, Daniel leads his own small force of rebels he has recruited to free Joel. While they are successful, the deaths and injuries they sustain lead Daniel to realize that it is not the Romans they are weakening by their skirmishes, it is they themselves who are weakened.

While Daniel is away on his mission to rescue Joel, Leah befriends a Roman soldier, Marcus. Daniel is furious about the contact between his sister and the Roman, and his anger causes his sister to regress back into a withdrawn state, and she becomes severely ill. Marcus tries to convince Daniel to let him take Leah to Corinth, where he is being transferred. Daniel refuses such an idea and orders Marcus away even after Marcus tells him he is not a Roman, rather a man of Gallian, who was forced into Roman service. But Daniels's mind is set. His sister's health falters further, and he fears she will soon die. Daniel, feeling lost and helpless, sends word to his old friend, Simon the Zealot. Simon brings Jesus to Daniel's house, and Leah is healed. It is then that Daniel realizes that perhaps messages of love, like Jesus teaches, rather

than the hate Rosh promotes, are what is needed to make a difference in their lives. At this time, Daniel makes his own leap of faith by choosing to put aside hate in favor of hope. While there are no guarantees, Daniel realizes that hate will not lead to progress, but in reconciliation and peace, there is a chance. Daniel, enlightened by his new realization, finds Marcus and offers to let him say his farewell to Leah before he leaves for Corinth. In the end, Daniel finally feels secure and at peace, and he is able to move forward with his new outlook on life.

4.2.3.3 I, Juan de Pareja (1966)

Elizabeth Borton de Treviño won the 1966 Newbery Award for her historical and biographical novel, *I, Juan de Pareja*. The story, told in first person by the protagonist, Juan, is set in 17th century Spain. Juan is born into slavery in Seville, and when his mother dies when he is only 5-years-old, he is left orphaned. Juan continues to serve his mother's masters, but they are soon stricken with the plague. Juan, too, is affected by it, but he survives. He is then inherited as part of the property of his late masters' estate by a nephew of the family, and he is sent to Madrid. The man who accompanies Juan on his journey to his new maser is cruel and treats Juan poorly. The man is often abusive, and he forces Juan to beg for food. By the time they reach Madrid, Juan is in poor condition. His new master, Don Diego Velazquez, is appalled by the treatment Juan so clearly endured on his journey, and he quickly dismisses the man who accompanied him to Madrid.

Juan's new master, Velazquez, is an artist, and Juan is tasked to help his new master in his art studio. Juan learns how to mix and assemble colors, prepare paint palates, and frame pictures. Juan desires to learn to paint, and from observing his skillful master, he is able to start ascertaining the fundamentals of the art. There is, however, a Spanish law that forbids all slaves from engaging in the arts, so Juan is unable to pursue his dream any further without fear of

reprisal from the Spanish authorities. Two apprentices join Velazquez in his art studio, but it is Juan who is the trusted helper that Velazquez relies upon there. Soon thereafter, Velazquez receives a commission to paint a portrait of the king, and his success leads to an official position as a court painter. Life continues apace for Juan in Velazquez's service, even after Velazquez moves his family into the palace and assumes his official court appointment.

When Velazquez is sent to Italy to buy and copy the art of the Italian masters, he takes Juan with him. Both Velazquez and Juan are impressed with the work of the Italian artists, although they find the artistic society of Italy is not open them. While in Italy, Juan secretly tries his hand at painting, fulfilling his desire to paint on one level, but further fueling his passion on another.

Velazquez is sent on a second trip to Italy, and again, he takes Juan with him. While the pair is in Italy, Velazquez contracts an infection that renders his dominant right hand ineffective. Juan, while resuming his own painting pursuits in secret, nurses Velazquez back to health and helps rebuild his master's confidence as an artist. Velazquez is able to resume work, and his first piece is a portrait of Juan himself. The portrait garners such great attention for its stunning quality that the artistic society of Italy opens to Velazquez, and he receives a number of commissions, including one to paint the sitting pope, Pope Innocent X.

Velazquez is recalled to Spain shortly thereafter by the king, and upon their return, Juan is no longer able to keep his painting secret from his master. Velazquez, who has come to consider Juan more of a companion than a slave, is impressed by Juan's efforts and immediately frees Juan and promotes him to the rank of assistant in the art studio. Juan continues to work, paint, and learn with Velazquez until Velazquez's death several years later. Both Juan and the king are greatly saddened by the loss. The king confers knighthood posthumously on the artist,

and as a final tribute to their dear friend, Juan guides the king's hand as they paint the red Cross of Santiago on Velazquez's self portrait, thereby symbolizing his status as a knight of Spain.

While Treviño's account is fictionalized, the novel is grounded in the real life stories of Juan and Velazquez. The painting Velazquez completed of Juan on his second trip to Italy is indeed an actual painting, and it is displayed today in the Metropolitan Museum of Art in New York City.

4.2.3.4 Up A Road Slowly (1967)

Irene Hunt won the 1967 Newbery Award for her novel, *Up a Road Slowly*. The story follows the life of Julie Trelling for a period of 10 years. The novel, set in the first half of 20th century, opens when Julie is 7-years-old and has just lost her mother. Julie and her younger brother Chris are sent by her overworked and overwhelmed father to live with their Aunt Cordelia on her aunt's farm. Aunt Cordelia is a rural schoolteacher who, while not unkind, is strict and proper, and Julie finds the shift from her warm and loving home into such a stark environment challenging.

The novel follows Julie as she develops from a grieving child into a maturing teenager. She grows ever more cognizant that everyone must walk their own "roads" themselves, however difficult, and she begins to understand that as complicated as she believes her own road to be, others have more challenging paths to face. Julie's first lessons in understanding others come from learning to accept her Uncle Haskell, Aunt Cordelia's drunken brother who lives in the farm's carriage house. Haskell has little interest in Julie or her brother, and he certainly has no interest in helping his sister maintain the farm. Julie also comes to understand that her aunt's tough exterior has been formed by years of selfless labor. Aunt Cordelia has no financial need to teach in the one room school house in which she works, but she believes that her teaching is

providing a service that the children in the area would otherwise not have the chance to receive, so she teaches out of a sense of duty. Further, Cordelia has spent the rest of her time not only tending to the needs of the farm, but also caring for her elderly mother and two elderly aunts. Julie's aunt has truly never had time for self or her own interests, and now that Chris and Julie have arrived, Cordelia once again forgoes her own pleasures in life in order to ensure that she provides as best as she can for the children.

As Julie grows up, she encounters others that make her realize that everyone has their own burdens to carry. Aggie Kilpin, a girl with mental retardation who attends the one room school in which Aunt Cordelia teaches, is shunned by the other children, including Julie. The other children treat Aggie with disdain and try to avoid her, but it is not until Aggie dies that Julie realizes, with regret, that her treatment of Aggie was unfair. Shortly thereafter, Julie's father, who has married the high school English teacher, asks Julie to return to living with him. Julie has come to consider her aunt's home her home, though, and she declines the offer. She also realizes that being raised by her aunt has given her a deeper perspective of the world, and she understands that, despite her aunt's rather stringent use of affection, she could not consider any other place to be home.

As Julie enters her high school years, she attends school in town and travels there each day with her neighbor, Dan Trevort. In high school, Julie excels, particularly in writing, and dreams of becoming a writer one day herself. Julie also falls in love with a new student, Brett. While Brett seems to return Julie's feelings, she later discovers that Brett was interested in no more than Julie's assistance in passing his English composition class. It is through this experience that Julie realizes that all people are not always as they appear on the surface, and she understands that despite her pain in this situation, her road is not as difficult as so many others

that she has encountered. As her high school years draw to a close, Julie and Dan fall in love. Aunt Cordelia, who does not disagree with the match, still insists that Julie attend college before she makes any lifelong commitments. Julie, despite her reluctance to leave Dan for four years, realizes that this is the road she truly must follow. She leaves to attend college and pursue her dream of becoming a writer before she returns home and to Dan.

4.2.3.5 From the Mixed-Up Files of Mrs. Basil E. Frankweiler (1968)

In 1968 Elaine L. Konigsburg won a Newbery Honor for *Jennifer, Hectate, Macbeth, William McKinley, and Me, Elizabeth*, as well as winning the Newbery Award for *From the Mixed Up Files of Mrs. Basil E. Frankweiler. From the Mixed Up Files of Mrs. Basil E. Frankweiler* tells the adventures of 11-year-old Claudia Kincaid. Claudia feels unappreciated at home and bored to tears in school. Far be it from Claudia to runaway the "normal" way, however. Instead, Claudia decides to runaway to the Metropolitan Museum of Art in New York City. The museum is close enough to her home in Greenwich, Connecticut, it has all the creature comforts of indoor living, and it has the promise of excitement. Not ready to journey on her own, though, Claudia decides to select one of her three younger brothers to join her. Her brother, Jamie, who has an uncanny knack at saving his allowance money, seems to be the most logical choice for her travel companion, so she recruits him for the task.

Claudia and Jamie, despite Jamie's reluctance, journey to New York City by train and walk to the museum. The two manage to successfully integrate themselves into the everyday functioning of the place. They hide in the restrooms when closing time arrives, they sleep on an antique bed, and they join school tour groups to learn more about their new "home." The pair even finds a fountain that they use for bathing and as a source of spare change. While Claudia

enjoys the adventure of living in the museum, she still does not feel special or unique as she hoped she would.

Shortly after Claudia and Jamie arrive at the museum, the museum acquires a small statue entitled "Angel." Claudia is intrigued by the sculpture, and it becomes her goal to learn all she can about it. The pair finds a patron's discarded *New York Times*, and they read that the previous owner of the statue is 82-year-old Mrs. Frankweiler. They also learn that Mrs. Frankweiler bought the statue in Italy prior to World War II, she is extremely wealthy, and she lives on an estate in Farmington, Connecticut. Claudia's interest is further fueled by this information, and she resolves that it is her mission to discover whom the artist is that created Angel. Knowing she can learn no more in the museum, Claudia and her brother spend the last of their money to buy train tickets to Farmington to continue Claudia's quest to uncover Angel's past.

When Claudia and Jamie arrive at Mrs. Frankweiler's estate, she recognizes the children as two runaways. She welcomes the children into her home, and after hearing their quest, she agrees that the children may have one hour to review her files to see what they can learn. Claudia jumps at the opportunity, and she quickly sets to task. Before long, she discovers a piece of paper with Angel's sketch. On the back of the paper is the name "Michelangelo." Claudia is thrilled as she had a hunch the famous Renaissance man was behind her beloved sculpture. Mrs. Frankweiler admits she knew the true identity of the sculptor, but she had decided to keep it a secret. Mrs. Frankweiler, who readily understands that Claudia's quest was undertaken in order to feel special, strikes a deal with the children. If the children keep the secret of the sculpture now, she will leave the signed sketch for them in her will. Claudia hurriedly agrees, for this secret will make her feel special. Jamie agrees, albeit because he reasons that he will lose a great deal of money later on if he lets the secret slip now.

Mrs. Frankweiler sends the children home in her Rolls Royce. The two are satisfied with their adventure, and they are reunited with their family. Mrs. Frankweiler, who so graciously accommodated the children's rather peculiar request, writes their adventures down and sends the text to her lawyer, the man who happens to be Claudia and Jamie's grandfather.

4.2.3.6 The High King (1969)

The final volume of the Chronicles of Prydain, *The High King,* by Lloyd Alexander, won the 1969 Newbery Award. Set in the magical and mystical world of Prydain and based on the tales of Welsh legends, the novel tells the final stages of the epic adventures of Taran, an orphaned assistant pig-keeper turned leader in a newly formed kingdom. The final installment of the series sets Taran on an adventure to retrieve the stolen magical black sword, Drynwyn. It is up to Taran and his companions, King Gwydion, Princess Eilonwy, and a slew of other colorful characters, to seek out the sword and return it to Prydain.

Taran and his group undertake their great task, and they encounter many obstacles and face multiple battles along the way. Taran, as he has before, distinguishes himself for his bravery, cunning, and courage, and it is through Taran's quick thinking that many catastrophes are averted. Taran and his group forge onward, and after a harrowing climb up a mountain, Taran discovers where the magical sword has been hidden, retrieves it, and defeats the quickly approaching enemy. After this final battle, one of Taran's companions, King Gwydion, declares that the Sons of Don, part of Taran's group, must return to the land from which they came. In doing so, they will take with them all the magical powers that currently exist in Prydain. Taran knows this is a positive change, though, as it means that the people of Prydain will be the masters of their own destinies, not subjected to the whim of those who can wield magical forces.

As the group prepares to set sail to the magical land from which they came, the Summer Country, Taran is invited to join them as a reward from his heroism. Taran takes the opportunity to ask Princess Eilonwy, a member of the magical community leaving Prydain, to marry him. She accepts his offer, teasing him that it took him long enough to finally ask her for her hand in marriage.

When the day to set sail arrives, Taran realizes that he cannot leave his home as there is so much to do now that the battles have ended and the powers of enchantment will be disappearing soon. He decides to decline the offer to sail to the magical Summer Country, even though he realizes this means he will lose Eilonwy. However, it is then revealed that Taran is the answer to a mystical prophecy: a boy of no station in life will rise to become the successor of the Sons of Don as the ruler of Prydain. Taran is to become the leader of the land, and Eilonwy gives up her magical powers so that she may stay with Taran in Prydain and rule by his side as his queen.

4.2.3.7 Summer of the Swan (1971)

Betsy Byars won the 1971 Newbery Award for *Summer of the Swans*. The main character, Sara, is a 14-year-old girl who, along with her older sister, Wanda, and her younger brother, Charlie, lives with her Aunt Willie in a small West Virginia town. Sara's mother died 6 years before, and her father's inability to cope with the situation resulted in their current living arrangements. While her father will occasionally visit on a weekend, he has distanced himself from Sara and her siblings and responds to them with indifference. Sara prepares to spend her summer with her friend Mary, watching TV, and helping care for her brother, Charlie. As a toddler, Charlie suffered brain damage due to a high fever that left him unable to speak and mentally handicapped. Sara is fiercely protective of Charlie, and tries to shelter him as best as possible

from others. Sara still holds a grudge against a classmate of hers, Joe, for taking Charlie's pocket watch, and she has made it a personal mission to turn others against Joe for his actions, despite the fact that Joe returned the watch to Charlie.

While Sara loves her brother dearly, she laments her lot in life, and is convinced her life is on a downward spiral with little hope for improvement. Sara and Charlie settle into a predicable summer routine, and Sara bemoans the monotony of it. When Sara learns of six swans appearing at a nearby lake, she happily takes Charlie to the lake for the change of pace. Charlie is enthralled with the swans, and it takes Sara practically dragging him away from the lake to leave the swans at the end of the day. Charlie, however, is not to be deterred from seeing the swans, and that evening, dressed in his pajamas and slippers, he sets out to see the swans on his own. Charlie is unfamiliar with the path, and when he is chased by dogs, he quickly loses his way in the woods and becomes hopelessly lost.

The next morning, Sara discovers that Charlie is missing and runs directly to the lake to see if he had gone there. Charlie is nowhere to be found, though, so Aunt Willie calls the police to seek help in finding the lost child. Aunt Willie also calls Sara's father, who replies that he will travel there to help only if Charlie does not show up by the evening. Sara, unwilling to wait for help, sets out on her own to find Charlie. Sara first heads for Mary's house to enlist her friend's help in the search. On her way, Sara encounters Joe. Joe offers to help in the search for Charlie, but Sara is still furious about the watch prank and verbally berates Joe before storming the rest of the way to Mary's house. However, when Sara tells Mary about her encounter with Joe, she learns that Joe was not, in fact, the watch thief. He had merely overheard some boys talking about hiding Charlie's watch, and he had taken upon himself to retrieve and return it.

Sara is shocked by the truth, but she has little time to focus on it, as her first priority is to find her brother.

Sara and Mary set off in the woods on their search, and it is not long before they run across another search party that has formed. Joe had ignored Sara's tirade and joined the other search team, a fortuitous event as he had just discovered one of Charlie's slippers. Sara and Mary join the larger search group, and while they continue their search, Sara apologizes to Joe. The search team continues to comb the woods, shouting Charlie's name. At last, the sound awakens Charlie, and he is found safe and sound. Sara, who has been asked to a party by Joe, realizes that her problems are not as big or grand as the problems others face, and perhaps her summer is not so dull after all.

4.2.3.8 Julie of the Wolves (1973)

Julie of the Wolves by Jean Craighead George, was the 1973 recipient of the Newbery Award. This novel also has the distinction of being one of the most highly challenged Newbery winners, and it ranks number 32 on the American Library Association list of the 100 Most Frequently Challenged Books of the 1990s due to sexually violent content (American Library Association, 2012). The story chronicles the life of Miyax, also known as Julie. Miyax was born in the Mekoryak settlement on Nunivak Island off the coast of Alaska to Eskimo parents. When Miyax is 4-years-old, her mother dies, and her father, Kapugen, decides to abandon their white influenced lives and return to their Eskimo roots. Kapugen takes his daughter to a remote Arctic seal camp where she embraces the Eskimo lifestyle and quickly learns the language and customs of her native people. When Miyax is 9-years-old, her Aunt Martha comes to the camp to inform her father that Miyax must attend school, and makes arrangements to take Miyax back to

Mekoryak with her. Kapugen agrees to send his daughter, but before she goes, he arranges a marriage for Miyax with his hunting partner's son, Daniel.

Miyax returns to Mekoryak and lives with her aunt while she attends school. She adopts the American name, Julie, and starts to settle into her new life. Shortly after she arrives in Mekoryak, however, Julie learns that her father did not return from his last seal hunt and is presumed to be dead. Julie is greatly saddened by the loss of her father, but she comes to terms with it over time as she adapts to her new lifestyle as an Americanized Eskimo. Julie attends an American school, and she becomes friends and pen pals with a girl her own age, Amy, who lives in San Francisco. Julie is greatly intrigued by the seemingly opulent lifestyle in which Amy lives, and she hopes to one day have the opportunity to take Amy up on her offer to visit.

While Julie adapts to life in Mekoryak, living with her strict and cold aunt is difficult and tense. When Julie turns 13, her father's former hunting partner sends word that he would like Julie to return to the hunting camp near Barrow and follow through on the arranged marriage. Julie realizes that her aunt cannot possibly afford to send her on to high school, and, acknowledging the difficult relationship between herself and her aunt, Julie decides to accept the offer to return to the camp to follow through on the marriage. When Julie arrives back in Barrow, she finds her betrothed to be to be suffering from a mental handicap, her future father-in-law to be often drunk and abusive towards his wife, and her new role to be that of a seamstress tasked with sewing parkas and boots for tourists. Julie still follows through on the marriage to Daniel, but it is a marriage in name only. Daniel keeps to himself away from Julie, and Julie spends her time working with her new mother-in-law earning income for the family.

Julie acclimates to her new life in Barrow, and while kept busy sewing goods for her mother-in-law's business, she still finds time to befriend another young bride, Pearl. Life

continues apace for several months for Julie with long work days intermixed with a limited amount of socialization time. Daniel, in the meantime, has been mocked by the other boys in the camp for having a wife that he has not been able to "mate." One afternoon, when Julie's mother-in-law leaves to bail Julie's father-in-law out of jail for public drunkenness, Daniel takes the opportunity to prove his manhood to the other boys of the camp and forcibly rapes Julie. After the attack, Julie, with the help of her friend, Pearl, gathers supplies and leaves Barrow on her own. She heads for Port Hope with the intention of finding work and passage on a ship heading to San Francisco, where she can meet her former pen pal, Amy.

Julie reverts to her old name of Miyax as she starts her journey. She leaves Barrow at the height of summer when the sun never sets, and there is no night sky with stars to guide her. Within a few days into her journey, Miyax becomes disoriented and looses her way. She quickly finds herself running low on food and completely lost. Miyax encounters a pack of wolves, and she quickly realizes that the wolves are her only chance for survival in the Arctic tundra. She stays near the wolves' den and builds a sod house for her own protection while she observes the wolves and their communication patterns. In her observations, she names each of the wolves and begins to mimic their sounds and body language. Her efforts pay off as she is able to learn the wolf "language" and become an accepted member of the pack.

Miyax forages for food, but she is also allowed to share in the meat the wolves procure from their frequent caribou hunts. Miyax starts to cure meat for the winter as she realizes that the upcoming change in seasons will mean that the wolves will have to move on, and she will be left to her own devices. It is a comfortable existence for Miyax, save her need to be on constant guard against the outcast wolf, whom she has named Jello, as the wolf repeatedly tries to raid her winter food supply.

As the wolves are preparing to move on, Miyax realizes that it is time for her to resume her journey to Point Hope. Now that the days of the midnight sun are over, and Miyax can once again see the night sky, she will be able to make her way to her destination by following the North Star as her father taught her to do. When the wolves leave, Miyax ventures into their den one last time. Upon returning to her own shelter to retrieve her supplies and start her own journey, Miyax discovers that the outcast wolf, Jello, has returned to raid her supplies. She manages to scare the wolf off, gathers the rest of her supplies, and sets out on her own toward Point Hope. That night, however, Jello returns and steals her bag of supplies. Devastated, Miyax realizes that she cannot continue on her journey to Point Hope without any provisions, and she feels doomed to die in the tundra. The next morning, however, Miyax finds the mutilated body of Jello near her camp and understands that the alpha male of the wolf pack, Amaroq, turned on the rogue wolf to protect Miyax. Miyax is able to retrieve her pack, which is missing only the food, and continues on her journey. She hunts small game as she travels, and the wolves never seem to be too far away from her. As the weather starts to turn harsh and colder, the wolves ensure that they are sharing their caribou kills with Miyax, and when she stumbles across a grizzly bear, the wolves come to her aid and are able to protect her. She is able to continue her journey successfully due to the intervention and assistance of the wolf pack.

During her trek, Miyax finds a small golden plover that is weak and lost. Miyax, seeing herself in the bird, adopts the creature, names it Tornait, and nurses it back to health. Miyax realizes that they are nearing civilization and becomes concerned for the safety of the wolf pack. White hunters are fond of hunting the wolves, and Miyax fears having the wolves too close to civilization will endanger the pack. Her fears are justified as a hunting plane shoots and kills Amaroq and severely injures the next wolf in command, Kapur, the wolf Miyax named after her

beloved father. Miyax is able to save Kapur. She nurses him back to health, and when he is well, he is able to assume his role as leader of the pack and lead the wolves back to the tundra. Miyax realizes that it is time for her to complete her journey, and she must complete it without the wolves. No longer, however, does she wish to journey to San Francisco. The slaughter of Amaroq by the white hunters' plane left Miyax jaded and resentful of a culture that kills for no reason, and she decides, instead, to live as a true Eskimo.

Miyax carves blocks of ice and builds a winter house for herself on the tundra and lives off the land. One day, Miyax encounters an Eskimo hunting party and learns that her beloved father is alive, well, and living nearby. As Miyax prepares to go find her father, the wolf Kapur returns to her and indicates that the wolves would like Miyax to join their pack and travel with them. Miyax fears her association with the wolves will only serve to endanger the pack that she has grown to love, so she sternly sends the pack away. It is the last encounter she has with her wolves.

Miyax sets out to find her father, and when she locates him, she is overjoyed that he is truly alive. Despite her euphoria, Miyax is distraught as she realizes her father has adopted white customs, married a white woman, and is now part of the "civilized" world he once distrusted and shunned. Miyax cannot accept the new way of thinking adopted by her father and opts to return to the tundra. Her bird and companion, Tornait, then dies, and Miyax is left completely on her own. In the solitude she now finds herself, Miyax ponders whether the life she wants to lead is even possible. With sad realization, she decides that the "hour of the wolf and the Eskimo is over," and she returns to her father's adopted village to start a new life there.

4.2.3.9 The Slave Dancer (1974)

Paula Fox won the 1974 Newbery Award for *The Slave Dancer*. The year is 1840, and while the practice of slavery still exists in the Southern United States, slaving ships are now prohibited from bringing new slaves into the country. The story unfolds around the life of 13-year-old Jessie, who lives in the French Quarter of New Orleans with his widowed mother and his younger sister. Jessie's mother works as a seamstress, and while Jessie is able to earn extra money to help support the family by playing his fife around the New Orleans docks, the family still struggles to make ends meet. One evening, Jessie's mother sends him to his aunt's home to borrow some candles so that Jessie's mother and sister can work well past dark to complete a large sewing order. Jessie does not make it back to his home that evening, though. Two sailors kidnap Jessie and hurry him away into the night.

Jessie's captors, whom he later recognizes as members of a group of sailors he had entertained that very afternoon on the docks, take Jessie to *The Moonlight*. The unscrupulous and mean spirited ship's captain tells Jessie that the ship will sail to Cuba to purchase molasses, but it is not long before Jessie learns that the ship is actually sailing to Africa and is none other than an illegal slaving ship. Jessie has been kidnapped by crewmembers to play the fife on the return trip from Africa, so that the newly captured slaves can dance and maintain their physical prowess, thereby fetching a higher sale price once back in America. Jessie's time on the ship en route to Africa is a harrowing experience, and he witnesses what he believes to be the basest and cruelest instincts men could possibly have. Once the ship reaches the Bight of Benin, however, and one hundred Africans are packed into the hull of the ship, Jessie truly sees the horror of the situation in which he has been placed.

The trip back to America is a horrific experience for both Jessie and the newly captured Africans. The slaves are brought in groups to the deck every day so that they can be fed and exercised. While Jessie makes attempts to object to the outrageously poor treatment of the Africans aboard the ship, no changes are made to their treatment, and Jessie is flogged for his insubordination. Jessie tries to refuse to play his fife, but again, he is flogged for not following orders. As the ship arrives off the coast of Cuba and negotiations are being made to sell the slaves, the captain orders one last humiliation for the Africans. The crew dresses the slaves like women, and they have a party on the ship before they must turn over their "cargo" and sail onward to the United States. During the ill-conceived party, another ship's sails appear on the horizon, and chaos erupts as drunken crewmen, eager to not be caught with a ship full of slaves, start throwing the Africans overboard. Jessie helps a captured boy his own age escape the carnage, and the two hide in the ship's hull. A battle ensues between the two ships and a storm strikes. All the while, Jessie and the young African boy are trapped behind the hull's doors. The boys remain in this seclusion for several days until they feel the ship run aground. Jessie and his companion pry their way out of the hull and discover that all the crew have either been killed or are missing. Jessie and the African boy quickly jump into the water and swim ashore before any other trouble can arise from being on the ship.

Jessie and the African boy find themselves on coast of Mississippi and are rescued by an old man who had once been a slave. The old man takes the boys in, nurses them back to health, and makes arrangements for each boy to continue on his journey. The African boy, now known as Ras, is slipped into the Underground Railroad network so that he may make it to the North and escape the life of slavery he had been facing. Jessie is given food and directions back to New Orleans. He also receives a plea from the old man that his hidden home in the deep

recesses of the Mississippi forest not be revealed for fear he would be recaptured and forced into slavery again.

Jessie is able to return home to New Orleans without further trouble, but he arrives home completely changed by the experience. In the postscript of the novel, the reader learns that Jessie, no longer able to handle being around the practice of slavery, moves to Rhode Island, where there are no slaves, and later sends for his sister and mother to join him there. When the Civil War begins, Jessie fights for the Union Army. He survives the war, despite spending time in Andersonville as a prisoner of war. He returns to Rhode Island after the war to resume his life and to attempt to repress the horrible memories from his trans-Atlantic voyage. For all his efforts, though, Jessie is never able to listen to music again without being reminded of the terrible things he witnessed while on the slaving ship.

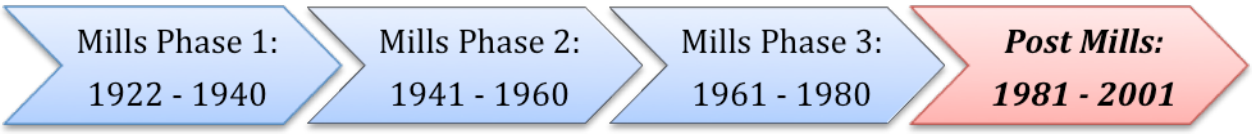
4.2.3.10 The Grey King (1976)

Susan Cooper's contemporary fantasy, *The Grey King*, won the 1976 Newbery Award. *The Grey King* is the penultimate book in a five part series, *The Dark is Rising*. Cooper weaves a modern fantasy tale intertwined with Welsh folklore and Arthurian Legend. In prior books, the reader is introduced to the protagonist, 11-year-old Will Stanton, who is the last-born of the "Old Ones." The Old Ones are servants of the Light, immortals who protect the world from being overtaken by the forces of the Dark. At the start of the fourth novel, Will is stricken with hepatitis, so his mother sends him to Wales to live with his uncle in the country while he recuperates. While with his uncle, Will knows he needs to not only recover from his illness, but he also needs to set out on a quest to recover the magical harp of gold. The harp will awaken the Sleepers, allies of the Light who will join in the final battle against the powers of the Dark.

Will is joined on his adventures by Bran, the son of a sheepherder who works for Will's uncle. Will learns that Bran has been contacted by one of the Old Ones and told that he must help Will on a quest. On their journey, the pair must face the Grey King, one of the Dark powers, high in the mountains of Wales. Led by poetic verses that Will seems to implicitly know, the boys find and follow an old trail leading them to the Grey King. The pair has to pass through treacherous paths and solve magical riddles, but they manage to survive the trek and answer the riddles correctly, and they are rewarded by receiving a chest containing the precious golden harp.

The boys, armed with the newly acquired harp, venture on to face the Grey King. As they travel, the Grey King puts obstacles in their way, but the boys are able to overcome all the challenges through cunning and quick thinking. The two venture forward, and Will is able to wake the Sleepers who come to the aid them in their battle. It is then that Bran's true identity comes to light. He is the son of King Arthur and Queen Guinevere, brought forward in time through magic to be raised until it is safe enough for him to return to his parents and his rightful time. Will understands that it is his duty and destiny as an Old One to protect Bran, and as the battle against the Grey King unfolds, Will and the Sleepers ensure that Bran is safe. In the end, the Grey King is defeated, Bran is safe, and Will's current quest is complete.

4.2.4 Post Mills Historical Newbery Orphan Narratives



The following thick descriptions are examinations of the Newbery orphan narratives from the final historical period: this period encompasses the time between the end of Mills' (1987) framework (1980) and the start of the contemporary collection (2002). This division of time is not meant to be indicative of a specific era of historical development. Rather, it is utilized to roughly mirror the two decade time eras that Mills' established in her historical paradigm, and to capture that the remaining texts that were published before the start of the contemporary collection. Nine texts fall within this timeframe: *Dicey's Song* (Voigt, 1982), *The Whipping Boy* (Fleischman, 1986), *Maniac Magee* (Spinelli, 1990), *Missing May* (Rylant, 1992), *Walk Two* Moons (Creech, 1994), *The Midwife's Apprentice* (Cushman, 1995), *Holes* (Sacher, 1998), *Bud, Not Buddy* (Curtis, 1999), and *A Year Down Yonder* (Peck, 2000).

4.2.4.1 Dicey's Song (1983)

The 1983 Newbery Award Winner, *Dicey's Song*, by Cynthia Voigt, is the second of seven books Voigt wrote about the Tillerman children. In the first novel, the four Tillerman children are abandoned by their mentally ill mother and are forced to seek out their maternal grandmother, a woman none of the children had ever met. In the second novel, *Dicey's Song*, the reader follows the journey of the children as they make the adjustment from being abandoned

by their mother, Liza, to getting to know their grandmother. The title character, Dicey, has spent many of the past years playing surrogate mother to her younger siblings. The emotional stress of providing care for her brothers and sister has left 13-year-old Dicey exhausted, both mentally and emotionally.

As the children settle in with Gram, all of the characters undergo a tough transition. For everyone in the family, coping with Liza's abandonment and her eventual placement in a psychiatric treatment center weigh heavily upon their minds. For Gram, making ends meet had been a struggle before her four grandchildren showed up at her home, and having four extra mouths to feed and care for has made her financial situation even more dire. Gram very much wants to adopt the children, but her immediate problem of simply caring for them is much more pressing. After much soul searching and a great deal of consternation, Gram acknowledges that the only way she will be able to care for the children is through the help of public assistance, and she applies for welfare.

Dicey struggles as she is torn between taking free time for herself and helping to care for her younger siblings, a job she has been tasked with for most of her life. James, 10-years-old, is intellectually gifted, but he struggles for acceptance as making friends has always been an issue in the past, a problem magnified because of his mother's illness and condition. Maybeth, 8-years-old, struggles with school, and the youngest, 7-year-old Sammy, suffers from drastic shifts in mood as he tries to adjust to the changes his family is facing. Compounding these issues, Gram seems unable to communicate clearly with Dicey, and Dicey feels that Gram is holding back from sharing something with her. The result is a home full of conflicted individuals who all desperately want to be accepted and loved.

As time passes, Dicey takes on a part time job at the local grocery store to help make ends meet, and each of the children is able to start reaching out for the help that he or she needs. Gram and Dicey start forming a stronger bond, too, but the pair, so much alike in many ways, clashes from time to time. It is Gram and Dicey who must travel together to Boston when they receive news that the children's mother, Liza, is not doing well. By the time Gram and Dicey reach Liza, she is no longer responding to treatment and dies shortly thereafter. As the funds are not available to transport the body back to Maryland where the children now reside, Gram makes the decision to cremate the body and return home with the ashes. Once they return home, the Tillerman children, along with Gram, bury the box of Liza's ashes in the front yard under a paper mulberry tree. All the children, and Gram, realize that they, despite their problems, are a family, and they will always have one another to help them get through their trials and tribulations.

4.2.4.2 The Whipping Boy (1987)

Sid Fleischman won the 1987 Newbery Award for his comical adventure tale, *The Whipping Boy*. Set in the latter half of the 18th century, *The Whipping Boy* tells the story of a young, spoiled prince, Horace, who is better known by his nickname, Prince Brat. He is overindulged in every way, and has never been disciplined due to his royal status. His father, tired of the petulant behavior of his son, decides to provide the prince with a "whipping boy." The whipping boy serves in the prince's stead when discipline is needed. Every time the prince does not comply, or otherwise misbehaves, the whipping boy is whipped. This unsavory task is given to Jemmy, an orphaned boy who is taken from his life on the streets to serve this new role in the castle. Jemmy faces the unenviable task of accompanying the prince everywhere he goes, and must always be ready to be spanked for the prince's transgressions.

Jemmy is dressed in fine clothing befitting a noble child and attends daily tutoring lessons with the prince. Jemmy actually learns to read, write, and do mathematics, but the prince refuses to learn since, as he states, he will always have someone else to do that for him. The prince decides one day that he is bored with life in the castle, and he wants to run away. The prince commands Jemmy to join him on a great escape, and sensing no other option, Jemmy joins the prince. The two quickly become lost, however, and it is not long before they are discovered by two bandits. The bandits, while clearly scoundrels, are rather naïve and bumbling in their efforts to decide what to do with the boys. The bandits discover the royal crest on the saddle of the horse the boys had been riding, and they decide to ransom the pair back to the castle for a hefty sum. Jemmy claims to be the prince and offers to write the ransom note and send it back to the castle with his whipping boy, really the prince. The true prince, however, is outraged by the plan, refutes Jemmy's claim to be the prince, and refuses to go to the castle with any note. Despite the prince's inability to understand the plan, the confusion caused is enough to enable the boys to make a quick escape.

As the pair makes their way through the forest, they run into a bear. While frightened, they soon realize that the bear is a trained, dancing bear, owned by a young girl, Betsy. The girl points the two fleeing boys in the right direction, and the escape continues. The boys soon happen across a man whose cart of potatoes is stuck in the mud. They help the man, Captain Nips, free his cart, and in return, the boys are given a ride back to the city. However, the bandits catch up to the boys, and in retaliation for the trouble they have caused, the bandits beat the boy they believe to be whipping boy, who is actually the prince. The young girl's bear scares off the bandits, who flee in fear, and the group is able to make it the rest of the way back to the city unscathed.

Back in the city, the boys learn that the news of the missing prince has been spread far and wide. However, Jemmy has been accused as the mastermind behind the plot, and there is a reward on his head. Jemmy flees into the sewers with the prince following him. Jemmy is furious with the prince and accuses him of being the cause of all his problems. The prince protests, but they have little time to argue as the bandits have once again caught up with them. Jemmy is intimately familiar with the sewers, though, and the boys are able to lead the bandits to a dangerous part of the sewers where rats attack the scoundrels, and the boys can again make their getaway.

The prince then declares it is time to go back to the castle, but Jemmy wants to stay in the streets where, while poor, he at least has his freedom. The prince concocts a plan, however, and commands Jemmy to return to the castle. He also informs Captain Nips and Betsy that they will be turning Jemmy in for the reward offered for the capture of the young whipping boy. When the group returns to the castle, the prince explains the adventure to the king. Captain Nips and Betsy are granted the reward, the bear is granted an official royal title, and Jemmy is fully pardoned and placed under the protection of the prince. And the prince, for his part, agrees to behave himself, do his lessons, and relinquish his "bratty" ways. The boys live on as the best of friends, but before the story ends, the reader is able to learn that the two bandits, in their attempt to escape, stow away on a ship – a convict ship headed for a tiny island far, far away.

4.2.4.3 Maniac Magee (1991)

Maniac Magee, by Jerry Spinelli, claimed not only the Newbery Award in 1991, but also the Boston Globe-Horn Book Award. Recounting the amazing life of Jeffrey Lionel Magee, a boy orphaned at 3-years-of-age when his parents were killed in a tragic trolley accident, the story twists and turns in unbelievable tall-tale directions.

Jeffery Magee, better know as Maniac Magee, lived with his ever quarreling aunt and uncle following the death of his parents until he could no longer bear their bickering. Maniac runs away, but he reappears some time later in the town of Two Mills, directly across the river from the town where he was born. Two Rivers is racially divided into two distinct parts: the black East End and the white West Wend. Despite the rampant and well-established racial divide that physically separates the town into two parts, Maniac wanders back and forth across the color line where he wins friends, raises eyebrows, and sometimes inadvertently causes havoc.

Shortly after Maniac appears in Two Mills, he meets Amanda Beale in the East End. Amanda carries her precious and eclectic collection of library books in a suitcase with her wherever she goes, and with a great deal of coaxing, Amanda begrudgingly allows Maniac to borrow one of her books. Maniac takes the treasured book carefully and dashes through the two sections of town with no regard for the divide. Before long, Maniac is known for a number of feats that gain him a great deal of fame, and sometimes notoriety. First, he manages to outshine the West End football star, James "Hands" Down, by intercepting a tough football pass; he outperforms the star little league pitcher, John McNab, by hitting several homeruns off of McNab's "unhittable" fastballs; and he helps a young child escape from the dreaded Finsterwald yard after being sent there on a cruel practical joke.

With Maniac's fame growing, East End bully "Mars Bar" Thompson corners him, tears a page from the book he borrowed from Amanda, and is threatening more harm when Amanda manages to outwit the bully and rescue Maniac from his clutches. Maniac returns home with Amanda, and he stays with the Beale family for some time. However, other East Enders are not happy to have a white child living among their ranks, and racist graffiti starts appearing on the Beale's garage door. Maniac tries to win acceptance in the East End community by unraveling the infamous "Cobble's Knot" and thereby winning a year's supply of pizza. While the East Enders are pleased with Maniac's accomplishment, and even throw celebratory confetti (made from Amanda's precious books), Maniac realizes that if he stays with the Beale family, he will only be subjecting them to further ridicule and harassment.

Maniac sets off again to run through the streets of Two Mills. He often eats dinner with the Pickwell family, a family so large that they simply do not notice an extra person at the dinner table, and he spends many of his nights in the zoo sleeping with the buffalo. While at the zoo, Maniac is discovered by the old groundskeeper, Grayson. Grayson, a minor league baseball player in his youth, moves Maniac into the equipment room at the back of the bandstand, and the two become quick friends. Grayson shares his baseball glory stories, including the tale about how he struck out Willie Mays, and Maniac teaches Grayson how to read. The two become such boon companions that Grayson gives up his room at the YMCA to move into the equipment room with Maniac. The two spend a wonderful holiday season together, but shortly thereafter, Grayson dies in his sleep and Maniac, once again, sets out on the streets of Two Mills.

As Maniac wanders the streets of Two Mills one night, he takes shelter from the bitter cold in a cabin and encounters two runaways, Russell and Piper, who are on their way to Mexico. Maniac talks the boys into returning to their own home in Two Mills, and he accompanies them

there to ensure that they make it home safely. When they arrive at the boys' house, Maniac realizes that the boys are the younger brothers of John McNab, the pitcher that Maniac showed up several months before. He also meets the boys' racist father who, in his extreme prejudice, has created a safety bunker to use in case the blacks from the Eat End ever cross the town's dividing point. Maniac, despite the myriad of issues present in the McNab household, decides to stay there for a while in order to ensure that Russell and Piper go to school. Maniac often bribes the boys to attend school by performing incredible physical feats, and his reputation continues to grow. For one of the feats, Maniac crosses into the East End, and he re-encounters the East End bully, Mars Bar. To settle their differences, Mars Bar and Maniac undertake a race. Maniac, running backwards, wins the race, and Mars Bar, true to his word, calls a truce and even offers to shake Maniac's hand. Maniac, thrilled with his newfound friend, invites Mars Bar and his friends to the McNab's house for Piper's birthday party. When the black East Enders arrive at the racist McNab house, however, Maniac realizes the danger, and he quickly escapes the scene with Mars Bar.

Once again, Maniac is homeless and spends his time running through the streets of Two Mills and sleeping in the zoo with the buffalo at night. One day while Maniac is running, Mars Bar joins him, and the two often run together, normally in silence, thereafter. During one of their runs, Maniac and Mars Bar encounter a hysterical Piper McNab who leads them to his brother, Russell. Russell is stuck stranded on the old trolley trestle where Maniac's parents died. When Maniac attempts to rescue Russell, he is gripped with fear, and Mars Bar saves the day instead by rescuing the young boy. While Maniac is amazed and star struck with Mars Bar's feat of heroism, he refuses his offer to stay with Mars Bar's family. Instead, Maniac continues to stay in the zoo with the buffalo until Amanda Beale arrives one day and demands that Maniac return to

live with the Beale family. Maniac acquiesces to her demands, and Amanda leads a secretly happy Maniac Magee back to the Beale home where he will now live.

4.2.4.4 Missing May (1993)

The 1993 Newbery Award winner, *Missing May* is authored by Cynthia Rylant, an author famous for her Caldecott winning *Henry and Mudge* books for early readers. *Missing May* tells the story of Summer. Summer's mother died when she was an infant, and since then, Summer has been moved from relative to relative. An aunt and uncle, May and Ob, offer to raise Summer permanently, and Summer travels to Deep Water, West Virginia, to live with them. Summer's life is happy with her aunt and uncle, despite the fact that they live in poverty. Summer's aunt and uncle adore her, and Summer adores the elderly pair. Aunt May spends her time cultivating the garden around their rusty trailer, and Uncle Ob uses his time to build small, swirling statues called "whirligigs."

Summer shares a happy life with Mary and Ob until Mary dies while working in the garden one afternoon. Summer and Ob struggle to come to terms with May's death, but Ob's reaction is so extreme that Summer tries to repress her own grief in order to help Ob. Summer feels powerless to help and stymied by the repression of her own grief. As a result, Ob and Summer live in a numb state. Several months into their mourning a quirky classmate of Summer's, Cletus Underwood, happens upon their trailer in his efforts to collect pictures from old magazines and newspapers. Summer is not thrilled with Cletus' presence, but she tolerates him as he provides a distraction for Ob. Soon, Cletus is visiting on a regular basis.

Ob and Summer make an effort to maintain May's well-kept garden, and while tending to it one day, Ob professes that he felt May's presence with them. So overwhelmed by the experience, Ob considers finding a spiritual advisor to help him sort through the experience and

feel the presence of May again. Cletus tells Ob of an out of body experience he had when he nearly drowned to death, and he offers his assistance. Ob, Summer and Cletus perform a make shift séance, but despite their efforts, Ob is unable to again feel May's presence.

Ob's depression continues to worsen following the séance attempt, and he sinks into a completely lethargic state with little interest in life itself. Cletus, who Summer has come to accept into her life, produces a newspaper clipping he encountered about the Reverend Miriam B. Conklin, who advertises herself as a "small medium at large." The Reverend is located in a town not too far away, and Ob's spirits begin to rise as he feels hopeful that the Reverend can help him again reach May. Ob makes plans for the three to drive to the Reverend's town, and he even plans for a side trip to Charleston, the capitol.

The trio journey to the Reverend's home town, but when they arrive, they are told the Reverend has passed away and there is no one there who can assist them in their quest. Ob is utterly heart broken, and immediately reverts into his mental reclusion that has been the primary marker of his existence since May's death. The three start the journey home, and as they pass the exit signs for Charleston, a feeling of despair fills Summer as she is unable to think of what else she can do to help ease Ob's pain. But shortly after they pass the last sign for Charleston, Ob suddenly announces that they will be going to the capitol after all, and he turns the car around. Ob had hit rock bottom and realized that while it was acceptable to mourn for his beloved wife, it was not acceptable to quit living himself, particularly as he still has Summer in his life. It is only then that Summer is able to let go of the pent up sadness she had been holding back and grieve, and she is able to allow her pain and mourning to surface. Together, Ob and Summer mourn May, and they move the whirligigs into the garden to reconnect Ob with the

spirit of May. As a pair they move forward, reliant upon one another to help the other move on and rediscover the joy of living.

4.2.4.5 Walk Two Moons (1995)

The 1995 Newbery Winner, *Walk Two Moons* by Sharon Creech, recounts the adventures of 13-year-old Salamanca Tree Hiddle as she travels on a cross-country trip from Ohio to Idaho with her grandparents. Salamanca, known as Sal, is wary about taking the trip with the eccentric duo, and she is concerned that her grandfather's erratic driving will prevent them from ever reaching their destination. Sal very desperately wants to reach Idaho. Her mother traveled there some months before, but she never returned. Since then, Sal's father had moved them from their home in Kentucky to Ohio, and he had started spending what Sal felt to be an inordinately large amount of time with their new neighbor, Mrs. Cadaver. Sal is unhappy with the move and her new life in Ohio, laments the changes, and hopes the trip to Idaho will help her get her life back in order.

As Sal and her grandparents travel, the trio's cross-country trek is punctuated by frequent sight seeing stops and Sal's stories of life in Ohio, particularly tales of her friend, Phoebe Winterbottom. Sal's stories about Phoebe and her other acquaintances in her new Ohio home are interspersed with stories and memories of her mother. The travel time gives Sal ample opportunity to reflect on her life and the changes surrounding it, and it also provides her the opportunity to learn a great deal about her grandparents. She comes to see them not so much as the eclectic and eccentric pair that she has always viewed them as, but rather as a loving and quirky couple who simply adore each other.

As the trip continues, Sal notices that they are following the same route to Idaho that her mother took. Each time they stop at a tourist sight, Sal recognizes it from the slew of postcards

she received from her mother. When they reach the Missouri River in South Dakota, Sal's grandparents decide to stop and go for a swim. But the swim ends disastrously as a venomous snake bites Sal's grandmother, and she has to be rushed to a hospital. Sal's grandmother recovers quickly, and they are able to resume their travel plans. Sal resumes telling her tales of her new life in Ohio as the journey continues. In one of the tales, she tells of Phoebe's mother leaving home suddenly, and she spends time personally reminiscing about the day her own mother left to "clear her head" and had never returned.

Stories and travel continue, and as the trio reaches Idaho, Sal's grandmother's health starts to falter. Her grandfather insists that Sal continue her tales of her life in Ohio as a distraction. Sal's grandmother's health continues to worsen, though, and she has to be taken to a hospital where they learn that she has had a stroke. Unwilling to leave his wife, Sal's grandfather hands her the keys to the truck so that she can continue the last bit of the journey on her own. Sal reaches Lewiston, where her mother had ended her trip. As she stops at a hairpin turn in the road, she gets out of the truck to examine the damage that had been done to the landscape by a bus careening off the edge. A passerby stops and tells Sal the story of the bus crash, and the fate of all the passengers, save one, on that fateful bus trip. Sal already knows the story, though, but she has yet to come to terms with it. Her mother was on that bus, and the sole survivor of the crash was Mrs. Cadaver.

Sal explores the remnants of the bus crash until the sheriff arrives. He chastises her for crawling through the crash sight and for driving without proper training, but when he learns who Sal is, he takes her to her mother's grave. Sal, seeing her mother's grave along the river, understands that her mother will always be alive in Idaho, even if she will not be able to return home with Sal. As the story closes, the reader learns that her grandmother has passed away, and

Sal will make the return trip with only her grandfather. The pair returns to Sal's childhood home in Kentucky, where her father and her resume life in their old home. Sal has come to understand that the cross-country trip was her family's way of letting her come to terms with her mother's death. She knows that her mother is not truly gone as her memory will always live on, but most importantly, she also realizes that her life, too, must continue.

4.2.4.6 The Midwife's Apprentice (1996)

Kate Cushman received the 1996 Newbery Award for her historical work, *The Midwife's Apprentice*. In 14th century England, a young girl, known only as Brat, is taken in by the village midwife and renamed Beetle. The midwife, who realizes Brat is a willing and able worker, offers the girl food and a place to sleep in return for her assistance. Brat, having had nowhere to sleep except the dung heaps, gladly accepts the offer and takes up her new life as Beetle. The midwife, Jane Sharp, is by no means a friendly woman, and Beetle, although grateful for meals and a place to sleep, is incredibly lonely in her new home. Beetle's only friend is a cat that she manages to save from the village boys.

Beetle begins to learn the midwife trade by watching Jane work. Beetle is fearful, though, and when the miller's wife needs assistance, she is unable to help. Life continues to be lonely for Beetle, but things start to improve when Jane, due to having a broken leg, sends Beetle in her stead to the Saint Swithin's Day Fair. While at the fair, Beetle is mistaken for a girl named Alyce, and liking the name better than Beetle or Brat, she adopts the name for herself. When the newly named Alyce returns to the village, life further improves as she befriends one of the town boys after she saves him from drowning, she manages to help a small homeless boy find a job and a home, and she successfully assists in delivering the bailiff's wife's baby.

Alyce doubles her efforts to learn the trade of being a midwife. Alyce's growing skills cause problems for her, though. Alyce, rather than Jane, is summoned to help deliver a baby, but the delivery is complicated and Alyce is unsure of how to proceed. Jane arrives and takes over the delivery, and Alyce runs away from the village in shame. Alyce feels inept as a midwife, and she fears she is doomed to amount to nothing in life.

Alyce comes across an inn and is able to find employment there. While working at the inn, Alyce meets a scholar, Magister Reese, who is using the inn as a writing retreat. Alyce often watches him work. Little by little, she starts to learn the alphabet and pieces of information that Reese is including in his book. Alyce enjoys learning from Reese, but she laments that she is too stupid to do anything with the knowledge, for she believes she has already proven that she is too dim-witted to be a midwife's apprentice.

Several months after Alyce arrived at the inn, Jane comes to the inn looking for her. Alyce overhears Jane tell Reese that it is perhaps for the best that Alyce left. While Alyce assumes that Jane means it is good she left because she failed, Jane further tells Reese that it is good Alyce left not because she failed, but because she gave up. Time passes, and a couple arrives at the inn. The woman is ill with what she believes to be a stomach worm, but Alyce recognizes that the woman is actually in labor. The couple protests that it is not possible, as the woman has been barren, but Alyce is able to convince them of the child's impending arrival and successfully delivers a baby boy to the astonished couple.

Reese, who has come to admire Alyce, offers to send her to live with his sister in Oxford, but Alyce realizes that she knows where her place truly is in the world and heads back to her village. Alyce tells Jane that she is ready and willing to be a proper apprentice now, and recounts how much she has learned since she left. Jane, however, tells her that is not enough and

sends Alyce away. Alyce slowly starts to leave, but she returns to Jane's door and tells Jane that she will return again and again until Jane allows her back into the cottage. Jane realizes that Alyce has learned the most valuable lesson of all: not to give up. She welcomes Alyce back into her home and accepts her as the midwife's apprentice.

4.2.4.7 Holes (1999)

Holes, by Louis Sachar, won the 1999 Newbery Award. The story chronicles the adventures of Stanley Yelnats, a 13-year-old boy who feels jinxed by a family curse of bad luck. His ancestor, Elya Yelnats, had failed to follow through on a promise to Madame Zeroni, and the family blames this broken promise for the bad luck that befalls them. Elya was to carry the woman up a mountain as compensation for advice that she had given him, but when he reneged on his promise, bad luck afflicted him and it continued to plague his family for generations to come.

One day, while Stanley is walking down the block, a pair of shoes fall seemingly from the sky in front of him. The shoes belonged to a famous baseball player and were to be auctioned off for charity. Stanley is accused of stealing the shoes and is promptly sentenced to serve time at Camp Green Lake, a juvenile detention center that turns out to be neither green nor near a lake. As soon as Stanley arrives at the camp, he is processed and put to work digging five feet by five feet holes. Told the hole digging will build character, he and the rest of the boys at the camp are tasked with daily digging in the hot Texas sun. Stanley finds the routine challenging at first. He is overweight and not particularly athletic, but he soon develops a routine and becomes accustomed to his daily digs.

The boys in the camp, all christened with nicknames by their fellow camp mates, dig day in and day out. They are promised that if they find anything interesting during their digs, they will be given a day off from their daily toil. While slaving away in the hot sun one day, Stanley

finds a golden tube with the initials "KB" engraved on the bottom. While not entirely sure what the tube is, Stanley realizes that it is something special that would warrant a break from the monotony of digging. Rather than claiming the find for himself, though, Stanley gives the tube to another boy, X-Ray, who had been at the camp longer than any other inmate. Stanley further ingratiates himself with the other boys when he takes the blame for another boy's theft of their supervisor's sunflower seed bag. However, Stanley quickly loses the credit he had been garnering with his fellow campmates when he allows Zero, a boy Stanley is teaching to read, to dig part of Stanley's daily hole requirement.

Between the cruel treatment the boys receive simply from being at the camp, and the harassment that comes from Zero and Stanley's hole digging share system, Zero is no longer able to bear the strain of Camp Green Lake and runs away into the desert. A few days pass, Zero does not return, and another boy, Twitch, is brought in to replace Zero as a digger. Twitch has a history of stealing cars, and it leads Stanley to concoct a plan to steal the water truck so that he can drive out into the desert and look for the missing Zero. The theft of the vehicle is a success, but Stanley's luck is short-lived as he soon crashes the truck and it is rendered undriveable. Undeterred, Stanley sets off into the desert on foot to find Zero. He manages to locate the missing boy, who has been living underneath an abandoned rowboat and eating old spiced peaches he found stored there.

The reader then learns that the boat had belonged to Sam the onion man, who had lived in the town of Green Lake a century before when a lake had actually existed there. Sam, a black man in a white town, had made his living selling onions and homemade medical remedies to the residents of Green Lake. Sam had met an early demise at the hands of the townspeople, though. He had been seen kissing the school teacher, Katherine Barlow, a woman much desired by a

local wealthy and powerful man, Charles "Trout" Walker. Charles led the town against Sam, and in the chaos, the town lynched the onion seller. Katherine Barlow, who had been a mild mannered schoolteacher known for her peach preservers, was radically altered by Sam's death at the hands of her fellow townspeople, and she turned to a life of crime. From then on she became known as "Kissing Kate Barlow" and made a fortune through her criminal enterprises. For the town, the lynching of Sam seemed to cause infinitely bad luck. No more rain fell, the lake dried up, and the fortune of the town seemed to evaporate with the water. Kate returned to the town 20 years later, and Charles tried to pry the location of Kate's treasure out of her. He was unsuccessful in revealing her secrets, but he did manage to kill her in the process. Back in the present, it is Kate's preserves that had been nourishing Zero as he hid under the boat, and it is Kate's treasure that the Camp Green Lake warden is so desperately searching for in the desert by having hole after hole dug into the dry, parched land.

Stanley knows that he and Zero have to move on from the shelter of the boat, and the two boys head toward a rock formation they see in the distance. Zero is quite ill at this point, and Stanley has to carry him to the top. Once they reach the peak, they find fresh water and onion patches that they use for sustenance and survival. While Stanley nurses Zero back to health, the boys talk and share stories. Zero tells Stanley that he and his mother had become homeless, and one day she went away and did not return. Some time later, he had tried to steal a pair of shoes for himself, the shoes, it turns out, that Stanley was charged with stealing.

When Zero is well enough, Stanley suggests that the boys head back to the camp. Stanley has figured out that the warden is digging for treasure, and as he was the one to actually find the original relic in the desert, he reasons that he knows where to dig to find the lost fortune. The boys venture back to the camp and are successful in locating Kissing Kate's secret stash.

However, before they are able to get away, the warden and the camp henchmen surround the pair, and the boys are trapped in the hole they dug. Rather than kill them, though, the warden leaves them to the lethal yellow-spotted lizards that have crawled into the hole and are covering the boys and Kate's long-lost suitcase. The warden reasons that she simply has to wait until morning. The lizards will have done their work, and then she can easily retrieve the suitcase with Kissing Kate's loot.

The boys are in luck, though, as the lizards do not harm them. Lizards, as it turns out, are repulsed by the smell of onions, and the large amount of onions the boys had been consuming on the mountain made them revolting to the lizards. The boys' luck continues to improve as an attorney arrives the next morning to retrieve Stanley from the camp as he has since been found innocent of any wrongdoing. Zero is in luck, too. The warden erased all record of him when he disappeared into the desert, so he can no longer be held in the camp. While the warden accepts the release of the boys, she tries to demand that the suitcase remain in her hands. Zero points out that the name Yelnats is printed on the suitcase. It turns out that Stanley's ancestor, the one whom the family attributes all their bad luck to, had been robbed by Kissing Kate, and it is his suitcase that Kate used to carry all of her treasure.

All turns out well for Stanley and Zero. The warden, who the reader learns is a descendant of Charles "Trout" Walker, and the camp henchman are taken to jail, the detention camp is converted into a Girl Scout Camp, and the suitcase turns out to hold a fortune in jewels, deeds, stocks and promissory notes. Stanley uses the money to reverse the fortune of his family, and Zero hires a private investigator to locate his missing mother. The reader learns that Stanley, when he carried Zero up the rock formation in the desert, successfully removed the family curse as he, a descendant of Elya Yelnats, carried Zero, a descendant of Madame Zeroni, up the

mountain and thereby fulfilled the long overdue agreement. Fortunes reversed, the boys live on happily with their families, far away from desert, the camp, and digging holes.

4.2.4.8 Bud, Not Buddy (2000)

Christopher Paul Curtis's second novel, *Bud, Not Buddy*, was the 2000 recipient of the Newbery Award. *Bud, Not Buddy*, tells the story of a 10-year-old African American boy trying to find family during the American Great Depression. Bud, orphaned at age 6, has spent 4 years in and out of orphanages and foster care homes. One day in foster care with the Amos family proved to be the breaking point for Bud, though, and he sets out "on the lam." Great Depression era Michigan, however, presents a rather challenging environment for a young boy. Soup kitchens, Hoovervilles, and attempts to ride the rails out of Flint provide the reader with a backdrop of Depression life and leave Bud feeling a need to escape. Armed with a small suitcase, a bag of rocks, a picture of his mother, and a flyer for a musician Bud desperately wants to believe is his father, Bud sets out for Grand Rapids, Michigan, with the hope of reconnecting with his long-lost dad.

Bud's walk to Grand Rapids is cut short as a chauffeur, Lefty Lewis, concerned about a young African American boy walking alone in the countryside, offers a ride to Bud. Once Bud has overcome his fear that Lefty, who is transporting medical supplies between cities, is not a vampire, he accepts the ride to the club in Grand Rapids where he believes his father to be working. Upon arrival at the club, Bud comes face-to-face with Herman E. Calloway, the man he believes to be his father. But Herman, and the rest of his band at the nightclub, are shocked by Bud's proclamation rather than overjoyed by it. While the members of the band are amused by Bud and the added drama he brought to the afternoon, Herman is appalled. The band, outside of Herman, take Bud under their wing; while unbelieving of his story, they are impressed with

the spunk and tenacity he has shown. Bud stays at the band's house, helps with the band's chores, and eventually is given a recorder to start integrating musically into the group.

Bud travels with the band, and on one of these trips Bud and Herman are thrust together, rather uncomfortably, for the ride home. While walking to the car, Herman selects a rock that he asks Bud to retrieve. Puzzled on one hand and concerned that the rock will be used against him on the other, Bud takes the rock to Herman who does nothing more than inscribe the date and location on it. Bud, amazed to see this, explains that he, too, has a collection of rocks with similar inscriptions. Herman is shocked by this story as he has always collected rocks from his performance towns as a souvenir for his daughter. Realizing that Bud indeed has a collection of similar rocks, Herman accuses Bud of stealing them, but it soon comes to light that the rocks, given to Bud by his mother, were the same rocks Herman gave his daughter. Realization that Bud is truly part of the family provides a euphoric climax and ending to the novel, and the reader is left knowing that while Bud did not succeed in finding his father, he did succeed in finding his grandfather.

4.2.4.9 A Year Down Yonder (2001)

Richard Peck won the 2001 Newbery Award for *A Year Down Yonder*. Set in midst of the Great Depression, the story chronicles a year in the life of 15-year-old Mary Alice Dowdel. Mary Alice's family, like so many other Chicago families, has been hit hard by the Depression, and Mary Alice's parents send her to live with her grandmother downstate in rural Illinois for the year. Mary Alice is less than enthused with her fate, but she begrudgingly travels to Hicksville to endure what she considers to be a year's sentence away from her friends and any semblance of civilization.

When Mary Alice arrives at her grandmother's, her grandmother wastes no time in getting Mary Alice into school. Being the new girl in school is particularly trying for Mary Alice, however, as all of the other students regard her a lofty "city" girl, and she recognizes that it is going to be a long, long year. At home, Mary Alice, who has been accustomed to her grandmother's quirkiness on her summer visits with her family, has never been alone with her grandmother. Mary Alice soon realizes her grandmother is truly a force with which to be reckoned. Grandma Dowdel always seems to have a way to deal with things that, while unorthodox and most certainly unconventional, strangely helps things work out in the end. For instance, at the start of Mary Alice's stay, she immediately finds herself on the wrong side of a bully, Mildred. Mildred follows Mary Alice home, demanding that Mary Alice pay her one-dollar. As soon as they reach Grandma Dowdel's house, Grandma Dowdel takes matters into her own hands by untying Mildred's horse so the bully has the option of going after her horse or facing a five mile walk home on her own.

As Mary Alice settles into her new school, her grandmother continues to amaze and shock her. Grandma Dowdel is clearly a force in the town, and whether she is setting traps for practical jokers, or baking goods for a school party, Grandma Dowdel is always in charge. Likewise, when the town hosts fundraisers, it is Grandma Dowdel that takes command and ensures that the events go off smoothly and that the proceeds go to those who are in most need of them. When spring arrives, Grandma Dowdel continues to weave her magic to make ends meet, to help those less fortunate, and to keep anyone who might misbehave in order.

Mary Alice, once dismayed by her grandmother's eccentricity, is now impressed and amazed at how her grandmother, with varying degrees of tact, manages to keep things flowing smoothly and her way. She is most in awe of her grandmother's matter-of-fact way of getting

things accomplished. When the school year comes to an end, and it is time for Mary Alice to return to her home in Chicago, she is not sure she actually wants to go back to her old life. Grandma Dowdel, ever the advice giver, tells Mary Alice that it is her place to return to Chicago for now, but she should remember that Grandma Dowdel never locks her doors. Mary Alice leaves, knowing that she can return whenever she wants, to the quirky comfortableness of her grandmother's home.

4.3 HISTORICAL NEWBERY CONCLUSIONS

The narratives explored in this chapter have been presented in historical categories to map them against the framework established by Mills (1987). An analysis of how well the Newbery orphan narratives adhere to Mills' historical paradigm will be examined in Chapter 6 once character analyses have been made for each of the protagonists. Before moving on to explore the more contemporary Newbery orphan narratives, a few trends have arisen in this data set that warrant noting. First, the orphan narratives in this corpus of the Newbery texts represent a wide and diverse collection of texts that show great variation in terms of story plot lines, characters, tone, and theme. Second, the amount of orphan narratives appears to grow and then stabilize throughout the 20th century. There is a marked increase of orphan protagonists from phase 1, which included only 17%, to the level of orphan protagonist usage in the remaining three historical time periods – 47%, 53%, and 38% respectively. And third, outside of the initial historical phase, orphan narratives appear to represent a rather significant portion of the Newbery winners. These trends are represented visually in Figure 3.

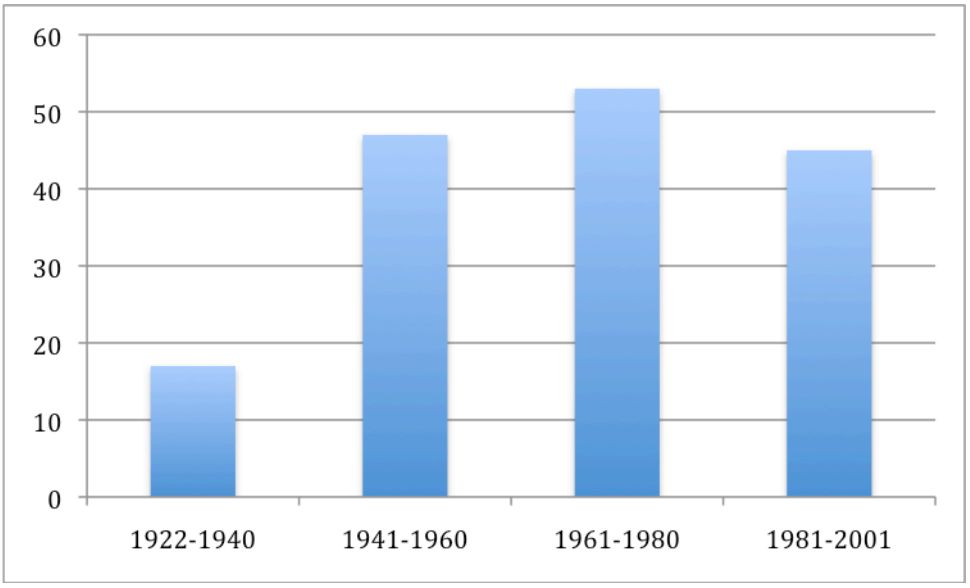


Figure 3. Percentage of historical Newbery orphan narratives by time period

5.0 DATA ANALYSIS PART 2

The goal of this work is to examine orphans as protagonists in award-winning children's literature while exploring how these texts portray orphans and orphan life. The objective of Chapter 5 is to continue the work started in Chapter 4 by providing thick descriptions of the Newbery orphan narratives. In this chapter, the focus shifts from historical Newbery orphan texts to contemporary. The books presented in this chapter represent the last decade (2002-2011) of Newbery texts. To examine current trends more closely, both the Newbery winners and Newbery Honor books with an orphan protagonist are explored in this chapter. In the following sections, the Newbery texts of the last decade are presented in two groups: Newbery winning narratives and Newbery Honor narratives.

5.1 CONTEMPORARY NEWBERY AWARD WINNING ORPHAN NARRATIVES

The following rich text descriptions examine the orphan narratives contained within Newbery Award winners of the past decade (2002-2011) to examine current trends in Newbery orphan texts. There are 5 Newbery Award winners during this period with an orphan protagonist: *A Single Shard* (Park, 2001), *Crispin: The Cross of Lead* (Avi, 2002), *The Higher Power of Lucky* (Patron, 2006), *The Graveyard Book* (Gaiman, 2008), *Moon Over Manifest* (Vanderpool, 2010).

5.1.1 A Single Shard (2002)

Linda Sue Park's *A Single Shard* won the 2002 Newbery Award. Set in a small village on the west coast of Korea in the 12th century, the novel chronicles the story of a young orphan boy, Tree-ear, who lives under the guardianship of a homeless man, Crane-man. Residing under a bridge in the potters' town of Ch'ulp'o in the warm months and in a dugout near the edge of the village during the cold months, Tree-ear and Crane-man live a subsistence level life. They have enough to live on, but nothing more.

Tree-ear, while hidden in the shadows, often secretly watches one of the town's potters, Min, work. However, one day, temptation for a closer look overcomes Tree-Ear, and he sneaks into the potter's workshop to inspect the potter's handicraft. Startled by the potter's return to the workshop, Tree-ear drops the pottery he was examining, and it shatters before him. Determined to pay for his damage, Tree-ear pleads with the potter to allow him to work for him to repay the losses suffered through the damage he inadvertently caused. The potter, reluctant at first, agrees to have Tree-ear work for him for 9 days. Tree-ear secretly hopes that the potter will put him to work by teaching him some of the art of pottery making, but Tree-ear's tenure of service is marked only by the hard labor of retrieving wood for the kiln.

His service complete, Tree-ear pleads his case to the potter to allow him to continue working. Min brusquely agrees, but notes that he cannot pay Tree-ear for his work. Tree-ear tells the potter that the honor of working for the master potter is enough payment, and continues to hope that Min will teach him the secrets of pottery. Tree-ear's service to Min continues to involve backbreaking work of wood gathering and collecting clay from the riverbed to be used for the potter's creations, but no pottery lessons. Life continues at a steady pace for Tree-ear; he provides heavy manual labor for Min, Min's wife provides food that Tree-ear shares with Crane-

man, and Tree-ear continues to dream of learning the potter's trade. Tree-ear finally realizes his dream is a futile one, however, as being a potter is a profession that is only passed down from father to son. Not only is he not Min's son, he is an orphan, a sign of bad luck in 12th century Korea.

The ultimate goal of every potter is a royal commission. When news of a royal emissary's arrival to inspect the pottery of the region is received, tremors of excitement are sent throughout the village. Preparations begin in earnest, and Tree-ear serves at Min's beckon call as the master potter toils to create treasures worthy of the royal household. Min receives high praise for his work, but is asked that further samples of his pottery be delivered for examination to the royal emissary. Tree-ear volunteers to make the trip to the capital city of Songdu with the master potter's work. The sojourn is long and arduous. As he nears Songdu, Tree-ear is ambushed by highway robbers who, angered by his lack of goods to steal, toss Min's pottery over a cliff. Tree-ear, sickened by the prospect of failing on his mission to deliver the pottery to the emissary and disappointing Min, rushes to the foot of the cliff where he finds the shattered remains of Min's beautiful work. He finds one shard big enough to display the type of work Min produces, so with a heavy heart, he carries on to Songdu with that single shard. Upon his arrival in Songdu, the emissary is clearly impressed with of the quality of work seen in even the small shard of pottery and grants Min a royal commission.

Tree-ear is given passage back to his village on a ship, and upon his arrival, he is bursting with excitement to share the news with Min, Min's wife, and Crane-man. The good news is met with a lukewarm reception by Min, and a confused Tree-ear wonders why until Min shares with him the news that Crane-man has died while Tree-ear was on his journey to Songdu. Tree-ear is devastated and blames himself for not being with Crane-man to help and protect him from the

accident that took his life. But Tree-ear's suffering is not lost on the normally aloof Min. He offers to take Tree-ear into his pottery shop, not as a laborer, but as an apprentice, an honor only reserved for the sons of potters. Min's wife requests Tree-ear change his name to Hyung-Pil, similar to the name of Min's son who died. The story concludes with Tree-ear adopting the new name, and Min and his wife adopting Tree-ear into their family.

5.1.2 Crispin: The Cross of Lead (2003)

The 2003 Newbery Award winning book, *Crispin: The Cross of Lead* by Avi, tells the harrowing tale of a young and newly orphaned boy, Crispin, living in medieval England. Opening with the funeral of Crispin's mother, the story quickly evolves into a tale of intrigue as the village steward and an unknown stranger plot to capture and execute Crispin for the crime of stealing from the village's manor house, a crime that Crispin did not commit. Murder, mistrust, and deceit follow as Crispin is forced to flee from Stomford, the only village or home he has ever known, in order to escape the death sentence that has been placed upon his head. He escapes, narrowly, with nothing more than an inscribed lead cross that was given to him by his mother.

Alone and confused, Crispin sets out to find refuge. His flight to safety, and continual search for food, lead Crispin to a village devastated by the plague. The only living person Crispin finds is a fellow traveler, a juggler and entertainer nicknamed Bear for his size and stature. Bear traps Crispin and forces him to invoke a pledge of loyalty and servitude, thereby binding Crispin to his service. Despite such a traumatic start, Crispin and Bear start to develop a close relationship. Bear teaches Crispin the tools of his trade, and Crispin's captive status shifts to become an apprenticeship. As time and travel progress, Crispin and Bear learn that, despite

his disappearance from Stomford, there remains a large reward for his capture; the village steward and his accomplice have not given up the search for him.

Bear and Crispin continue to travel towards Great Wexley, the walled city and center of power for the region ruled, until his recent death, by Lord Furnival. The pair proceed with caution as they remain cognizant that men still hunt for Crispin. However, Crispin is overcome by his curiosity, and rather than remaining in hiding at a local inn, he wanders through Great Wexley. During his exploration, Crispin is spotted by his village's steward, and, even with the help of Bear, barely evades capture. Despite his narrow escape, Crispin once again leaves the safe walls of the inn to warn Bear that men are following him. His efforts are to little avail, however, and Bear is captured and taken to the palace leaving Crispin, once again, on his own.

Distraught, Crispin returns to the inn and seeks the council of the innkeeper with whom Bear arranged his hiding place. It is during this conversation that Crispin learns the startling truth about his past: the lead cross he possesses is inscribed with his true identity – he is the son of Lord Furnival. The false charges of thievery were conjured as a means by which to eliminate any future claim Crispin could make on his late father's lands, money, and power. Distressed with this newly found knowledge, and in fear for Bear's life, Crispin sets off determined to free Bear, leave Great Wexley, and bury his past far behind him. Action packed drama ensues, and Crispin is able to barter his lead cross, the only proof of his noble heritage, for Bear's life.

In the end, Crispin chooses Bear, the man who saved, protected, and cared for him, as a father and denies his connection as the child and heir of Lord Furnival, the man who abandoned him and sent him and his mother away to Stomford. Bear, for his part, had come to believe himself to be Crispin's father. While at first this position was merely part of their cover story as a pair of travelers, he came to believe not only the story, but also his duty to Crispin. Crispin

chose love and loyalty over genetic heritage as a measure and determinant of fatherhood. The duo escape Great Wexley and continue their life together as father and son.

5.1.3 The Higher Power of Lucky (2007)

The Higher Power of Lucky, by Los Angeles Public Library Juvenile Materials Collection Development Manager, Susan Patron, was the 2007 Newbery Award winner. The book chronicles the life and adventures of 10-year-old Lucky Trimble. Raised by her mother in a tiny California town of 43 people until her mother's sudden and accidental death, Lucky is now cared for by her absent father's first wife, Brigette. Brigette, a French citizen who had never been to the U.S. before, left her home and family in France to care for Lucky. The brief stay in California turned into 2 years, and Lucky becomes worried that her tiny town of Hard Pan might not hold the appeal of France for Brigette, nor might being the guardian of a 10-year-old, bug-collecting girl.

As part-time cleaner at Hard Pan's "Found Object Wind Chime Museum and Visitor Center," Lucky is frequently able to eavesdrop on various 12-step recovery programs that use the museum as a meeting space. Lucky awes at the stories the participants relate about hitting rock bottom and finding their "higher power" to overcome their problems. Coupled with anxiety over what to do with the urn of her mother's ashes and her new found fears that Brigette will return to France, Lucky feels she has reached her own rock bottom and becomes convinced that she must find her own "higher power" in order to keep her life from spiraling out of control.

Lucky's solution is to run away, and with her always ready-to-go survival pack, she does just that. Taking advantage of a dust storm in the late afternoon, Lucky attempts to make her departure. Her plans are foiled by her young neighbor, Miles. He follows her as she escapes,

and he injures himself in the process. Caring for the injured boy rather than making her way onwards, Lucky sets up a make shift shelter, tends to Miles' injuries, and takes stock of her situation. The pair is found soon after, and to Lucky's amazement, Brigette has not been making plans to return to France, but rather to stay permanently in Hard Pan with her. Brigette opens a small café in Hard Pan bringing a taste of France to the town, and she and Lucky continue their lives together in the tiny California desert community.

5.1.4 The Graveyard Book (2009)

Neil Gaiman's *The Graveyard Book* won the 2009 the Newbery Award. The thrilling and surreal tale of Nobody (Bod) Owens begins with the murder of his whole family, his serendipitous escape from his house before he, too, is slain, and his fortuitous wandering into an old graveyard. The ghosts of the graveyard take heed of the toddler being stalked by the murdering man and grant the child "Freedom of the Graveyard," effectively making him invisible and out of reach to his would-be-killer. In the graveyard, Bod is adopted by two ghosts, Mr. and Mrs. Owens, and he is raised by the collective community of ghosts that inhabit the old graveyard. His primary caretaker, a cryptic character named Silas, serves as Bod's guardian and teacher. Silas's "not dead, yet not alive" status allows him the ability to leave the graveyard at will and take care of such tasks as procuring food for Bod.

The cemetery in which Bod lives is quite old, and while no new graves are added, the cemetery does get visitors who come to explore it as a historical site or a nature preserve. Bod befriends one of the young visitors, Scarlett, and the two of them explore the graveyard together. His friendship with his only human companion is cut short, however, when Scarlett's family moves to Scotland thereby leaving Bod to the life of a ghost in the graveyard.

For the next 10 years, Bod's life continues as normally as possible for a child being raised in a cemetery. He attends lessons by a teacher he doesn't like, he wanders off into places he should not go, and he stumbles into more mischief than he is prepared to encounter. As Bod grows older, he briefly attends a school for the living, but after too much attention is drawn to him, he reverts to staying inside of the graveyard's gates. It is at this time, though, that Scarlett returns from Scotland with her mother, and his childhood friendship with her is rekindled. The pair meets a friendly historian, Mr. Frost, who is conducting research in the graveyard. Mr. Frost invites the duo to his home to share his findings with them. However, once Bod and Scarlett are in the house, the house in which Bod lived as a child, Mr. Frost is revealed to be the man who tried to kill Bod when he was a toddler, and he tries to correct his failure by killing Bod now. Using the skill of fading he has learned in the graveyard, Bod escapes with Scarlett, and the two flee to the graveyard. The killer, along with a cohort of murdering brethren, pursue Bod, but through cunning and skill, Bod defeats the hoard of killers. Scarlett, however, is so traumatized by the experience that Silas has to erase her memories of the graveyard. And Bod is, once again, without living companionship.

Bod continues to live in the graveyard for another year, but as he turns 15, he realizes that it is becoming increasingly difficult to see the ghosts anymore. The ghosts, realizing this, start to say goodbye to Bod. Silas explains that it is time for Bod to leave the graveyard and go out to live and experience life with the living. Bod is frightened and initially devastated by this news, but he soon becomes excited and enthusiastic about the new adventures that lay before him. The book ends with Bod bidding his adopted, ghost parents farewell, walking out of the graveyard for the last time, and joining the world of the living.

5.1.5 Moon Over Manifest (2011)

Clare Vanderpool's *Moon Over Manifest* won the Newbery Award in 2011. The story chronicles the adventures of Abilene Tucker, a 12-year-old girl growing up during the Great Depression. Abilene's mother died before she was old enough to form memories of her, and since then, Abilene has been raised by her father, Gideon. The two, hard-pressed for money, often ride in boxcars from town to town. During one of their boxcar adventures, Abilene looses her footing and hurts her knee, and the resulting infection nearly takes her life. Gideon, realizing that such a lifestyle was not ideal for a girl Abilene's age, puts her on a train to Manifest, Kansas, once Gideon's home, so that she will have the opportunity for more stability, structure and safety in her life.

Abilene arrives in Manifest with her few worldly possessions. Most precious among them is a compass that her father gave her inscribed with the words "St. Dizier, October 8, 1918." Abilene's father has arranged for her to stay with Shady Howard, who Abilene quickly determines to be a bit mysterious in nature. In Shady's home, Abilene discovers an old cigar box that had clearly been the treasure box for someone in times past. The box contains a skeleton key, a silver dollar, a map of the town, a fishing lure, and, most intriguingly, a stack of old letters. Abilene is happy for the distraction as she reads the letters. She discovers that a boy named Ned Gillen authored them. Ned tells the letter's recipient, Jinx, that he is leaving him his treasured possessions as he has to go away for some time. Abilene's interest is piqued.

Abilene makes a concerted effort to not grow close to the people of Manifest. She is convinced her father will come for her soon, so there is no need to get to know any of the townspeople. Instead, Abilene is determined to learn what she can about her father's past in Manifest and unearth what she can about the treasure box she stumbled across in Shady's home.

Despite her best efforts to remain aloof and withdrawn from the townspeople, Abilene is drawn bit by bit into the life of the town. She befriends two girls her age, Lettie and Ruthanne, who serve as able partners in helping her uncover the secrets of the box. She also befriends Hattie, a woman who publishes the town newspaper and grants Abilene access to the old editions, and Sister Redempta, the elementary school teacher who provides her with the sage advice to watch and listen in order to learn the secrets to which she desires answers. Abilene in her wanderings, also makes the fortuitous mistake of breaking a stone pot at Miss Sadie's Divining Parlor. As recompense, Abilene agrees to work for Miss Sadie, and Miss Sadie, learning of the letters Abilene has found, offers to tell Abilene the story behind them.

The novel then flashes back twenty years, and the reader is introduced to 13-year-old Jinx. Jinx, whose mother recently died and whose father abandoned him, is traveling with his ill-tempered and crooked uncle, Finn. Finn's livelihood comes from swindling people, and Jinx is unwittingly brought into Finn's fold. During one confrontation that Finn found himself in, an altercation broke out. Jinx is knocked unconscious in the chaos and the man who accused Finn of underhanded dealings is inadvertently killed. When Jinx is revived, Finn tells Jinx that Jinx is the reason the other man died, and then Finn insists that the two part ways in their travels in order to avoid being caught. Jinx, while rid of his scoundrel uncle, is left to his own devices for survival. He travels the rails for a while and then jumps off the train near a small creek. Here, he runs in to Ned Gillen. Ned is fishing, and Jinx uses some of his uncle's trademark swindling activities to trade "Arctic glacial water," a way to make Ned more appealing to the town girls, for the fish that Ned has just caught. Despite their odd beginning, the two become friends. Jinx quickly learns the Ku Klux Klan controls the town of Manifest, and Ned, like Jinx himself, is an orphan.

The novel then jumps back to the present as Abilene realizes that Miss Sadie, who has been a long time resident of Manifest, but never truly accepted into Manifest's society because of her profession, is not truly a fortune teller. She is a diviner, a person who is trained to see and understand those things in life that others so often overlook.

The novel then resumes the story of Jinx and Ned. Several weeks after Jinx arrives in Manifest, the pair goes to a carnival. Jinx outwits one of the gaming vendors, and wins a silver dollar that he shares with Ned. The pair, giddy on Jinx's win, recklessly creates their own homemade fireworks display. But rather than creating a beautiful display, they damage the water tower. Jinx uses his half of the winnings to pay for the damage, but Ned takes his share to bribe an enlistment officer to let him join the army even though he is still underage. Ned is shipped off to the army, and Jinx remains in Manifest. The two exchange letters, which, at first, are filled with Ned's exciting stories of the great adventure he is on in the army. Soon, however, the letters take a turn for the more morose as the realities of war become all too real for Ned. Jinx, still in Manifest, is overcome with guilt knowing that it was the winnings from the carnival that allowed Ned to be in his current predicament. For his own life in Manifest, Jinx has become intimately involved with the struggle of the immigrant groups that make up the mining community and their efforts to throw off the yoke of their Klan oppressors. Jinx helps the immigrants create a tonic that will supposedly ward off the Spanish influenza. The immigrants sell the tonic to raise the capital they need to buy land and break the strangle hold monopoly the Klan has on the town.

The novel then switches back to the present as the summer months are starting to draw to a close. Sadie's stories help Abilene gain a sense of connectivity to the town and its inhabitants, and Abilene learns about her caretaker, Shady, through the tales as well. Shady, once a town

bootlegger and alcoholic, now swears off drinking and cares for the homeless. Abilene is particularly keen of the homeless wanderers who congregate outside of the town as she feels a certain connection with them. It is in her reflection on the similarity between her life and the life of the wanderers that Abilene comes to question the universals that she assumed all life revolved around. No longer are things as black and white as she once believed. Rather, she understands that shades of gray are everywhere.

Switching to the flashback, Jinx and the other immigrants are finally able to raise enough money to purchase their land and fight the Klan run monopoly. The euphoria that sweeps through the town is quickly lost as news filters into Manifest that Ned Gillen, Jinx's boon companion, was killed in the war effort at St. Dizier on October 8, 1918.

In the present, Abilene's questions about the items in her found treasure box have slowly been explained away through Sadie's stories. The letters in the box are those Jinx collected from Ned, the fishing line is a reminder of the days the boys met when Jinx jumped off the boxcar into the creek at Manifest, the silver dollar is a reminder of the money the boys won that led Ned to join the army, and the map is a reminder of home and belonging someplace. Only one item remains in Abilene's treasure box, the skeleton key. Through Sadie's help, Abilene learns that the key is for a small shed that stands in Sadie's garden. Abilene tentatively opens the shed and discovers another treasure box. In this box, she finds the childhood memorabilia of Ned Gillen.

The story shifts to the past once more. This time, the setting is Ellis Island, and the reader follows the drama as a young Hungarian woman who has traveled to America in the hope of a better life for her and her son is denied entrance because of her poor health. The woman's son is fit and acceptable, so the young woman entrusts her son to another Hungarian woman and faces the trip back to Hungary alone. The woman has to work for several years to make enough

money to purchase another ticket to America. When the woman arrives once again in America, she discovers that the woman who had kindly taken her son into the new country has died, and her son had been sent west on an orphan train. It takes the woman years, but she is finally able to trace her son to the town of Manifest. The young boy is Ned, and his mother is Sadie. Sadie, all too aware that her foreignness makes her suspect in the new country, decides not to disrupt the life Ned has developed in Manifest. She settles in the community, though, so that she may keep watch over him as he grows. The only other person who knows Sadie's secret is Sister Redempta, and it is she who brought small tokens of Ned's from school for Sadie to keep in her small keepsake box, the box Abilene has discovered in her shed.

Back in the present, Abilene realizes, through Sadie's stories, that her father sending her to Manifest was meant as a token of love for his daughter, not because he wanted to send her away. Abilene also realizes that she has learned so much about her father, as the young Jinx, and understands the depth of his love and devotion. She realizes that he never has recovered from Ned's death, and in passing the compass on to Abilene, he has truly given her a part of himself. Abilene sends her father a telegram to let him know that she understands his decision to send her to Manifest. When her father arrives shortly thereafter, Abilene is not sure if he will stay, but she knows that they have, through her time in Manifest, developed an unbreakable bond of love and understanding.

5.2 CONTEMPORARY NEWBERY WINNER NARRATIVE CONCLUSIONS

Like the historical Newbery winning orphan narratives, contemporary Newbery winning orphan narratives show great variation in terms of story plot lines, characters, tone, and theme. Taking

the historical collection of orphan narratives into consideration with the contemporary winning novels, there is a noticeable rebound in the amount of orphan protagonists portrayed. Figure 4 shows the overall trend to use orphans in winning Newbery texts.

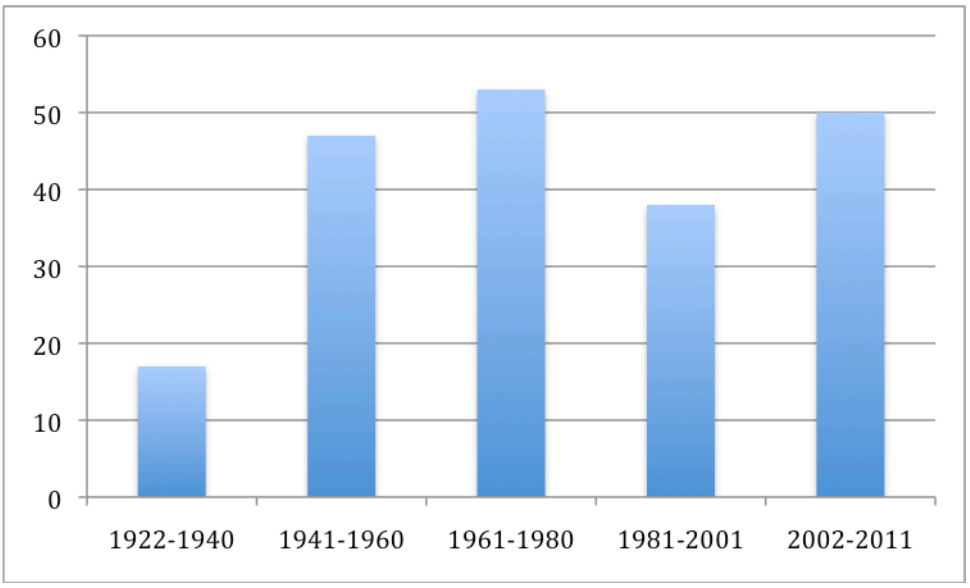


Figure 4. Percentage of orphan narrative texts in Newbery winning novels by time period

5.3 CONTEMPORARY NEWBERY HONOR ORPHAN NARRATIVES

In the following section, the Newbery Honor books of the last decade (2002-2011) with an orphan protagonist are explored. The examination of this wider swath of contemporary novels was undertaken to further investigate current trends in orphan narratives. In the last decade, 10 of the Newbery Honor Books (29%) contain an orphan protagonist: *Everything on a Waffle* (Horvath, 2001), *Surviving the Applewhites* (Tolan, 2002), *Pictures of Hollis Woods* (Reilly Giff, 2002), *The House of the Scorpion* (Farmer, 2002), *The Princess Academy* (Hale, 2005), *Hattie*

Big Sky (Larson, 2006), *Where the Mountain Meets the Moon* (Lin, 2009), *The Mostly True Adventures of Homer P. Figg* (Philbrick, 2009), *Heart of a Samurai* (Preus, 2010), *Turtle in Paradise* (Holm, 2010).

5.3.1 Everything on a Waffle (2002)

Polly Horvath's *Everything on a Waffle* won a 2002 Newbery Honor Award for the quirky tale of 11-year-old Primrose Squarp. Primrose lives in the small Canadian fishing village of Coal Harbor. The story opens with Primrose explaining that her father's fishing boat had been late returning, and as a typhoon was setting in, her mother set out on their sailboat to find her father. Neither had returned. The town was convinced that Primrose's parents had died at sea, but Primrose was not willing to accept that either of her parents might not have survived. She is certain that her parents surely weathered the storm, and they are simply stranded on a deserted island waiting for someone to come and rescue them. Primrose is so convinced of her parents' survival that she does not attend the memorial service held in their honor. But without her parents, the question of Primrose's care causes a conundrum for the town.

Eventually, Primrose's Uncle Jack is located. He agrees to resign from the navy and move to Coal Harbor, where he promptly begins a real estate business and announces his grand schemes to enhance the curb appeal of the village. Despite Uncle Jack's enthusiasm about real estate in Coal Harbor, he is rather reluctant to be the primary care taker of Primrose. Disregarding his hesitation, Primrose moves in with her uncle. She enjoys her time living with her Uncle Jack, however preoccupied he is with other things. Whenever she needs to escape, Primrose goes to *The Girl on the Red Swing* restaurant. The restaurant has two greatly appealing points for Primrose: the owner, Kate Bowzer, and the fact that everything in the restaurant comes

served on top of a waffle. Primrose enjoys her time with Kate, who always seems to offer Primrose great advice, and even teaches her how to cook. Most importantly to Primrose, Kate never seems to judge her for the strange predicaments she seems to get into, such as accidentally setting the class guinea pig on fire.

Crazy hijinks seem to follow Primrose. She loses a toe in an odd truck accident, and after a few days in the hospital, Primrose is sent to an older couple, Evie and Bert, who serve as her foster parents in the wake of Uncle Jack's apparent inability to properly supervise a child. Primrose becomes the talking point of the town through all her odd mishaps, but it is Primrose who gets the last laugh as one day her parents return. Much to everyone's surprise, they had indeed been stranded on a deserted island where they lived until a couple searching for grizzly bears happened upon the islands' shores. In the end, life returns to normal for Primrose, and she realizes that she lives in a pretty fascinating place where, after all, one can get everything served on a waffle.

5.3.2 Surviving the Applewhites (2003)

Stephanie Tolan received a Newbery Honor Award in 2003 for her work, *Surviving the Applewhites*. The story alternates back and forth between the lives of two clashing adolescents, E.D. Applewhite, and Jake Semple. E.D. is a no-nonsense, 12-year-old organized anomaly in her otherwise chaotic and often outrageously eccentric family. Both of Jake's parents are in jail, and he has been expelled from nearly every school in the area. E.D. is appalled when her parents agree to take Jake into their home, as at the thought of having another loose canon in the house is too much to bear. Jake seems indifferent to the new arrangement and continues to focus his

efforts on shocking people however he can. The two despise each other, and when Jake moves into the home, their disputes only add to the already chaotic Applewhite household.

Further adding to the chaos, E.D.'s father, Randolph, is determined to stage a performance of *The Sound of Music*. Randolph is dismayed at the lack of stage talent in the town, and after some coaxing, he is able to convince Jake to audition for the musical. Jake begrudgingly agrees, and Randolph, sure that he has found a star, casts Jake in a leading role. As rehearsals get underway, Randolph's eccentric and overwhelming mood swings cause the entire stage crew to quit, leaving the musical's future hanging in the balance. Randolph convinces his family to pitch in, and the eccentric crew combines their creative talents to keep the show moving forward. E.D., however, lacks the creative gene that seems to be so prominent in the rest of her family, and she feels left out until her father decides to make use of her organizational skills and appoints her stage manager of the production.

E.D. is still frustrated by Jake's overwhelming desire to shock people, and she makes a concerted effort to steer clear of him. Jake, for his part, spends his time befriending the basset hound and the dramatic 4-year-old of the family, Destiny. But the show must go on, and E.D. and Jake learn to tolerate each other despite their extreme differences. Just as things appear to finally start to smooth out for the performance, the head of the theatre, primarily upset over the fact that her daughter has not been cast as she had hoped, decides to cancel the show. Randolph is not willing to let something he considers so trivial to deny his artistic expression, but he is at a loss on how to proceed. E.D. suggests that they convert the family barn into a makeshift theatre, and soon the show is, once again, back on track.

By the time the show is set to open, Jake and E.D. are able to tolerate each other, but extra drama unfolds anyway as storms and power outages reek havoc on opening night. Still, the

show receives rave reviews, and Randolph is ecstatic that his artistic endeavors have been met with the critical acclaim he had been hoping to receive. More importantly, though, E.D. and Jake have not only come to terms with each other, but both have made major discoveries about themselves in the process. E.D. realizes that while she does not have the same outrageous personality and creativity level that the rest of her family possesses, she does have a valuable skill set that they lack: organization. Jake realizes that, despite the multitude of people who have told him he is nothing but trouble and will never amount to anything, he actually does have a talent. Jake turns his attention from getting into trouble to focusing on his newfound passion as a thespian.

5.3.3 Pictures of Hollis Woods (2003)

Pictures of Hollis Woods by Patricia Reilly Giff received a Newbery Honor Award in 2003. The story chronicles the life of 12-year-old Hollis Woods who, as a newborn infant, was abandoned on the street with nothing more than a scrap of paper that stated, "call her Hollis Woods." Hollis's life has thus far consisted of being shifted in and out of a variety of foster homes. Hollis has a knack for two things: for art and for getting into some kind of trouble. For Hollis, once trouble sets in at a new foster home, she runs away, and the cycle of being placed in a new foster home starts all over again. As Hollis is on her way to yet another new foster home, she reflects on the cyclical pattern of her young life: new family, problems, and running away. Even with the last family, the Regans, whom Hollis had liked, she had still chosen to run away. And now Hollis, armed only with her drawings, finds herself again being transported to a new foster home.

This time Hollis is placed with Josie Cahill. Josie is a retired art teacher, so she seems a fitting placement for the artistically gifted Hollis. Josie is quirky, eccentric, and a bit forgetful.

Despite Josie's cat, who is not at all open to Hollis's presence, Hollis decides to stay a while before running away this time. Hollis settles into a routine with Josie, albeit a non-traditional one. Josie's forgetfulness often means that she forgets to send Hollis to school, and instead they go to the ocean or the to the movie theatre where Josie's best friend, Beatrice, works. Hollis enjoys her new lifestyle, but she realizes that Josie's forgetfulness is growing worse, and when Hollis's social worker grasps the extent of Josie's growing dementia, she decides that Hollis needs to be placed in another foster home. Hollis is worried about leaving Josie on her own, however, and she tries to reach Beatrice, who has since moved to New Mexico, but she is unable to contact her. Hollis remembers a cottage her last foster family had in the mountains, and with some coaxing, she is able to direct Josie to drive there.

Once in the Regan's cabin, Hollis's plans are simply to hide Josie and care for the woman herself. Being in the cabin causes Hollis to reflect on prior memories she had of the Regan family, and she reflects on the fact that the family had wanted to adopt her. While staying at the family cabin in which Hollis now uses as a hide out, Hollis had made her decision to run away from the Regans. She had decided to go on a hike up the mountain on her own when her foster parents had taken a trip into town. While she made it to the top of the mountain on her hike, she also twisted her leg, rendering herself unable to return to the cabin alone. Just before sunset, her foster brother, driving the family truck, had managed to find her. Steven was too young to drive, and his inexperience became their undoing on the way back to the cabin. He lost control of the truck as it started sliding down the mountain, and the vehicle went careening out of control, flipping and rolling down part of the mountain. Steven was badly hurt, and Hollis managed to crawl out of the truck and get help. It was then that Hollis, weighed down by guilt, decided that, once again, it was time to run away.

In the cabin, Hollis and Josie lead a comfortable, secret existence. Josie works on a carving she is making of Hollis, and Hollis uses the time to continue her drawing. When Christmas approaches, Josie surprises Hollis with some pancake mix and candy that she has found in the cabin. Hollis is comfortable in their covert living situation, but she slowly realizes the Josie would rather be in her own home. Looking at the pictures she has created, she sees the sadness in Josie's face and realizes that she must take Josie back to her own home and move on yet again.

As Hollis sets out to walk to the town to use a payphone and set her plan in motion, she hears a snowmobile in the distance. Hollis, suspecting she might be being watched, discovers that the snowmobile rider is actually Steven, her former foster brother. It was Steven who left the items that Josie "discovered" at the cabin, and he admits to watching out over the cabin since Hollis and Josie arrived. Steven tells Hollis that when the Regan's found out she ran away again, he knew immediately where to go to find her. Steven asks Hollis why she left the Regan family; they loved her and wanted to adopt her, and he cannot understand her decision. Hollis explains that she was ruining their family: she caused the accident, she was the reason for the family arguing, and she simply was not family material. Steven, amazed at Hollis's reasoning, tells her that the accident was really his fault, he should have gone for help instead of setting out to find her on his own. He also tells her that families argue from time to time. It is natural, and it did not reflect how they felt about her. Steven also tells Hollis that the Regan family still wants to adopt her. Hollis is shocked to learn this, but knowing that Josie must return home, coupled with really wanting to be part of a family, Hollis realizes it is time to stop running away and decides to join the Regans. All turns out well as the story closes. Beatrice returns from New Mexico to

care for Josie, the Regans accept Hollis into their home, and Hollis finally feels that she has found "her" family.

5.3.4 The House of the Scorpion (2003)

Nancy Farmer's science fiction *The House of the Scorpion* won a Newbery Honor in 2003, as well as the National Book Award and the Michael L. Printz Award. The story is set in the fictional country of Opium, somewhere on the U.S.-Mexico border. Opium is a drug-producing nation ruled by Matteo Alacrán, or El Patrón. El Patrón runs his vastly successful drug operation through cheap labor. Illegal immigrants caught by his patrolmen are surgically fitted with computer chips thereby enslaving the immigrant and rending him or her completely under the control of rulers. These "eejits" lose the ability to perform any more than the most menial and trivial of rote tasks, but they have enough brain functioning to tend to and harvest opium, which is what El Patrón needs.

Matt is the clone of the 143 year-old El Patrón. Grown from a set of cells taken from El Patrón, Matt was created in order to have replacement parts for El Patrón as he grows older and his organs start to fail. The cloned boy lives with one of El Patrón's cooks, Celia, on the grand estate where he leads a sheltered and protected life. When Matt is 6-years-old, other children on the estate discover him living in a house outside of the mansion and are intrigued by the mystery boy. They observe him through the window, but the children soon tire of watching Matt and move on to other things. Matt, however, is teaming with curiosity about the children, and tries to follow them. Unable to get out of the locked house, Matt smashes through a window in an attempt to get to the children. Matt, who has never been subjected to pain before, is hurt when he lands on the broken glass, and the other children take him to the mansion to be treated. Matt

is in a whole new world for the first time, and the people in the mansion are kind to him until El Patrón's great-grandson realizes that he is a clone. The kindness with which Matt was being treated quickly turns to disgust, and the residents of the mansion now treat Matt with contempt and derision, and consider him no better than a piece of livestock.

Matt lives for several months as a caged animal inside the mansion. He is kept in a room filled with sawdust, and many members of the household are so disgusted with him that they refuse to stay in the same wing of the mansion. One of the children who Matt tried to follow, Maria, finds where Matt is being held and informs Celia. Celia tells El Patrón about the conditions in which Matt is being kept, and El Patrón reacts with outrage. El Patrón immediately sees to Matt's well-being, ensures that he has proper living quarters, demands that Matt is treated with respect, and provides a bodyguard, Tam Lin, to protect Matt from any abuse. Even though El Patrón's orders are starkly clear, only Celia, Maria, and Tam Lin genuinely treat Matt with respect. All other members of the household look upon Matt with disdain, and only hide their true feelings about him when El Patrón is present.

For the next several years, Matt lives in the mansion. He spends his days with an array of tutors, and is given the best education. During that time, he and Maria become close friends, and eventually romance starts to bud between the two. It is not until many years after he arrives in the mansion that Matt learns that he is a clone and comes to understand the purpose of his cloned existence. Shocked by the discovery of his true identity, he represses the thought that El Patrón wants him for nothing more than his organs. Matt throws himself into his studies, and tells himself that El Patrón would not waste the time and energy educating him if he wanted Matt solely for organ harvesting. Matt is convinced that El Patrón must want him to take over ruling for him one day, although being used for body parts remains a constant fear in the back of Matt's

mind. Through the guidance of his body guard, Tam Lin, who becomes a surrogate father for Matt, Matt is able to start making sense of his identity and understand that he, too, has the right to find meaning in his own life.

Matt lives on in his ever-questioning state until El Patrón has a heart attack. Realizing that this could mean the end of Matt's life, Matt and Maria attempt to escape the estate, but they are caught. Maria is taken away, and Matt is taken before El Patrón who confirms Matt's worst nightmare: he is not to take over when El Patrón dies, he is to be used for spare parts in order to allow El Patrón to keep living. Before Matt can be taken away and prepped for harvesting surgery, Celia announces that she has been putting carefully administered small doses of arsenic into Matt's food. While the poison level is not enough to do anything to Matt in his healthy, young body, the level of arsenic in his system would be lethal for one as old and frail as El Patrón. El Patrón, enraged by Celia's actions, has another heart attack, only this time it is fatal. El Patrón's great-grandson, still repulsed by Matt, orders Matt's bodyguard, Tam Lin, to dispose of Matt immediately. While Tam Lin appears to comply with the order, he removes Matt from the room, gives him supplies, and sends him to nearby Aztlán.

Matt is able to reach Aztlán unscathed. Once there though, he wanders into an orphan work farm. The orphans, or Lost Boys, are forced to do manual labor for their "Keepers." While the Keepers live in luxury, the Lost Boys live in abject poverty. Matt is, again, an outcast in this new environment, as the other Lost Boys believe his lack of worldly ways signifies that he has come from a wealthy and spoiled life. But Matt is able to prove himself to the other Lost Boys, and he helps instigate and lead a rebellion against the Keepers that allows the chance for escape.

Once freed, again, Matt and his Lost Boy compatriots manage to find the nearest city, San Luis. There, Matt finds Maria. When she left Opium, Maria traveled to San Luis to be with

her mother, a politically powerful leader in the area, Esperanza. Esperanza is thrilled to have the testimony of the Lost Boys. She has wanted to charge the Keepers for years, but she was never able to gather enough evidence to receive a warrant before now. Matt is relieved to learn of the Keeper's fate, but he also learns that in his absence, nearly the whole community residing on El Patrón's estate in Opium, including Tam Lin, has died from drinking poisoned wine at the drug lord's funeral. None of El Patrón's descendants survived, meaning that Matt, as the only genetic relationship left to El Patrón, is heir to the country. But rather than take his position as a dictator, Matt chooses to have the empire his "genetic" father created dismantled. Matt reasons that the lesson his "surrogate" father shared - that we all have a right to decide who we are in life - is the important one by which to live.

5.3.5 Princess Academy (2006)

The Princess Academy, by Shannon Hale, is one of the 2006 Newbery Award Honor books. The novel tells the story of 14-year-old Miri, who lives in the remote and isolated village of Mt. Eskel where residents quarry linder and herd goats. Miri lives with her father and older sister and is close friends with a young artist, Peder. One day, a message from the king arrives announcing that soothsayers have prophesized that the young Prince Steffan should choose his bride from within the population of girls at Mt. Eskel. This is astounding news to the mountain residents as a great divide and general prejudice exists between the educated and well-off lowlanders and the poorly educated mountain people. The news further declares that all girls between the ages of 12 and 17 are to be taken to a nearby building that has been turned into a "princess academy" where they will provide royal training to the princess candidates.

Attendance is compulsory, so Miri and 19 other girls are taken for a year of "princess" preparation.

Tutor Olana, a harsh and domineering woman, oversees the girls' training at the academy. The girls are subjected to long lessons, uncomfortable conditions, and strict rules established by Olana. The girls work hard to please Olana, but they are punished for every indiscretion they make. Miri, while not particularly happy about her treatment in the academy, nonetheless excels in her lessons and even begins to explore the study of "quarry-speech," a subliminal communication technique used by advanced quarry workers to speak while mining. The girls start developing close relationships with each other, and Miri becomes particularly close with the one lowland girl in the group, Britta.

When the prince arrives, he dances with all the girls, except for Britta, who claims to be ill and does not attend the festivities that have been prepared for the prince. Miri has great reservations about whether or not she would want to be the princess and marry Prince Steffan, a feeling intensified by the realization that she has developed feelings for her childhood friend, Peder. The prince, however, does not select a bride, and announces, instead, that he will return later to make his selection.

The girls are not left alone long, however, as bandits, unaware that the prince had not made a decision on whom his bride will be, raid the academy in the hopes of capturing the prince's betrothed and holding her hostage. It is Miri, and the quarry-speaking skills that she has developed, that is able to save the day by sending quarry messages to the village. Her messages, while ineffective at first, manage to reach Peder, and he is able to summon other villagers to the assistance of the girls in the academy. The girls escape the clutches of the bandits and go home with their families until the prince returns to the academy to announce his decision. When the

prince returns, Miri convinces Britta to appear before him. When the prince sees Britta, he recognizes her as a childhood friend, and selects her as his bride-to-be. It is a happy ending for all, as the prince declares that Mt. Eskel is to be an official province of the kingdom now, meaning greater prosperity in the future for the all the villagers. As for Miri, she decides to open an academy of her own where the people of Mt. Eskel can be educated, and she, of course, gets to return to her village and marry Peder.

5.3.6 Hattie Big Sky (2007)

Kirby Larson was awarded a Newbery Honor in 2007 for *Hattie Big Sky*. Set against the backdrop of World War I, *Hattie Big Sky* follows the adventures of 16-year-old Hattie Brooks, an orphan who has been shuffled from relative to relative all of her life. Hattie receives word that an uncle she had never met died and left her his claim of over 300 acres of land in Montana. Without a moment's hesitation, Hattie jumps at the opportunity to finally have a place that she can truly call her own, and she sets off to the Montana frontier to claim her land.

When Hattie arrives in Montana, she is met by her uncle's friends, the Mueller family. From them, Hattie learns that in order to keep the claim her uncle left for her, she must be able to "prove up." Within ten months, she must cultivate 40 acres of the land, set at least 480 rods of fencing, and acquire the money to pay the final fees on the land. It is a daunting challenge, but Hattie is determined to make it work. Hattie settles in for her first Montana winter, and with the help of her neighbors, learns how to endure in the harsh climate.

During the winter, a sudden blizzard strikes, and the older Mueller children, on their way home from school, become lost. They manage to find their way to Hattie's place where she

cares for them until their father arrives the next day. Extremely grateful for the help Hattie provided his family, Karl Mueller thanks Hattie by setting a long span of her required fence.

Hattie, who greatly enjoys the company of the Mueller family, starts to become aware of the growing anti-German sentiment in the area effecting families like the Muellers. Other community members join the Dawson County Council Defense, a "patriotic" organization, in order to intimidate families of German descent so that they move away from the area. While some of Hattie's friends are members of the group, Hattie struggles to understand how the anti-German mentality could reach so far and extend to those clearly innocent of any wrong doing, like the Mueller family.

Hattie keeps herself busy during the winter months writing letters to her close friend, Charlie, who is fighting in France, and to her Uncle Holt, with whom she had been staying before her trip to Montana. To her surprise, her uncle has shared her letters with a local newspaper in his hometown of Arlington, Iowa, and the newspaper offers her a freelance position to write about life as a homesteader on the Montana prairie.

As the months move on, the anti-German sentiment continues to grow, and one evening the Mueller's barn is set a blaze. Hattie sees one of her other neighbors, Traft Martin, fleeing from the scene. Traft, who has been kind and helpful to Hattie, also warned her to stay away from the Muellers. When Hattie returns to her own home, she finds a smoldering bale of hay outside of her own barn, and understands that she has been given a warning to steer clear of the Muellers. Even Hattie's friends who are not members of the patriotic group caution Hattie against becoming too closely associated with the Mueller family, but Hattie is outraged at the thought of being told with whom she should or should not be friends. Instead, she strengthens her friendship with the Mueller family.

When spring arrives, Hattie, with the help of her neighbors, sows her fields in flax and wheat. While she is on track to "prove up," Hattie is still concerned about the debt her uncle left her for the fencing materials. She thinks it unlikely the money she is making for her newspaper articles will be enough to cover the money she has to pay at the end of the 10- month period. Traft offers a generous sum to Hattie to purchase the land, but Hattie turns down his offer for reasons she is not quite sure she understands. At the same time, she is pressured into pledging money to the war effort, which leaves her resources dwindling. Traft offers to buy Hattie's land for a second time, and this time Hattie lashes out that she saw him leaving the Mueller's after the fire. Traft explains that he had not set a fire at the Muellers, and in fact, he had doused the fire that others had set in front of her barn. Still, Hattie refuses to sell her land and continues to work hard to achieve the requirements she must fulfill to keep the homestead.

As spring turns to summer, a drought settles in across the region, and the crops are slow to grow. Rain finally does arrive, but when it appears that the harvest will come to fruition, a hailstorm damages the entire crop, and Hattie looses it all. Shortly thereafter, the Spanish flu sweeps through the area, and one of the Mueller children, stricken with the disease, dies. It is at this point that Hattie realizes she cannot fulfill the requirements put forth, and she offers to sell her land to Traft. But it is too late to sell her land, for Traft will be able to buy it much more cheaply when Hattie fails to pay her homestead bill.

In the end, the Muellers leave for Seattle, and Hattie, although she has lost her homestead, realizes that she has found a home within herself. Her friend, Charlie, returns from the war, and although he confesses his feelings for Hattie, Hattie is not yet ready to commit to a relationship. Rather, the two work in the west, earning money and paying off debts, with the hope that one day they will be together.

5.3.7 Where the Mountain Meets the Moon (2010)

Grace Lin's *Where the Mountain Meets the Moon* won a 2010 Newbery Honor. This Chinese fairy tale inspired story tells the adventures of a young girl, Minli, who lives in the Valley of the Fruitless Mountain with her parents. Minli's family lives in poverty, and they are barely able to etch out enough rice from their crops to keep themselves fed. But Minli is, nonetheless, a happy child who adores her parents. Minli's father loves to tell stories, and it is through his stories that she learns their valley is barren because they lie in the shadow of a mountain that is actually the broken heart of the Jade Dragon. The dragon's heart, broken over her separation from children, covers the land in such a sadness that the land is hardly able to produce or grow anything at all, and it will remain that way until the Jade Dragon is reunited with at least one of her children. Minli's father also tells her of the Old Man of the Moon and his ability to answer any question. Minli's mother is often frustrated with the stories that Minli's father tells as they lead Minli to daydream about a better lot in life rather than focusing on the realities before them.

Inspired by her father's stories and hoping to improve the family's luck and fortune, Minli spends an entire copper coin, half of the money she has, on a goldfish. While her mother is angry about the purchase, Minli's father seems pleased that Minli is so interested in trying to improve the family fortune. Minli is hopeful that the goldfish will help put her family on a more prosperous path, but she feels guilty when he realizes that her father takes some of his meager dinner to feed the fish. She realizes that her efforts to bring luck to the family have actually only added another mouth to feed, so early the next morning, Minli transports the fish to the nearby river and releases it into the water. To Minli's great surprise, the fish calls out to her and tells her that it has swum every river in the world except for the river it now finds itself in, the Jade River. The goldfish is so happy to be brought to the river that it tells Minli how to get to the

Never-Ending Mountain where the young girl can find the Old Man of the Moon. Minli realizes the Old Man might know how to change her family's fortune. Early the next morning, after leaving a note for her parents, Minli sets out on her own, following the fish's directions, in the hope of having an audience with the Old Man.

Not long into Minli's journey, she happens across a stream, but finds that it is salty. Minli decides to follow the stream for a while to discover the cause of the saltiness, and to her surprise, she comes across a crying red dragon bound by rope. Minli promptly frees the dragon. The dragon shares his painful secret and reason for crying with Minli: he is unable to fly. Minli quickly invites the dragon to join her on her journey as she reasons the Old Man of the Moon would be the ideal person to help the red dragon solve his flying dilemma.

In the meantime, Minli's parents have discovered her note and frantically set off to find her. Minli's mother is furious with Minli's father for sharing all of the fantasy stories that have filled Minli's head with unobtainable dreams and desires. In their search, they encounter the man who sold Minli the goldfish. The man tells Minli's parents that when he was a teenager, he learned that he was destined to die young. He traveled to the Old Man of the Moon, and the Old Man changed his life span from 19 to 99 years, and he reasons that Minli might also be able to change her fortune by seeking out the Old Man. Minli's mother is still distraught, but Minli's father believes, perhaps, that it is Minli's destiny to make this journey and change her fate.

Minli and the red dragon continue their journey together following the instructions the goldfish gave to Minli. The pair head for the City of Bright Moonlight in order to seek out "the borrowed line" from the city Guardian. When they reach the city, Minli has the red dragon wait for her in the forest while she ventures into the city to find what they need to continue their journey. Minli reasons that the Guardian must be the king, so she sets out in search of him. In

her search, she encounters a young orphan boy who helps her locate the king. Grateful for his help, Minli tries to give her final copper coin to the boy, but the boy simply laughs and refuses it. Minli is puzzled by the boy who, although poorer than even Minli, seems overwhelmingly happy with his lot in life.

As Minli waits in the market for the king to appear, she uses her copper coin to buy a peach for a beggar. She notices the beggar is wearing a piece of golden dragon jewelry, though, so she decides to follow him. It is then that she discovers the beggar is none other than the king in disguise. Minli shares her story with the king, and the king informs her that there has been a magical bit of paper with changing text that his family has owned for generations. The paper holds but a single line, and in most cases, the line is not legible. However, during important times, words appear clearly. The king shows Minli the paper. This time, the text reads "you will only lose what you cling to." The king, pondering the message, decides that the text means he will loose the paper if he does not share it, so he gives Minli the paper.

In the meantime, the red dragon, waiting outside the city, encounters a stone lion statue. The statue explains to the dragon that it is he, the statue, who is the Guardian. The dragon shares the quest he is on with Minli, and the lion statue tells the dragon that he had been given a line of red thread by the Old Man of the Moon to keep until it became needed. The lion statue gives the thread to the dragon. When Minli returns, they are not sure whether it is the paper they need, or the red thread, so they take both items as they continue their journey.

The pair continues their adventurous trek and after a bit of excitement caused by running into a tiger, they encounter two twin boys, A-Fu and Da-Fu. The boys are children of a family that is known for their perfect happiness. They explain to Minli and the red dragon that they were once in danger as an unscrupulous magistrate, unable to contain his jealousy over the

family's happiness, decided to kill the whole family. The Old Man of the Moon, however, safely transported the family to a new home, far away from the magistrate. The family lives in poverty, but the fact that they are alive and together keeps the family in their happy state. The twins lead Minli to the Never-Ending Mountain, the home of the Old Man of the Moon. She invites the twins to join her in going to see the Old Man, but the boys laugh and refuse. They tell Minli they are perfectly happy now, so they have no reason to seek anything further.

Minli ponders all that she has learned on her journey, and while doing so, she makes a kite out of the paper from the king and the thread from the lion statue. She flies the kite high into the sky, and suddenly the kite transforms into a rope bridge. Minli is excited that the path has been opened to her, but she soon realizes that the dragon cannot make it across the bridge, so she must make the final leg of the journey on her own. Before leaving the dragon, she promises that she will ask the Old Man the dragon's question. Minli crosses the bridge and finds the Old Man awaiting her visit. The Old Man tells Minli that once every 99 years, someone comes to ask him a question. He also tells Minli, there is limited time, and he is only able to answer a single question. Minli realizes that she cannot ask both her question and the dragon's question. She spots the paper she was given by the king, and the new text on the page reveals only one word: thankfulness. Minli realizes that she must ask the dragon's question as she now understands that the people she has met who are truly happy on her journey are those who are happy with what they have and do not lament what they do not possess.

Minli returns to the dragon with the answer to his question. A bump on the dragon's head had been prohibiting the dragon from flying, but once the bump is removed, the dragon is free to take flight. The dragon, now able to fly, transports Minli back to the Fruitless Mountain. The dragon says he feels at home in the valley, and as he settles into the town, Minli returns to

her parents' home. Her mother and father are overjoyed at her return, and awed by the adventure that Minli has undertaken. When Minli shows her parents the item that had been the bump on the dragon's head, her father recognizes it as a "dragon's pearl," an item so exquisite and valuable that it rivals the entire fortune of the king. While Minli's mother is impressed that the family's fortune has truly changed, she declares that the best fortune has been Minli returning safely to them.

A year later, the goldfish seller returns to the valley in which Minli and her family live. He is shocked by how much has changed. Rather than being a desolate location, the small town seems overwhelmingly happy and prosperous. The fish seller had heard that a family had made a gift of the dragon's pearl to the king. The king, in return, gave the family's whole village seed and supplies. The fish seller ventures to Minli's house where he finds her father telling the towns' children about the adventure his daughter had taken, and he sees Minli herself staring up at the sky where the mountain meets the moon.

5.3.8 The Almost True Adventures of Homer P. Figg (2010)

The Almost True Adventures of Homer P. Figg, by Rodman Philbrick, was the recipient of a Newbery Honor in 2010. The story tells the fantastical adventures of a young Maine boy, Homer, and the outrageous efforts he is willing to go to in order to reach his brother, Harold. The story takes place against the backdrop of the American Civil War. Orphaned boys Homer and Harold live with their abusive and mean Uncle Squinton on a Maine farm until Uncle Squinton lies about Harold's age and has him conscripted into the Union Army. Harold is taken away to join the fighting, and Homer is devastated to lose the only real family member he has.

Homer is furious with his uncle, and his uncle responds by locking Homer in the root cellar. Homer is able to escape, though, and he steals a horse and sets out to find his brother.

Homer does not make it far into his journey before he encounters two scoundrels, Stink and Smelt, who are making money by capturing runaway slaves and returning them for large monetary rewards. Unable to escape from the clutches of the slave hunters, Homer joins the other prisoner the two have captured, a runaway slave Stink and Smelt are hoping to cash in for a large sum. The two crooks conjure up a plan to send Homer to the home of the Quaker leader of the area's Underground Railroad, Jedediah Brewster, in the hopes that Homer will be able to ascertain where Jedediah and his compatriots are hiding runaway slaves. When Homer reaches Jedediah's home, the kindly man takes Homer in and feeds him. While Homer does learn where Jedediah is sending the runaway slaves, Homer decides to feed false information to Stink and Smelt. The scoundrels are hoodwinked by Homer's plan, and as they venture in the wrong direction, the captured slave hits the men over their heads, and Jedediah restrains them. Jedediah is greatly impressed with young Homer, and he offers to take him in to his own household and raise him as a son. Homer, however, is anxious to find his brother, so he opts to continue on his journey.

Jedediah asks a young minister, Webster B. Willow, to travel with Homer to New York where the new troops are stationed. Homer and Webster, along with money Jedediah sends with them to buy Harold out of his service, take a ferry headed for New York in the hopes of quickly finding and retrieving Harold. The ferry trip does not go smoothly, though, as a young couple work together to lock Homer up with the pigs in the ships hold while they con Webster out of all of the money he is carrying. By the time the ferry reaches New York, Webster has lost all of the money, and Homer, trapped with the pigs, is removed from the ferry's hold with the swine. A

traveling carnival man is intrigued by the "pig boy" and promptly buys Homer for his carnival. The carnival conveyor, who calls himself Professor Fleabottom, makes a fortune selling an "elixir" to the troops as a surefire medicine for all ailments. The elixir, in reality, is nothing more than whisky. It is not long before Union officials arrest Professor Fleabottom as a fraud and accuse everyone in the carnival as being Southern spies.

In the chaos, Homer is able to make a harrowing escape in a hot air balloon that had arrived that day at the carnival. Escape made, Homer floats away from the carnival and Fleabottom, and after several hours floating along the countryside, the hot air balloon crashes onto the battlefield at Gettysburg. Homer finds himself behind Confederate lines, and he is immediately taken into custody under suspicion of espionage. The heat of the battle causes enough confusion that Homer is able to escape, steal a horse, and ride through the battle lines into Union troops where he manages to find his brother Harold. Homer follows Harold into battle trying to convince Harold to disengage and flee the battlefield, but Harold ignores his brother's pleas, picks up a flag, and charges into the battle. Homer picks up a rifle and accidentally fires. The bullet shatters a rock that hits Harold's leg, and Homer rushes to Harold's aid to take up the flag bearer position until help arrives.

After the battle, Homer is able to help convince Harold's officers that Harold is indeed underage for army service, and the two are free to leave. Harold and Homer start traveling north and support themselves by taking up odd jobs on farms until Jedediah is able to find the boys and take them back to his farm to raise as his own sons. In the meantime, Harold's leg becomes infected and has to be removed, but the boys are safe and content with Jedediah, and the trio live out their lives as a happy family.

5.3.9 Heart of a Samurai (2011)

Margi Preus was awarded a Newbery Honor in 2011 for her work, *Heart of a Samurai*. The story starts in the early 1840s in Japan when a small fishing boat becomes lost in a storm. The 5 members of the boat, despite being lost at sea for over week, miraculously survive and land on a small island. While food and fresh water are hard to come by, the group manages to survive long enough to be rescued by a passing American ship. The Japanese fisherman are terrified of the barbarians they had heard about, astounded by the size of the ship which had come to their aid, and perplexed by the clothing and customs of the men aboard. The older men in the group respond to everything in fear and with trepidation, but the youngest member, 14-year-old Manjiro, is naturally curious, and he painstakingly makes efforts to learn the foreign language so that he can ask questions of his barbarian rescuers. Manjiro dreamt of being a samurai as a child, and the adventures before him, while not those of a samurai, are nonetheless exciting and intriguing to the young boy.

The Japanese fisherman sail with the American ship for a long while, and they begin to wonder what the purpose of the ship's voyage actually is. When a whale is spotted, however, it becomes clear to the Japanese that the American vessel is a whaling ship. Manjiro is recruited to help row one of the smaller whaling boats during the hunt, and he is overwhelmed by the process the Americans undertake to kill the whale. When the frenzy of the hunt is over, the American sailors butcher the whale and take only the blubber. The rest of the whale, including all the meat, is discarded back into the ocean. Manjiro and his fellow fishermen are aghast that the Americans would kill and waste so much, and the older men warn Manjiro that a culture that shows such barbarism in hunting must certainly be the vastly barbaric and corrupting people they had been warned about in Japan.

The American captain, impressed with the tenacity and curiosity of Manjiro, tells Manjiro that he had planned on returning the Japanese fishermen to Japan, but Japan's isolationist policy meant that the American ship would not be allowed into port even to simply drop off the 5 fishermen. Manjiro knew the challenge extended far beyond that. Japanese who traveled outside of Japan, whether of their own volition or not, were sentenced to death upon their return to protect the Japanese people from the corruption of outside thinking and influence. The captain finds a home for the Japanese fishermen on Oahu in the Sandwich Islands, and he offers to take Manjiro back to the United States with him and raise him as a son. Manjiro's innate curiosity is peaked, and he decides to go with the captain. With a hold full of whale oil and a new Japanese son, the ship sails back to its home port of New Bedford, Massachusetts.

Once in America, Manjiro is overwhelmed with culture shock. While Manjiro had an opportunity to adapt to some of the physical differences between himself and Westerners while aboard the ship, he is completely unprepared for the social interactions between people in America. It is all so foreign to Manjiro, but he makes great efforts to learn about his new home and does everything he can to be useful around the captain's farm. Manjiro also attends school for the first time. Although he has to start with the youngest of children, he progresses rapidly, and before long, he earns an appointment at the Bartlett School of Navigation. But despite all of Manjiro's hard work, he has to work even harder to be accepted by those in the community. While some people openly accept Manjiro, his foreignness and his exotic look are often stumbling blocks for many in his new community. The captain's wife is a staunch supporter of Manjiro, and she constantly encourages him to stand up for himself despite discrimination or shallow, close-minded people. She maintains that it is Manjiro's duty to help change the way the world thinks.

When the captain returns to sea, he first sets up an apprenticeship for Manjiro so he can learn a trade. Manjiro's natural proclivity towards curiosity makes the experience initially very exciting for him. But after some time, Manjiro becomes homesick for his native Japan. Another sailor who had been on the ship that rescued Manjiro offers him a position voyage as a steward on an upcoming voyage. The position is far below what Manjiro is capable of, but he agrees to the position once he learns that the ship would be sailing close to Japan, and there might be a chance for him to return to his homeland. The voyage is long and arduous, and after two years aboard the ship, the sailors mutiny against the captain. Manjiro is promoted to harpooner. His first attempt at this position is a great success, but Manjiro realizes it would be the last time he would fulfill that role as the experience is emotionally painful for him. Worse yet, with the hold full of whale oil, the ship returns to America with Manjiro still aboard.

Once back in America, Manjiro moves to California to try his luck at gold mining in an attempt to raise enough money to buy passage back to Japan. Manjiro's success allows him to purchase a whaling ship. He first sails to Oahu to reunite with the other fishermen he once sailed with years ago. Of those fishermen, one has died, one wishes to stay in Oahu, but the others decide to attempt to return to Japan with him. The three make it to Japanese shores, but it is not long before officials arrest the trio as foreign spies. After the trio tries explaining their unusual predicament, with no avail, Manjiro is summoned before the daimyo, Lord Nariakira. The powerful noble questions Manjiro on America and the American culture. While Lord Nariakira receives Manjiro's words kindly and openly, it is not enough to release Manjiro and his fellow fishermen from prison. Rather, the trio is transported to Nagasaki where the interrogation continues. One day, with no warning or explanation, Manjiro and his fellow fishermen are released and told that they are allowed to return to their homes.

Manjiro travels to the village of his youth. Although initially not recognized, Manjiro's mother is the one to finally identify who the stranger is standing before her. Manjiro, overjoyed to be home, starts to settle back into village life. Shortly after he arrives, a local lord summons Manjiro to teach his samurai the barbarian language. Within a few short months, Commodore Perry enters Edo Bay and demands Japan open its ports to Western trade. Manjiro's unique position, having had lived in America, made him a valuable asset for the Japanese government, and he is quickly transported to Edo. Manjiro, a fisherman boy who dreamt of being a powerful samurai as a child, steps into the role of samurai as he becomes a negotiator between the American and Japanese diplomats in Edo. From fishing to freedom to dream fulfillment, Manjiro's curiosity and steadfast determination lead not only to his survival of hardships, but to truly living his dream.

5.3.10 Turtle in Paradise (2011)

Jennifer L. Holm won her third Newbery Honor in 2011 for *Turtle in Paradise*. Set against the backdrop of the Great Depression, 11-year-old Turtle is sent to Key West to live with family due to her mother's new job as a housekeeper in New Jersey for a woman who dislikes children. Turtle's mother, ever the optimist and ever in love, tells Turtle that Key West will be a lovely and beautiful place to live. Turtle, ever the realist, is not so sure. Turtle's arrival in Key West is a surprise for her aunt, and the fact that she will be living with three boys is likewise a surprise for Turtle. Turtle's tough outer shell serves her well, though, as it helps her hold her own with her cousins and the myriad of neighborhood boys.

Life in Key West is shocking for Turtle. The heat is overwhelming for her, as are the mosquitoes and scorpions. Times are also particularly difficult as the Depression has made jobs

scarce. Many of the men work in other parts of Florida as manual laborers, and even the boys in Key West develop an entrepreneurial spirit to make ends meet. Rather than work for money, many of the boys work in the "Diaper Gang," a babysitting service they provide in return for payment in candy. The boys will not allow Turtle to join the gang, but she does not seem to mind as she does not like babies and manages to find her own random day work with Slow Poke. Despite it all, Turtle holds her own with the boys through her fast thinking and quick wit.

Turtle starts helping her aunt by staying with her grandmother during lunch times, a task none of her cousins want as they all fear the older woman. Turtle's determined and frank nature quickly wins over the stubborn and often grouchy woman. One day, Turtle discovers an old pirate map at her grandmother's house. While hesitant at first, Turtle finally decides to share the map with the boys in order to put a crew together to go after the treasure. The boys are wary of the map at first, but once they are convinced that the map is authentic, they quickly make plans to go after the pirate's booty. Early the next morning, the children set sail, arrive at the key indicated on the map, and start digging. After a fruitless search, the children are downtrodden and disappointed, and they prepare to leave. It is then that Turtle accidentally trips and discovers the hidden treasure. The children rejoice in their great luck and immediately start planning what they want to do with their newfound riches. Their luck runs out, though, as their boat was not properly anchored, and they are now stranded on the island with no food and no way to escape.

The children are not on the island long before bickering and arguing erupt followed by a sense of defeat and despair. Complicating matters, a hurricane strikes, and the children huddle together in a shack on the island that is infested with rats. When the hurricane passes, the tide changes for the children. Slow Poke arrives at the island to rescue them, and they, and the treasure, are taken home.

The children make headlines for finding the pirate treasure, and Turtle receives word that her mother is on her way to Key West. Turtle is overjoyed to be reunited with her mother, and is somewhat surprised to find out that her mother married her most recent love interest, Archie. As Turtle prepares to leave Key West with her mother and Archie, she is saddened to leave all the family that she has gotten to know in Florida, even her male cousins. But as they prepare to depart, Archie stealthy sneaks away with Turtle's share of the treasure and abandons Turtle and her mother in Key West. Turtle's mother is devastated, but Turtle believes things will turn out all right. She knows that they are now with family who will support them, and she has finally deduced that Slow Poke is really her father. While Turtle acknowledges this is not the way Hollywood would have written the script, she is nonetheless confident that reality will make things turn out just right.

5.4 CONTEMPORARY NEWBERY ORPHAN NARRATIVES

Again, the overall body of contemporary Newbery orphan narratives shows great variation in terms of story plot lines, characters, tone, and theme. While a more specific examination of the contemporary texts will be presented in Chapter 6, it is worth noting the distribution of orphan texts in the Newbery collection over the past decade. While there are 3 years in which no orphan protagonist is represented within an award or honor book, orphans are represented, in some cases in significant numbers, throughout the rest of the decade. Figure 5 presents the number of orphan protagonists featured in Newbery books, both award winning and honor status, throughout the last decade.

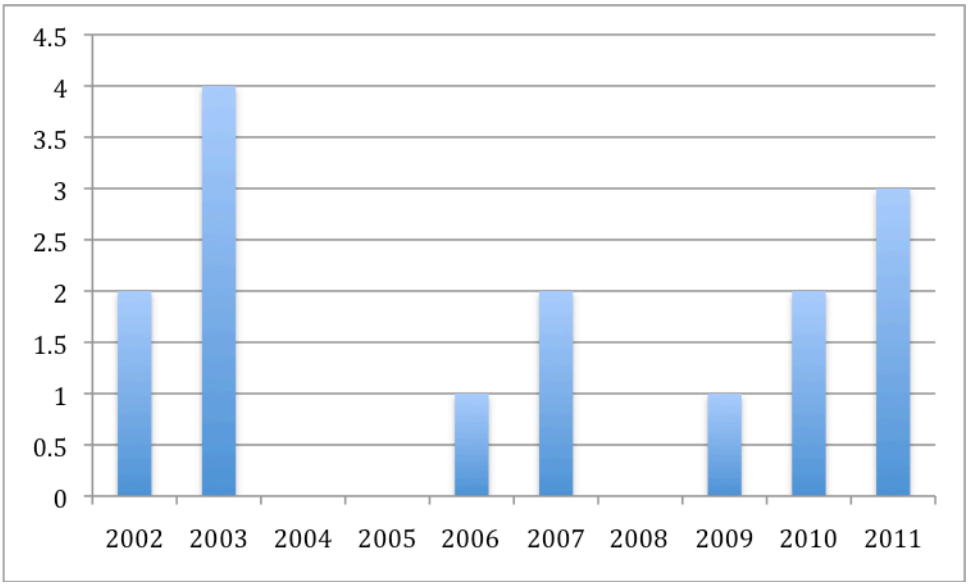


Figure 5. Number of orphan narrative texts in Newbery winning and Honor novels, 2002-2011

5.5 ORPHANS IN NEWBERY NOVELS

Across the orphan books explored, there exists a wide variety of characters who live in incredibly diverse places and lead exceedingly different lives and lifestyles. As a general overarching principle, though, this corpus of books presents orphan protagonists who are able to overcome the trials and tribulations that they face throughout the pages of the novel. The orphans in the stories explored here always succeed against seemingly overwhelming odds, triumph over adversity, and display a high level of resilience.

As a body of work, these books provide a terrain for young readers to explore their independence, and a means for children to develop their maturing sense of self. These texts can also provide rich literary fodder for examining structures, norms, expectations, and dispositions,

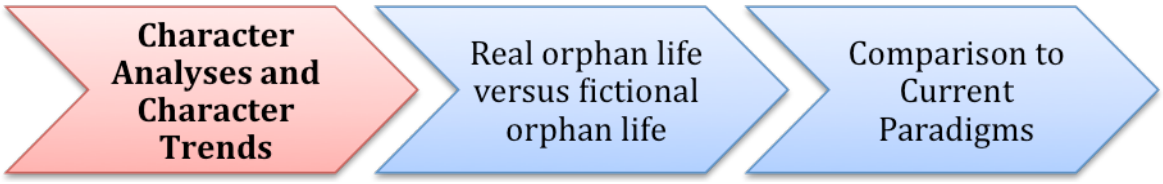
and they offer the opportunity for teachers to create a platform by which to examine a myriad of concepts such as family, growing up, and independence.

In the following chapter, the orphan protagonists will be closely examined. Character analyses of the orphans will be completed in order to identify character trends across the corpus of Newbery orphan novels. Additionally, the lives of the literary orphans will be compared to the realities of orphan life, and the texts will be evaluated against the orphan paradigms established by Kimball (1999) and Mills (1987) to ascertain if this corpus of orphan narratives adheres to those established frameworks.

6.0 DATA ANALYSIS PART 3

In Chapters 4 and 5, the Newbery books identified as orphan narratives were explored in depth through close reading, content analysis, and thick description. Using the data elicited from this exploration, Chapter 6 explicitly examines how orphans are portrayed in Newbery books, identifies trends in orphan characterization that arise within this body of work, compares Newbery orphan narratives against the lives of real life orphans, and juxtaposes this grouping of books against current paradigms of orphan narrative literature.

6.1 HOW DO AWARD WINNING CHILDREN'S BOOKS DEPICT ORPHANS?



In order to examine how award-winning children's books depict orphans, the thick descriptions of the novels created in Chapters 4 and 5 were utilized as a foundation to create brief character analyses and a list of defining traits for each orphan protagonist. In order to examine this question systematically, the following steps were undertaken. First, each of the orphan protagonists was analyzed and a summation of his or her defining character traits was created.

Next, the protagonists were examined within their historical and contemporary groupings established in Chapters 4 and 5 to identify any salient patterns of character traits that might emerge. Finally, to ensure reliability, an outside reviewer analyzed 25% of the texts and created a separate descriptor list of the defining traits of each protagonist. A third reviewer then compared the two lists of character traits to determine if the author and second reviewer provided similar analyses of the character's defining traits.

6.1.1 Character analyses

In order to more closely examine the manner in which orphans are depicted in Newbery orphan novels, the orphan protagonists from each of the 46 qualifying books have been examined to identify the major character traits that each orphan displays. To do this, the character's language, behavior, background, interactions with others, and reactions to his or her environment have been examined (Kirszner & Mandell, 2007). In the tables below (Tables 4 through 9), each protagonist has been briefly analyzed, and the defining features of his or her personality have been identified. The orphans are presented within the historical and contemporary groupings established in Chapters 4 and 5.

Table 4. Character analysis summaries and defining character traits of Newbery orphan narrative - Historical Period 1 (1922-1940)

Title	Character	Character Analysis	Defining Traits
The Dark Frigate	Phil	Despite overwhelming odds and the loss of his father, Phil does not lose his sense of right and wrong. While he is a bit naïve as he enters the world on his own after his father's death, he overcomes the trials put in front of him and always acts with bravery, courage and righteousness	Bravery, courage, belief in the truth and always doing what is right and noble
Gay Neck, The Story of a Pigeon	Gay Neck	Gay Neck is a brave and determined young bird, always full of drive to be his best. When his parents are both killed, Gay Neck is shocked and saddened, but he leaves his depression behind to join the army. He proves himself to be a courageous carrier pigeon and the best of his kind, but his near death experience leaves him shattered both emotionally and psychologically. Only through the love and support of his handler does Gay Neck overcome the demons that affected him after his accident and take to the sky again.	Bravery, courage, marked by a breaking point which left him shattered and withdrawn until another's love and support could bring him out of his shell
Roller Skates	Lucinda	Vivacious and free spirited Lucinda does not take being left at home for a year by her parents in a negative manner. Rather, she spends the year exploring her independence with gusto, taking charge of her life, and bringing happiness to those she befriends.	Free spirited, happy, vivacious, charming, charismatic

The three orphan protagonists in this first historical phase appear to be fairly distinct characters. Phil and Gay Neck certainly share bravery and courage as common traits, despite the

fact that their life trajectories are quite dissimilar. Lucinda, conversely, is a different type of character altogether, as she is marked by her charm and charisma more so than a sense of bravery. As a whole, the characters are disparate in nature, and despite a few overlapping characteristics between two of the protagonists, the holistic view of this group of orphans shows three individuals who have had very different lives.

Table 5. Character analysis summaries and defining character traits of Newbery orphan narratives - Historical Period 2 (1941-1960)

Title	Character	Character Analysis	Defining Traits
Call It Courage	Mafatu	Early life experiences leave Mafatu timid and unsure of himself, but he finally reaches a breaking point and sets out to prove that he is worthy of being a man and chief in his village. Along the way, he develops courage and bravery. He learns that these virtues were always part of him, but he had to find them. When he returns to his village, he does so with confidence and the knowledge that he is no longer unsure of himself as a person. Mafatu's defining characteristics undergo great change throughout the novel.	Initially timid, weak and shy, but his adventures bring out his courage, bravery, loyalty, and quick thinking
Johnny Tremain	Johnny	Johnny is a bright and talented apprentice, and when tragedy strikes and he is no longer able to be a silversmith's apprentice, his drive and determination do not fold; they only grow. Throughout the novel, Johnny proves again and again that he is courageous, cunning, and determined, and he will let nothing stop him.	Determined, cunning, brave, bright
King of the Wind	Agba	Agba is loyal, caring and compassionate. He takes his duties seriously and shows great determination to ensure that Sham is well cared for despite the precarious situations in which he finds himself. When separated from Sham, he stops at nothing to be reunited with the horse, his charge, and he stays with the horse until its death. Though it is love of	Loyal, determined, courageous

Title	Character	Character Analysis	Defining Traits
		Sham, and perhaps sense of duty, that drives Agba, he finds courage in himself to overcome all odds.	
Door in the Wall	Robin	Robin is a bright boy, excited to take up his training to become a knight. But when illness strikes, and he loses the future he dreamt of having, Robin becomes bitter and angry, although his determined nature never fails him. As Robin comes to terms with his new lot in life, with the help of the friars who care for him, his determination pushes him forward to make the most of his situation. Despite his physical handicaps, he is able to prove through his bravery and courage that he, too, despite appearances, can save the day. In the end, it is through Robin's efforts that the castle is saved. While he is determined to make the most of his situation, Robin's biggest concern is that those who he cares for the most still love and cherish him, despite his physical handicap.	Intelligent, determined, longing for approval, brave
Amos Fortune, Free Man	Amos	Amos was a happy child when he was ripped from his village in Africa. Despite the hardships he faces for the rest of his life, Amos maintains a determined effort to make the most of his vastly altered station in life. Amos also displays a great deal of compassion, empathy, and generosity throughout his life, particularly to his fellow Africans who, like Amos, endure slavery.	Determined, compassionate, empathetic, generous
Secret of the Andes	Cusi	Cusi is a curious young boy who takes his work very seriously, and he is dedicated to the llamas in his care. Cusi longs for a family, however, and this desire takes him away from his guardian and the llamas. Once Cusi is away, though, he realizes that his home truly is with the llamas in the Andes. He forgoes living with a family as he realizes that his place is to be the llamas, and his destiny is to inherit the duties of the llama protector and carry on the legacy of his Incan ancestors.	Curious, questioning, unsure of where he belongs until he realizes at the end what his destiny is
Carry On, Mr. Bowditch	Nat	Nat, from the beginning, is bright, determined and driven. Even when the tides change and his dreams of attending Harvard are no longer viable, he does not give up on his dreams. He	Driven, determined, intelligent, unrelenting

Title	Character	Character Analysis	Defining Traits
		carries on, driven to learn as much as he can and make the most of his situation. In the end, his drive leads him to great success.	desire to better himself through education
Rifles for Watie	Jeff	Jeff is brave, honest and forthright in all his actions. Despite his early thoughts that the world is black and white, and that clear lines can be drawn between right and wrong, he comes to understand that the world has many shades of gray. There are good people and evil people on both sides of any struggle. Jeff's courage leads him into some tough situations, but his determination and courage help him to survive. Jeff's reflective nature teaches him a great deal about life throughout the novel, and he ends the story still determined and still courageous, but humbled by the realities he has seen.	Determined, brave, honest, forthright, reflective
The Witch of Blackbird Pond	Kit	Kit is a headstrong young woman who finds herself transported into a community that little understands her independence nor desires it. Kit does her best to acclimate into her new home, but she never gives up on her independent streak, having her own opinions, or being her own person. Kit is far too forward thinking for the town, which leads her into dire straights as she is tried for witchcraft. Despite her trials and tribulations, Kit never looses sight of who she is as a person, nor does she lose her drive to live her life as she sees fit.	Determined, headstrong, independent, sure of self

As with the orphans in the first historical phase, the Newbery orphan protagonists from 1941-1960 display a great diversity in terms of life trajectories. All 9 characters, however, are depicted as strong individuals who have the tenacity to overcome obstacles and achieve despite the adversity they find themselves confronting throughout their stories. There is a great degree of determination and loyalty inherent with the characters in this time period, and the protagonists are, or become, strong, resolute, and successful in their endeavors.

Table 6. Character analysis summaries and defining character traits of Newbery orphan narratives - Historical Period 3 (1961-1980)

Title	Character	Character Analysis	Defining Traits
Island of the Blue Dolphins	Karana	Karana is a determined and brave young girl, who, by design of events in her life, has to become independent. Her time alone on the island show her to be brave and determined despite the isolation in which she lives the majority of her life.	Brave, determined
The Bronze Bow	Daniel	Daniel is a determined young man driven by revenge. While courageous and brave, the anger that festers within him is a driving characteristic throughout much of the novel. Only in the end, as Daniel is able to see that there are other paths to follow, does he lets go of his anger and hostility. Daniel is always driven, but that drive changes in source from resentment to faith.	Courageous, angry, driven, resentful, determined, vengeful - but changes to be motivated by faith rather than vengeance
I, Juan de Pareja	Juan	Juan is a dedicated servant to Velazquez, and he takes great pride in his work. His passion and desire to become a painter finally overwhelm him, but his relationship with Velazquez helps bring this dream to fruition. To his master and friend's last day, he is loyal, caring and dedicated.	Loyal, hard working, dedicated
Up a Road Slowly	Julie	Julie is a passionate young girl, and as she matures, she comes to understand that everyone has a different path to follow in life. She also comes to learn that one should never judge another person without taking into consideration the path the other person has had to follow in life.	Kind, compassionate, reflective
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	Claudia	Claudia is a determined, bright, and driven girl who thrives on chasing adventure. Her character never shies away from pursuing what she desires. What she wants, more than anything else in life, to feel special.	Determined, driven, intelligent, an explorer, a dreamer, desires to be special
The High King	Taran	Taran is a bright, brave, and courageous character, and through the novel he displays his cunning at every twist and turn. His drive and quick thinking save the day on many occasions. He is also marked by his loyalty to his friends, and, in the end, to his home and his duty there.	Intelligent, determined, driven, courageous, loyal, cunning, dutiful

Title	Character	Character Analysis	Defining Traits
Summer of the Swan	Sara	Sara considers herself an average teenager with a below average life. While she laments her lack of popularity, she consoles herself in her good friends and the close relationship she has with her mentally retarded brother. Sara is greatly devoted to her brother, and it is this devotion that defines her throughout the book.	Devoted
Julie of the Wolves	Julie	Julie is courageous and brave throughout the entire novel. As she grows, she knows who she is and how she wants to live her life, and she sets out to make her wishes a reality. Julie is bright, determined, and patient, and her sense of duty and loyalty clearly surface many times throughout the novel, first to her father's last wishes, and then to the wolf pack that she considers her family. It is her sense of loyalty and duty that leads Julie to drive the wolves away at the end thereby ensuring their safety and survival.	Intelligent, determined, driven, courageous, loyal, cunning, dutiful
The Slave Dancer	Jessie	Jessie is a compassionate young boy horrified by the atrocities he witnesses at the hands of his kidnappers. Despite the situation Jessie finds himself in, he refuses to abandon his sense of right and wrong, and he holds steadfast in his beliefs. Through Jessie's bravery, he and Ras escape the carnage on the ship, and the two are able to make it to shore and eventually to safety. The experience on the ship marked Jessie so deeply, and he felt so overcome by the wrongs he saw, that he was never able to appreciate music again as it reminded him of the horrible events he endured while forced to serve on the slaving ship.	Compassionate, brave, righteous, steadfast belief in right and wrong
The Grey King	Will	Brave and driven by a sense of purpose and duty, Will uses his cunning and courage to outwit and defeat those who threaten the safety of his friends and the realm for which he stands.	Brave, courageous, intelligent, quick thinking, determined

In the 10 novels that comprise the third historical phase of texts, the orphan character is depicted with a degree of variation. For the most part, the orphans are determined, strong willed,

and driven. However, in some of the texts, the orphan protagonists are not called upon to exhibit a high degree of bravery in the face of daunting challenges. The protagonists in *Summer of the Swan* (Byars, 1971), *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967)**,** *Up a Road Slowly* (Hunt, 1966), and *I, Juan de Pareja* (de Treviño, 1965) do not necessarily endure carefree, easy lives, but the level of tasks put before these characters does not rise to the level of mortal danger other characters, such as Will in *The Grey King* (Cooper, 1975), or Jessie in *The Slave Dancer* (Fox, 1973)*,* confront. While, again, all the protagonists are triumphant and successful, each in their own way, the road to success calls for varying types of strength. For instance, Juan in *I, Juan de Pareja* (de Treviño), is successful due to his drive and devotion to his art and his master; Sara in *Summer of the Swans* (Byars) is successful due to her devotion to her brother; and Jessie in *The Slave Dancer* (Fox) is successful due to his bravery and dedication to doing what he believes is right. The characters in this era are driven and determined, but their lives call for different actions in order to be triumphant.

Table 7. Character analysis summaries and defining character traits of Newbery orphan narratives - Historical Period 4 (1981-1999)

Title	Character	Character Analysis	Defining Traits
Dicey's Song	Dicey	Dicey is headstrong, independent, and protective of her younger siblings. While Dicey clearly wants time to herself and freedom from the circumstances she and her siblings have found themselves, Dicey is determined to watch out for everyone. It is only at the end of the novel that Dicey realizes that she can rely on her grandmother to help bear the burdens she feels are hers in life.	Determined, driven, independent, stubborn, protective
The Whipping Boy	Jemmy	Jemmy is diligent and hardworking, and despite the unusual predicament in which he finds himself, he makes the most of his situation by learning as much as he can and	Loyal, determined, quick witted, cunning, brave

Title	Character	Character Analysis	Defining Traits
		enduring his whippings that are a result of the prince's ill behavior. When the prince and Jemmy leave the castle, Jemmy displays a great sense of loyalty and protection to the person who has caused him so much pain and even tries to serendipitously send the prince back to the castle in his stead, even though the plan fails as the prince refuses to take part in his own rescue. Jemmy continues to watch out for the prince, despite the hardships and frustration that this causes him, and in the end, the prince comes to see that the noble characteristics Jemmy possesses are ones that he, too, wants to have.	
Maniac Magee	Maniac	Maniac, above all else, is color blind and unable to take part in the racist and prejudice mentality that pervades the city in which he roams. He is smart and a voracious reader, despite his lack of an education. He is loyal, trustworthy, and gifted with an amazing athletic prowess. While these traits gain him fame, they also create a degree of notoriety for Maniac on both sides of Two Mills. Despite the trials and tribulations he manages to find himself in throughout the novel, Maniac is courageous in the face of danger, insightful, resourceful, and he always gracious for anything he is given.	Smart, cunning, athletically gifted, courageous, insightful, resourceful, gracious
Missing May	Summer	Summer is compassionate and caring, and her sense of devotion to Ob means that Summer must suppress her own grief and sadness in order to be strong for him. Summer, ever so much a child, tries to play the adult and be the bastion of strength in her family as she realizes that she is the only one who can fulfill that role.	Compassionate, caring, devoted, strong because she has to be
Walk Two Moons	Sal	Sal is a compassionate and protective teenager, who, through the loss of her mother, suffers from a sense of grief and frustration. Sal's character is reflective throughout the text as she emotionally and mentally works through the pain of her mother's disappearance, her father's efforts to move on, and her grandparents' attempts to help her cope with her changing life.	Compassionate, protective, reflective

Title	Character	Character Analysis	Defining Traits
The Midwife's Apprentice	Alyce	Alyce is a hard worker, and although lacking a great deal of confidence at times, always strives to improve herself through learning. Her confidence ebbs and flows throughout the novel, and it is not until she realizes the importance of never giving up that she is able to truly feel at home. Alyce has perseverance, but she has to find it within herself in order to be successful.	Hard worker, diligent, caring, discovers her perseverance
Holes	Stanley	Stanley feels bound by the bad luck that curses his family. Despite the bad luck that befalls him, he is honest, kind, and loyal to his friends, as well as hard working and cunning. It is through his strong will and determinations that he is able to not only survive his sentence, but also help other boys endure their time in the juvenile camp. In the end, Stanley learns that he is not truly cursed. Rather, hard work and loyalty to his friends help reverse Stanley's fortune, and he is able to leave camp, see his camp tormentors thrown in jail, and watch his family start to prosper.	Kind, compassionate, trustworthy, hardworking, loyal, determined, courageous
Bud, Not Buddy	Bud	Bud is a determined young boy who exhibits a great deal of courage and quick thinking. Bud does not shy away from anyone or anything, and his drive to find his family propels him through the novel. Above all, he simply will not take no for an answer.	Determined, driven, quick thinking, hard working, fearless
A Year Down Yonder	Mary Alice	Mary Alice is unhappy about being sent to live with her grandmother for a year, but she comes to realize that her quirky grandmother has a great deal to teach her in terms of being a role model, putting the needs of others first, and using quick thinking to make the best of all situations. Mary Alice is often in the shadow of her grandmother, but in that shadow she is able to grow and learn. Mary Alice's character is caring and compassionate.	Caring, not a wall flower, but overshadowed in personality by her quirky grandmother

The 9 novels in the final historic period (1981-2001) demonstrate an eclectic mix of orphans. While all the protagonists are able to overcome the trials and tribulations put before

them in the texts, each character in this subset is rather unique. It is interesting to note in this group of orphans, however, that, as opposed to many of the protagonists in the earlier periods, the trials faced by the protagonists in this period are not as severely life threatening as those faced by many earlier orphans. This trend, which started to surface in the prior historical phase with *Summer of the Swan* (Byars, 1971), *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967)**,** *Up a Road Slowly* (Hunt, 1966), and *I, Juan de Pareja* (de Treviño, 1965) continues and intensifies in the final historical phase. The challenges in this era tend to be characterized by journeys that involve growing up and coming to terms with the changes and challenges that can bring rather than sweeping grand adventures. For instance, Dicey in *Dicey's Song* (Voigt, 1982), Maniac in *Maniac Magee* (Spinelli, 1990), Summer in *Missing May* (Rylant, 1992), Sal in *Walk Two Moons* (Creech, 1992), Bud in *Bud, Not Buddy* (Curtis, 1999), and Mary Alice in *A Year Down Yonder* (Peck, 2000) all face hardships related to growing up and finding closure with family issues. Like all the other orphan narratives already examined, however, all the orphans in this group overcome the challenges they face, or at least successfully learn how to cope and grow by the story's end.

Table 8. Character analysis summaries and defining character traits of Newbery orphan narratives - Contemporary award winning novels (2002-2011)

Title	Character	Character Analysis	Defining Traits
A Single Shard	Tree-ear	Tree-ear is kind, caring, and dedicated to Crane-man, although he secretly desires to be a potter's apprentice and learn the art of pottery. He shows great responsibility for his actions when he volunteers to work for Min after he accidentally breaks one of Min's vases, and he works diligently to repay the damage he has done. Tree-ear becomes protective of Min, as he is of Crane-man, and puts aside his own fears to travel to the	Dedicated, caring, brave, courageous, bright, devoted

Title	Character	Character Analysis	Defining Traits
		capital with Min's handiwork. It is Tree-ear's quick thinking that allows him to avert disaster when the vase is broken before he can reach the capital, and it is this quick thinking that ensures Min is granted a royal commission.	
Crispin: The Cross of Lead	Crispin	Despite the tragedy and hardship that Crispin has endured in his short life, he never stops believing that he can find happiness. Through his adventures, Crispin finds bravery and courage that he never knew he possessed, and his actions are marked by the loyalty he shows to those who are important to him. In the end, rather than use his one bargaining chip to prove that he is of noble blood and qualified for a life of luxury, Crispin gives it up to save the man who became his family.	Loyal, courageous, determined, selfless
The Higher Power of Lucky	Lucky	Lucky, despite not necessarily feeling too lucky in her own life and having witnessed her mother's tragic death, is full of determination. When she realizes that Brigette may not be happy taking care of her, she sets about with great drive to figure out a way to make Brigette stay in the tiny town of Hard Pan.	Driven, determined, creative, inventive
The Graveyard Book	Bod	Bod leads a must unusual life under the protection of the graveyard. He is an inquisitive boy with a great deal of curiosity for not only the things he sees in the graveyard, but also for the world outside the graveyards gates. When put into difficult situations, Bod draws upon his quick thinking to remove himself - and sometimes others - from the predicaments that he is in, and when faced with danger, he shows a great deal of bravery.	Curious, inquisitive, brave, quick thinking
Moon Over Manifest	Abilene	Abilene is curious by nature, and she uses her time in the town of Manifest to explore the "treasure" that she has found. She is also marked by courage and sense of adventure, and it is through her inquisitive nature that she is able to learn about the secret treasure she has found, the town of Manifest, and her father. Most importantly, through her	Curious, inquisitive, courageous, brave, reflective

Title	Character	Character Analysis	Defining Traits
		explorations, she is able to understand why her father sent her to Manifest, and she comes to understand that everyone's path in life is not always what they plan it to be.	

The contemporary Newbery winning books portray a group of orphans who all encounter rather traumatic, life altering events early on in their lives, and who must endure some level hardship. Tree-Ear was orphaned at birth and lives with his guardian in abject poverty; Crispin loses his mother and is forced to flee as a death sentence has been wrongly placed upon him; Lucky witnesses her mother's untimely death, is abandoned by her father, and faces constant worry that her new guardian will abandon her; Bod's family is murdered and he is hunted by the men who committed that crime; and Abilene lives the life of a poor, boxcar traveler until her father sends her away to live with strangers in Manifest. While variation certainly exists between the characters of each of these novels, they are typically portrayed as courageous and brave individuals who are able to triumph over typically daunting and challenging odds.

Table 9. Character analysis summaries and defining character traits of Newbery orphan narratives - Contemporary Honor novels (2002-2011)

Title	Character	Character Analysis	Defining Traits
Everything on a Waffle	Primrose	Primrose, despite the whole town thinking otherwise, believes her parents have survived being lost at sea during a typhoon. Primrose never gives up on her parents, just as she never gives up on herself. She refuses to shy away from any situation, and she actively pursues adventure in a headstrong manner.	Courageous, determined, loyal, strong willed, feisty
Surviving the Applewhites	Jake	Jake's life has been marred by bad parenting and Jake's attention seeking "bad boy" attitude and actions, but when he finds himself with the Applewhite family, Jake turns his determination to shock people into a determination to do well on stage. Jake is	Determined, strong willed

Title	Character	Character Analysis	Defining Traits
		head strong and strong willed, but he learns to use his determination to help his new family create a successful performance.	
Pictures of Hollis Woods	Hollis	Having been shuffled from foster home to foster home her whole life, Hollis is tentative about getting too close to those with whom she lives, although she does, from time to time, truly enjoy her temporary homes. A true home is, after all, what Hollis desires more than anything. Hollis is loyal and selfless in her efforts to protect everyone and to keep them happy, even when her actions do not turn out to be the best for everyone involved, nor what anyone actually wants. She expresses her desires through her art, and it is through her art that she is able to reflect on her life and the lives of those around her.	Artistic, loyal, compassionate, determined, selfless
The House of the Scorpion	Matt	Matt spends a great deal of his life confused about his identity and place in the world. His clone status causes extremely adverse reactions from many of those around him, and he is self conscious of his origins. Matt puts a great deal of faith in El Patrón, but he puts his trust and friendship in those who show him compassion. Matt's uncertainty about himself drives him to be as successful as he can in his lessons, but when El Patrón's true reason for creating Matt is blatantly put before him, Matt realizes that it is truly only the people who show him compassion that he can trust. Once out of Opium, Matt forges his own identity as a strong and determined leader of the boys who slave for the Keepers, and it is through his cunning that he is able to free the boys and ensure the Keepers are brought to justice. When given the opportunity to assume the dictatorship and run the empire his clone father had built, Matt declines and instead disassembles the once powerful regime.	Brave, determined, confused, searching for identity
The Princess Academy	Miri	Miri is bright, determined, and driven to make the most of her time in the princess training academy. It is Miri's quick thinking and study that ends up saving the girls from	Determined, devoted, driven, smart, cunning

Title	Character	Character Analysis	Defining Traits
		the clutches of bandits, and it is Miri who is able to talk Britta into appearing before the prince when she was chosen to be princess. In the end, Mari's determination leads her to share her knowledge with the villagers as she creates her own academy to help her fellow villagers improve their lots in life.	
Hattie Big Sky	Hattie	Hattie undertakes her uncle's homestead claim against all odds in the hopes of carving out a place of her own in the world. She works with drive and determination to make the ranch a success, refuses to let others color her opinions, and courageously sticks by her friends when they are faced with prejudiced reactions from other in her community. Despite losing the ranch, Hattie knows that she has remained true to herself, defended her friends, and proven that she has the drive to make it in the world.	Driven, determined, loyal, courageous, hard worker
Where the Mountain Meets the Moon	Minli	Minli is loyal and devoted to her family, and her quest is one undertaken in the hopes of improving her family's lot in life. Minli is compassionate to all those that she meets on her adventure, and she shows a great deal of curiosity as she proceeds through her quest. In the end, Minli realizes that she is truly thankful for all the things her family already has, and she acknowledges that her family needs nothing more to be happy than each other.	Loyal, devoted, determined, compassionate, curious
The Mostly True Adventures of Homer P. Figg	Homer	Homer is a brave and determined boy who will stop at nothing to be reunited with his brother. Homer faces challenge after challenge on his way to find his brother, but he faces each one undaunted. His devotion to his brother is so strong that he follows his brother into battle and presents a case to his brother's superior officers to prove that his brother is indeed to young to be in the army.	Brave, courageous, determined, devoted
Heart of a Samurai	Manjiro	Manjiro longs, for more than anything else, to be a samurai. The twist of fate that removes him from his Japanese homeland opens a world of adventure for the curious Manjiro, but in the end, returning home becomes Manjiro's driving focus. Manjiro	Brave, inquisitive, curious, resilient, determined

Title	Character	Character Analysis	Defining Traits
		shows a great deal of resilience throughout the novel, from his time on the fishing boat, to his time facing the prejudice of those in his American home, to his pursuit to return to Japan. Through it all, Manjiro never gives up and bravely faces any obstacle put in his way. In the end, it is his determination that leads him to fulfill his samurai dream.	
Turtle in Paradise	Turtle	Turtle, not thrilled to have to live with her all male cousins, has a tough outer shell and proves to be head strong and strong willed. She has no trouble holding her own with her cousins and their friends, and she proves resilient during her separation from her mother and life during the poverty filled Great Depression.	Strong willed, determined, resilient

The characters portrayed in this group of orphan protagonists represent an eclectic variety of characters and personalities. There is a strong undercurrent of determination and resiliency exhibited within this particular group of protagonists, but very dissimilar life trajectories call for widely varying forms of strength and resiliency to overcome the odds placed before each of the characters. For instance, Turtle in *Turtle in Paradise* (Holm, 2010), has to rely on her thick skin and tough outer shell to deal with her separation from her mother and life with all of her male cousins, while Homer in *The Mostly True Adventures of Homer P. Figg* (Philbrick, 2009) is driven by the overwhelming urge to find and rescue his brother. Drive and resiliency form the basis for these characters, but that drive and resiliency comes in many different forms.

6.1.2 Overall Newbery Orphan Protagonist Character Traits

From the brief character analyses and the character traits identified in this portion of the analysis, a portrait of a resilient, hard working, determined orphan is created. The orphans face varying

levels of hardships, but their inner strength and will dominates the outcome of the story as they are able to overcome the trials and tribulations put before them and rise above challenges in order to find a happy ending. Even when the character is not completely triumphant, such as Hattie in *Hattie Big Sky* (Larson, 2006), as she loses the homestead she so dearly struggled to make successful, the lessons learned by the orphan bolster the orphan's resolve and helps motivate the character to push onward in life. While the novels that exist in Newbery corpus of orphan books vary, often greatly, in storyline and theme, the texts do have a number of similarities in the way in which orphans are depicted. Features such as determined, driven, brave, courageous, and devoted weigh predominantly in the majority of the character descriptions.

6.1.3 Verifying Character Traits

In order to establish reliability that the character traits described in the prior section are accurate descriptions of the orphans depicted in the novels, a second reviewer analyzed 25% of the novel protagonists and provided her own dominant traits list for each of the characters. In Table 10, the author's and outside reviewer's character traits lists are presented.

Table 10. Dominant protagonist traits by the author and an outside reviewer

(Newbery Honor books marked with an *)

Title	Character Traits by Reader Author	Character Traits by Reader 2
The Dark Frigate	Bravery, courage, belief in the truth and always doing what is right and noble	Strong-willed, great perseverance, courage, determined
Roller Skates	Free spirited, happy, vivacious, charming, charismatic, outgoing	Strong willed, feisty, outgoing

Call it Courage	Initially timid, weak and shy, but the adventure brings out his courage, bravery, quick thinking and perseverance	Brave, courageous, great perseverance
Door in the Wall	Bright, determined, brave, longing for approval	Brave, courageous, perseverance, wanting to be accepted
Carry on, Mr. Bowditch	Driven, determination, bright, unrelenting desire to better himself	Kind, innovative, driven, determined
Island of the Blue Dolphins	Brave, courageous, determined	Brave, loyal, courageous, ingenious
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	Determined, driven, smart, an explorer, a dreamer, wants to be special	Clever, persistence, adventurous
The Whipping Boy	Loyal, determined, quick witted, cunning, brave	Outgoing, brave, loyal, adventuresome
Maniac Magee	Smart, outgoing, athletically gifted, courageous, insightful, resourceful, gracious	Outgoing, brave, helpful, loyal, adventuresome
A Single Shard	Dedicated, caring, brave, courageous, bright, devoted	Hardworking, loyal, kind, honest
Crispin: The Cross of Lead	Loyal, courageous, determined, smart, selfless	Clever, loyal, brave
The House of the Scorpions*	Brave, confused, search for identity	Brave and conflicted

An independent reviewer compared the character trait lists created by the author and second reviewer looking specifically for matching descriptors, similar wording, and consistent characterizations. While the character trait wording is not always identical, the independent reviewer determined the defining character traits identified to be highly similar. The author and the outside reviewer concurred with this assessment. While each person drew upon different adjectives to describe the orphans, there is a consistency between the two lists in terms of overarching, defining qualities.

6.2 DO ORPHAN STORIES REFLECT OR DISTORT THE REALITIES OF ORPHAN LIFE?

The life of the "typical" orphan is an inherently difficult thing to neatly define, as there are many different circumstances and conditions that mark the lives of those who have been orphans. However, statistics paint a stark picture for those who live out their childhoods as an orphan. As described in Chapter 2, orphans in the United States have a high proclivity to live in poverty, to have been abused and neglected, and possess high rates of emotional and social problems (Zmora, 2004; Orphan Society of America, 2007; Kortenkamp & Ehrle, 2002; Vandivere, Chalk, & Moore, 2003; Ames, 1997; Nelson et al., 2007; Moulson, Fox, Zeanah, & Nelson, 2009; Groark & McCall, 2011; Gunnar, 2001; Rosas & McCall, 2009). In order to compare the lives of real life orphans with Newbery literary orphans, the hardships each protagonist in the corpus of Newbery orphan books are highlighted in Table 11. The complete collection of Newbery orphan narratives examined in this study, composed of historical winners (1922 - 2001) and contemporary texts (winners and honor books, 2002 - 2011), are presented as one data set in order to provide a holistic representation of orphan life portrayal throughout the corpus of Newbery texts.

Table 11. Hardships faced by Newbery orphans

(Newbery Honor books marked with an *)

Title	Hardships
The Dark Frigate *(historical)*	Phil must fend for himself when his father dies; he is held captive from pirates; loses his closest friends and his fortune.
Gay Neck, The Story of a Pigeon *(historical)*	Gay Neck is traumatized by the loss of his parents, particularly his mother, and is further traumatized by the atrocities of war and the injuries he sustains in war.
Roller Skates *(historical)*	Lucinda is saddened by the loss of her neighbor and questions the relationship she has with her absent parents.
Call It Courage *(historical)*	Mafatu is traumatized the loss of his mother; he must fend for himself when he leaves his home island; he faces challenging struggles against a shark, boar, octopus, and cannibals.
Johnny Tremain *(historical)*	Johnny becomes responsible for himself at an early age after a career ending injury; the remaining family denies him he does have and faces prosecution when his uncle falsely accuses him of theft; he loses his best friend in battle.
King of the Wind *(historical)*	Agba must fend for himself, poor treatment, slavery, and imprisonment.
Door in the Wall *(historical)*	Robin is struck with a debilitating illness that renders him unable to pursue his life dreams.
Amos Fortune, Free Man *(historical)*	Amos is kidnapped from his village in Africa and transported to the New World as a slave.
Secret of the Andes *(historical)*	Cusi is confused about his identity and where his place is in the world.
Carry On, Mr. Bowditch *(historical)*	Nat's dream of a Harvard education is sidelined at an early age as his family's fortunes cause him to be placed into indentured servitude.
Rifles for Watie *(historical)*	Jeff leaves his family to join the army where he endures the hardship of battle, disease, and the loss of friends.
The Witch of Blackbird Pond *(historical)*	Kit loses her family homestead after her grandfather dies and must leave the only home she has ever known; she suffers stigma and ostracism in her new home; she faces charges of witchcraft by those who do not trust her forward thinking.
Island of the Blue Dolphins *(historical)*	Karana must fend herself and endure years of isolation away from other people.
The Bronze Bow *(historical)*	Daniel's has to confront the traumatic images of his parents' death; he undergoes an abusive apprenticeship; he struggles with extreme feelings of revenge and hatred.

I, Juan de Pareja *(historical)*	Juan is born into slavery; on his trip to his second master, he is ill treated by his travel companion, starved, and forced to beg for food.
Up a Road Slowly *(historical)*	Julie must adjust to the loss of her warm and loving family life as her mother dies and she is sent to live with a strict aunt.
From the Mixed-Up Files of Mrs. Basil E. Frankweiler *(historical)*	Claudia feels her underappreciated, bored and insignificant in her life.
The High King *(historical)*	Taran faces physical trials and tribulations as he leads his compatriots against the forces of evil; he confronts difficult choices about fulfilling personal desires with responsibilities.
Summer of the Swan *(historical)*	Sara finds her life dull and boring.
Julie of the Wolves *(historical)*	Julie, separated from her father, must live with her stern aunt in a cold household; she is married to a mentally challenged boy who physically abuses her; she must fend for herself and survive in the wild.
The Slave Dancer *(historical)*	Jessie is kidnapped and forced to serve aboard a slaving ship where he endures abuse and emotional trauma.
The Grey King *(historical)*	Will faces physical challenges as he seeks to fulfill his duties in life.
Dicey's Song *(historical)*	Dicey has had to assume the role of care taker of her siblings while still a child herself; she lives in poverty with her family; she must help her siblings overcome their emotional and psychological traumas of their mother's abandonment of them.
The Whipping Boy *(historical)*	Jemmy lives in poverty before being kidnapped and taken to the castle to be the whipping boy; he is beaten as part of his duty as whipping boy.
Maniac Magee *(historical)*	Maniac lives on the streets for a great deal of the time and has to fend for himself.
Missing May *(historical)*	Summer is shuffled around from family to family until she is taken in my Ob and May; she must be the bastion of strength for Ob when May dies.
Walk Two Moons *(historical)*	Sal struggles to come to terms with her mother's leaving and death, as well as her father's efforts to move on with life and her grandparents' attempts to help her mediate her own inner reconciliation with events.
The Midwife's Apprentice *(historical)*	Alyce is homeless before taken in by Jane; she is haunted by her own feelings of ineptness until the end of the novel.
Holes *(historical)*	Stanley feels cursed by his families bad luck; he is mistreated in the juvenile detention center in which is serves his sentence.

Bud, Not Buddy *(historical)*	Bud is shuffled from foster home to foster home before he runs away and has to fend for himself.
A Year Down Yonder *(historical)*	Mary Alice must leave her friends for a year, as her family's financial resources cannot support having her stay at home.
A Single Shard *(contemporary)*	Tree-ear lives in extreme poverty.
Everything on a Waffle* *(contemporary)*	Primrose is the only who believes her parents are alive and lives a life being shuffled about until they return.
Crispin: The Cross of Lead *(contemporary)*	Crispin's trials set upon him quickly as his life of poverty is quickly made worse by the death of his mother and false accusations of criminal action. He has to fend for himself until he meets Bear, but even then, those who wish him dead hunt him.
Surviving the Applewhites* *(contemporary)*	Jake's parents are in jail and his actions continually lead to expulsion from school.
Pictures of Hollis Woods* *(contemporary)*	Hollis spends her whole life being shuffled from one foster home to another.
The House of the Scorpion* *(contemporary)*	Matt is confused and maltreated as a result of his cloned "birth" and realizes that he meant for nothing more than organ harvesting; Matt struggles with his search for identity; he is forced to flee his home and ends up in slavery until he is able to lead a revolt and escape.
The Princess Academy* *(contemporary)*	Miri is required to leave her family to live in the academy for one year's time.
The Higher Power of Lucky *(contemporary)*	Lucky is convinced that she has reached rock bottom in her life and feels unwanted.
Hattie Big Sky* *(contemporary)*	Hattie spends her life being shuffled around to various relatives until she finally is able to strike out on her own on a Montana homestead; she endures the hardship of homestead life and is pressured to isolate neighbors whom she very much adores.
The Graveyard Book *(contemporary)*	Bod's family is murdered and he lives a peculiar life in a graveyard with little human contact; throughout his life, the murdering clan bent on Bod's death is a constant threat.
Where the Mountain Meets the Moon* *(contemporary)*	Minli's family lives in poverty, and she takes it upon herself to try to change her family's lot in life.
The Mostly True Adventures of Homer P. Figg* *(contemporary)*	Homer's only brother is taken from him, and he sets out on his own to reunite with him. He is kidnapped, sold into carnival, accused of spying and faces battle.

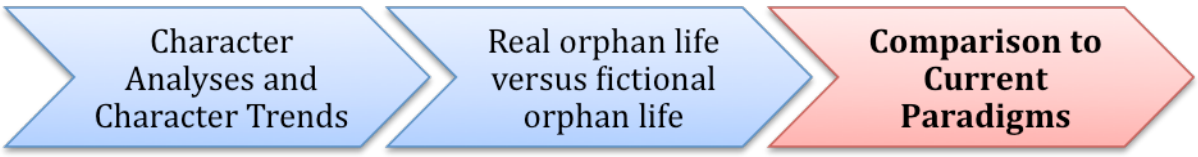
Moon Over Manifest *(contemporary)*	Abilene lives on the rails with her father until she is sent away to live in his childhood hometown.
Heart of a Samurai* *(contemporary)*	Manjiro is lost at sea, shipwrecked on an island, unable to return to his homeland, and treated with racism and prejudice in America.
Turtle in Paradise* *(contemporary)*	The poverty of Turtle's family separates her from her mother.

The hardships faced by the protagonists in this corpus of books are wide and varied, ranging from the harsher conditions of living in poverty, to kidnapping, to being stalked by murderers, to less severe hardships, such as being removed from one's friends. Just as every orphan has his or her own story in reality, the orphans represented in the 46 books of this study have their own unique stories. Certainly, there are many texts in which the orphans face hardships that mirror the lives of real orphans; they live in poverty, they are abused either mentally or physically, and they have to learn to fend for themselves. *A Single Shard* (Park, 2001), *The Graveyard Book* (Gaiman, 2008), and *The Whipping Boy* (Fleischman, 1986) are three examples in which the harsher side of orphan life is displayed through Newbery literature. However, there are orphans within this corpus of texts whose life experiences do not reach the level of severity that real orphans often face. For instance, in *Roller Skates* (Sawyer, 1936), the protagonist's hardships do not rise above the level of losing a friend and questioning what her relationship will be like with her parents when she is eventually reunited with them, and in *From the Mixed Up of Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967), the protagonist is tormented by little more than her feelings of normalcy.

While the life trajectories of the characters in this corpus of orphan narratives vary greatly and are not generalizable into a few, simple categories of hardships endured, what does present itself as a disparity between real life orphans and literary orphans is the proclivity of literary orphans to succeed and overcome the obstacles facing them. While there is a desire for

authors to wrap up loose ends and provide closure to the story line, all of the orphans in this corpus of texts found some degree of resolution and achievement by the end of the novels, a reality not always mirrored by real life orphans.

6.3 DO AWARD WINNING ORPHAN STORY NARRATIVES ADHERE TO PREVIOUSLY ESTABLISHED PARADIGMS OF ORPHAN LITERATURE?



To explore the final research question posed, whether the identified texts adhere to previously established paradigms of orphan literature, the identified texts have been compared to the frameworks established by Kimball (1999) and Mills (1987). Again, the complete collection of Newbery orphan narratives, including both historical and contemporary titles that are examined in this study, are presented as one data set in order to provide a holistic representation of orphans throughout the corpus of Newbery texts. Following this holistic examination of the texts, and in order to ensure reliability, three additional reviewers were asked to compare a sample of the texts to the frameworks. The results from the holistic and multiple reviewer examinations reveal varying degrees of adherence for Newbery texts when evaluated against these two frameworks.

6.3.1 Kimball's Framework

According to Kimball's (1999) framework for an orphan narrative, the following features should be present: the presence of a guardian to help guide the orphan, mistreatment or hardship imposed on the orphan character, a quest upon which the orphan sets out, grand obstacles put in his or her path, the orphan's ability to over come the obstacles, and the attainment of a final reward for the orphan when the obstacles are overcome. The 46 texts identified as orphan stories were compared to the framework Kimball established to ascertain if the Newbery texts adhere to the orphan story pattern Kimball suggests. In Table 12, the each of the Newbery texts is compared to the 6 criteria supported by Kimball.

Table 12. Presence of Kimball's framework criteria in Newbery texts

(Newbery Honor books marked with an *)

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Dark Frigate *(historical)*	YES	YES	YES	YES	YES	
Gay Neck, The Story of a Pigeon *(historical)*	YES	YES	YES	YES	YES	YES
Roller Skates *(historical)*	YES					
Call It Courage *(historical)*	YES	YES	YES	YES	YES	YES
Johnny Tremain *(historical)*	YES	YES	YES	YES	YES	YES
King of the Wind *(historical)*	YES	YES	YES	YES	YES	YES
Door in the Wall	YES	YES	YES	YES	YES	YES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
(historical)						
Amos Fortune, Free Man *(historical)*	YES	YES		YES	YES	YES
Secret of the Andes *(historical)*	YES	YES	YES	YES	YES	YES
Carry On, Mr. Bowditch *(historical)*		YES	YES	YES	YES	YES
Rifles for Watie *(historical)*		YES	YES	YES	YES	YES
The Witch of Blackbird Pond *(historical)*	YES	YES	YES	YES	YES	YES
Island of the Blue Dolphins *(historical)*		YES	YES	YES	YES	YES
The Bronze Bow *(historical)*	YES	YES	YES	YES	YES	YES
I, Juan de Pareja *(historical)*	YES	YES		YES	YES	YES
Up a Road Slowly *(historical)*	YES	YES		YES	YES	YES
From the Mixed-Up Files of Mrs. Basil E. Frankweiler *(historical)*			YES			YES
The High King *(historical)*	YES	YES	YES	YES	YES	YES
Summer of the Swan *(historical)*			YES			YES
Julie of the Wolves *(historical)*	YES	YES	YES	YES	YES	YES
The Slave Dancer *(historical)*	YES	YES	YES	YES	YES	YES
The Grey King *(historical)*	YES	YES	YES	YES	YES	YES
Dicey's Song *(historical)*	YES	YES	YES	YES	YES	YES
The Whipping Boy *(historical)*		YES	YES	YES	YES	YES
Maniac Magee *(historical)*	YES	YES	YES	YES	YES	YES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
Missing May *(historical)*	YES	YES	YES	YES	YES	YES
Walk Two Moons *(historical)*	YES	YES	YES	YES	YES	YES
The Midwife's Apprentice *(historical)*	YES	YES	YES	YES	YES	YES
Holes *(historical)*		YES	YES	YES	YES	YES
Bud, Not Buddy *(historical)*		YES	YES	YES	YES	YES
A Year Down Yonder *(historical)*	YES	YES				YES
A Single Shard *(contemporary)*	YES	YES	YES	YES	YES	YES
Everything on a Waffle* *(contemporary)*	YES	YES				YES
Crispin: The Cross of Lead *(contemporary)*	YES	YES	YES	YES	YES	YES
Surviving the Applewhites* *(contemporary)*	YES					YES
Pictures of Hollis Woods* *(contemporary)*	YES	YES	YES	YES	YES	YES
The House of the Scorpion* *(contemporary)*	YES	YES	YES	YES	YES	YES
The Princess Academy* *(contemporary)*		YES		YES	YES	YES
The Higher Power of Lucky *(contemporary)*	YES	YES	YES	YES	YES	YES
Hattie Big Sky* *(contemporary)*	YES	YES	YES	YES	YES	YES
The Graveyard Book *(contemporary)*	YES	YES	YES	YES	YES	YES
Where the Mountain Meets the Moon* *(contemporary)*	YES	YES	YES	YES	YES	YES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Mostly True Adventures of Homer P. Figg* *(contemporary)*	YES	YES	YES	YES	YES	YES
Moon Over Manifest *(contemporary)*	YES	YES	YES	YES	YES	YES
Heart of a Samurai* *(contemporary)*	YES	YES	YES	YES	YES	YES
Turtle in Paradise* *(contemporary)*	YES	YES	YES	YES	YES	YES

Out of the 46 texts, 29 (63%) fit into the paradigm established by Kimball, and another 10 (22%) texts were missing one criterion. The remaining 7 (15%) texts were missing at least two of the criteria established by Kimball.

While 85% of the total corpus of books explored in this study adhered, or closely adhered, to Kimball's (1999) framework, 15% of the Newbery orphan narrative collection did not. The definition of orphan used in this study is meant to encompass the wide variety of situations that can render a child orphaned, and does not limit orphans simply to those children whose parents have died. With this in mind, an attempt was made to determine if the definition of "orphan" utilized by this study skewed the use of Kimball's orphan framework. When comparing Kimball's framework to the texts in which the narrowest definition of orphan is adhered to – a child whose parents are deceased (or presumed deceased) – there are still texts that do not wholly fit into the framework. In Table 13, the protagonists who are orphans in this narrowest sense of the term are presented and compared to Kimball's criteria. In this analysis, 6 out of the 21 (29%) texts that qualify under this narrow definition do not completely adhere to the paradigm.

Table 13. Kimball paradigm adherence to texts with the narrowest orphan definition

(Newbery Honor books marked with an *)

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Dark Frigate *(historical)*	YES	YES	YES	YES	YES	
Gay Neck, The Story of a Pigeon *(historical)*	YES	YES	YES	YES	YES	YES
King of the Wind *(historical)*	YES	YES	YES	YES	YES	YES
Amos Fortune, Free Man *(historical)*	YES	YES		YES	YES	YES
Secret of the Andes *(historical)*	YES	YES	YES	YES	YES	YES
The Witch of Blackbird Pond *(historical)*	YES	YES	YES	YES	YES	YES
Island of the Blue Dolphins *(historical)*		YES	YES	YES	YES	YES
The Bronze Bow *(historical)*	YES	YES	YES	YES	YES	YES
I, Juan de Pareja *(historical)*	YES	YES		YES	YES	YES
The High King *(historical)*	YES	YES	YES	YES	YES	YES
The Whipping Boy *(historical)*		YES	YES	YES	YES	YES
Maniac Magee *(historical)*	YES	YES	YES	YES	YES	YES
Missing May *(historical)*	YES	YES	YES	YES	YES	YES
The Midwife's Apprentice *(historical)*	YES	YES	YES	YES	YES	YES
Bud, Not Buddy *(historical)*		YES	YES	YES	YES	YES
A Single Shard *(contemporary)*	YES	YES	YES	YES	YES	YES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
Crispin: The Cross of Lead *(contemporary)*	YES	YES	YES	YES	YES	YES
Pictures of Hollis Woods* *(contemporary)*	YES	YES	YES	YES	YES	YES
Hattie Big Sky* *(contemporary)*	YES	YES	YES	YES	YES	YES
The Graveyard Book *(contemporary)*	YES	YES	YES	YES	YES	YES
The Mostly True Adventures of Homer P. Figg* *(contemporary)*	YES	YES	YES	YES	YES	YES

Kimball's framework does capture many of the orphan protagonists within this set of narratives, but it does not fully encapsulate all of the narratives presented here. In order to assess the reliability of this assertion, three outside reviewers were utilized to examine Kimball's framework against the Newbery texts.

6.3.2 Establishing Reliability in Examining Kimball's Framework

Four reviewers, the author and three additional readers, compared Kimball's (1999) framework to 25% of the texts. The reviewers were provided with texts and summaries of the Newbery orphan narratives and asked to overlay Kimball's paradigm on the selected novels. The individual results of each reviewer are presented in Appendix C. Table 14 provides a summary report of the results of all four reviewers. The percentage of reviewer agreement for each criterion is noted, and an overall agreement percentage for each text is displayed in the final column.

Table 14. Newbery texts compared to Kimball's framework by four reviewers – Inter-rater agreement

Agreement level indicated in percentage level (Newbery Honor books marked with an *)

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Orphan received a final reward at the end of the novel	Percentage Overall Agreement
The Dark Frigate	75	100	100	100	100	75	92
Roller Skates	100	75	100	100	100	100	96
Call It Courage	100	100	100	100	100	100	100
Door in the Wall	100	100	100	100	100	100	100
Carry On, Mr. Bowditch	25	100	75	25	50	100	63
Island of the Blue Dolphins	25	100	75	100	100	50	75
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	50	100	100	100	100	100	92
The Whipping Boy	100	100	100	100	100	100	100
Maniac Magee	100	100	100	100	100	100	100
A Single Shard	100	100	100	100	100	100	100
Crispin: The Cross of Lead	100	100	100	100	100	100	100
The House of the Scorpion*	100	100	100	100	100	100	100

The results show complete agreement across all reviewers for 8 of the 12 books reviewed: *Call It Courage* (Sperry, 1940), *Door in the Wall* (de Angeli, 1949), *The Whipping Boy* (Fleischman, 1986), *Maniac Magee* (Spinelli, 1990), *A Single Shard* (Park, 2001), *Crispin: The Cross of Lead* (Avi, 2002), and *The House of the Scorpion* (Farmer, 2002). *Roller Skates* (Sawyer, 1936) had a 96% agreement rate, with only one reviewer disagreeing in one category: the orphan faces hardship. *The Dark Frigate* (Hawes, 1923) and *From the Mixed Up Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967) had 92% agreement with discrepancies in the final reward at the end of the novel and the existence of a guardian categories. *Island of the Blue Dolphins* (O'Dell, 1960) had a number of discrepancies in the three categories - existence of a guardian, the undertaking of a quest, and final reward at the end of the novel - and had 75% agreement between reviewers. *Carry on Mr. Bowditch* (Latham, 1955) had the least agreement between reviewers with only a 63% level of agreement; it had discrepancies in the existence of a guardian, the undertaking of a quest, the overcoming of obstacles, and final reward at the end of the novel categories.

In Table 15, the reviewer data is presented again. The purpose of this table is to demonstrate how many reviewers believed the text clearly contained the criteria listed. The percentage of reviewers who believed that the text displayed each of the given criteria within the novel is presented in the table.

Table 15. Newbery texts compared to Kimball's by four reviewers – Criteria met

Percentage of reviewers agreeing the criteria has been met in the text (Newbery Honor books marked with an*)

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Orphan received a final reward at the end of the novel
The Dark Frigate	75	100	100	100	100	75
Roller Skates	100	75	0	0	0	0
Call It Courage	75	100	100	100	100	100
Door in the Wall	100	100	100	100	100	100
Carry On, Mr. Bowditch	25	100	75	25	50	100
Island of the Blue Dolphins	25	100	75	100	100	50
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	50	0	100	0	0	100
The Whipping Boy	0	100	100	100	100	100
Maniac Magee	100	100	100	100	100	100
A Single Shard	100	100	100	100	100	100
Crispin: The Cross of Lead	100	100	100	100	100	100
The House of the Scorpion*	100	100	100	100	100	100

The use of the outside reviewers, while not resulting in complete agreement, provides two important pieces of information: first, the reviewers agree, on average, over 90% of the time;

and second, the variation that exists between reviewers highlights the subjective nature of the framework. This will be explored further during the discussion in Chapter 7.

6.3.3 Mills' Historical Framework

Mills (1987) identifies three major trends of American orphan literature in the past century. According to Mills, in the first period, the early years of the twentieth century, literary orphans were marked by their effervescent, exuberant, innocent, and uncorrupted personalities. Starting in the 1940s and carrying through to the 1950s, orphans became defined by their passive, polite and reserved nature. In the1960s and 1970s, a bitter, angst-ridden character defined a new breed of orphan.

The protagonists in the identified orphan novels have been compared to the three phases Mills (1987) established. Within this grouping of texts, 22 novels fall into the time frames established in Mills' paradigm. The characters in books published from the start of the Newbery Awards until the end of the 1930s were compared against the effervescent character that Mills defines, the texts from 1940 through until the start of the 1960s were compared against the meek and mild character of Mills' paradigm, and books published in the 1960s and 1970s are contrasted with the angst filled orphan that Mills identifies.

In Table 16, the author compared Mills' (1987) framework to all the qualifying Newbery texts in the early phase. This period, according to Mills, is marked by orphans who are effervescent and exuberant.

Table 16. Comparing Newbery orphans to Mills' framework - Early Phase

Title	Year	Orphan Protagonist	Does the text fit into the paradigm established by Mills?
The Dark Frigate	1924	Phil	No
Gay Neck, The Story of a Pigeon	1928	Gay Neck	No
Roller Skates	1937	Lucinda	Yes

In this time period, one of the three texts adhered to Mills' paradigm: *Roller Skates* (Sawyer, 1936). The protagonist in this text, Lucinda, fits into the exuberant orphan that Mills describes. She is charismatic, joyful, and full of life and energy. Neither Phil nor Gay Neck exhibit this joyful demeanor.

In Table 17, the orphans from the 1940s and 1950s are compared to the meek and mild orphans described in the middle phase of Mills' (1987) paradigm.

Table 17. Comparing Newbery orphans to Mills' framework - Middle Phase

Title	Year	Orphan Protagonist	Does the text fit into the paradigm established by Mills?
Call It Courage	1941	Mafatu	No
Johnny Tremain	1944	Johnny	No
King of the Wind	1949	Agba	No
Door in the Wall	1950	Robin	No
Amos Fortune, Free Man	1951	Amos	Yes
Secret of the Andes	1953	Cusi	No
Carry On, Mr. Bowditch	1956	Nat	No

Title	Year	Orphan Protagonist	Does the text fit into the paradigm established by Mills?
Rifles for Watie	1958	Jeff	No
The Witch of Blackbird Pond	1959	Kit	No

Again, only one of the orphans within the group adhered to the framework offered by Mills: Amos in *Amos Fortune, Free Man* (Yates, 1950). Although Amos's character is marked throughout by determination, he acquiesces and accepts his fate with calm compliance throughout the duration of the novel. It is also worth noting, that Mafatu in *Call of Courage* (Sperry, 1940), displays a meek and mild demeanor in the beginning of the text, but his character is quickly transformed into one exhibiting a great deal of bravery, courage, and determination.

In Table 18, the orphans from the 1960s and 1970s are compared to the bitter and angst-ridden orphans described in the final phase of Mills' (1987) paradigm.

Table 18. Comparing Newbery orphans to Mills' framework - Late Phase

Title	Year	Orphan Protagonist	Does the text fit into the paradigm established by Mills?
Island of the Blue Dolphins	1961	Karana	No
The Bronze Bow	1962	Daniel	Yes
I, Juan de Pareja	1966	Juan	No
Up a Road Slowly	1967	Julie	No
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	1968	Claudia	No
The High King	1969	Taran	No
Summer of the Swan	1971	Sara	No

Title	Year	Orphan Protagonist	Does the text fit into the paradigm established by Mills?
Julie of the Wolves	1973	Julie	No
The Slave Dancer	1974	Jessie	No
The Grey King	1976	Will	No

Again, only one of the novels in this group adhered to the paradigm established by Mills: Daniel from *The Bronze Bow* (Speare, 1961). For the majority of the book, Daniel is marked by his anger, hatred, and bitterness. While the final chapter witnesses a change in Daniel's character, and he becomes humbled, accepting, and finally finds peace, he is characterized by angst and anger for the majority of the text.

6.3.4 Contextualizing Mills' Historical Framework

As a result of the minimal positive results found in comparing Mills' (1987) framework to the Newbery texts, the corpus of 22 books was examined from a different contextualization of Mills' work. In Table 19, the Newbery texts which are *historically situated* in each of Mills' time frames are displayed. Texts which are set in prior history or in the future are excluded, as are texts in which a time period is not explicit.

Table 19. Comparing Newbery orphans to Mills' framework - Texts set in time frames established by Mills

Title	Year	Mills' Time Phase	Does the text fit into the paradigm established by Mills?
Gay Neck, The Story of a Pigeon	1928	Early	No

Title	Year	Mills' Time Phase	Does the text fit into the paradigm established by Mills?
Roller Skates	1937	Early	Yes
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	1968	Late	No
Summer of the Swan	1971	Late	No
Julie of the Wolves	1973	Late	No
The Grey King	1976	Late	No

Of the Newbery texts which are contextually situated in the given time periods of Mills' framework, only 1 of the 6 (17%) qualifying texts, *Roller Skates* (Sawyer, 1936), falls within the framework's set criteria.

Mills' (1987) paradigm was also examined against only those Newbery orphan narratives that adhered to the narrowest definition of an orphan, a child who's parents are deceased, to ascertain if this narrow definition would provide a higher degree of paradigm adherence. The results, as displayed in Table 20, indicate that utilizing the narrowest definition of an orphan results in 2 out of the 8 (25%) viable texts, *Amos Fortune, Free Man* (Yates, 1950) and *The Bronze Bow* (Speare, 1961), adhering to Mills' paradigm.

Table 20. Mills' paradigm adherence to texts with the narrowest orphan definition

Title	Year	Mills' Time Phase	Does the text fit into the paradigm established by Mills?
The Dark Frigate	1924	Early	No
Gay Neck, The Story of a Pigeon	1928	Early	No

Title	Year	Mills' Time Phase	Does the text fit into the paradigm established by Mills?
King of the Wind	1949	Middle	No
Amos Fortune, Free Man	1951	Middle	Yes
Secret of the Andes	1953	Middle	No
The Witch of Blackbird Pond	1959	Middle	No
Island of the Blue Dolphins	1961	Late	No
The Bronze Bow	1962	Late	Yes
I, Juan de Pareja	1966	Late	No
The High King	1969	Late	No

Despite various contextualizations of the data, Newbery orphan narratives do not adhere to the framework established in Mills' (1987) paradigm. In order to validate the findings, four reviewers, again the author and three additional reviewers, compared 35% of the established Newbery orphan narratives texts against the paradigm Mills established: *Roller Skates* (Sawyer, 1936)*, The Dark Frigate* (Hawes, 1923)*, Call It Courage* (Sperry, 1940)*, Door in the Wall* (de Angeli, 1949)*, Carry On, Mr. Bowditch* (Latham, 1955)*, Island of the Blue Dolphins* (O'Dell, 1960)*, and From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (Konigsburg, 1967). The reviewers provided unanimous responses: *Roller Skates* fit into the paradigm established by Mills; *The Dark Frigate, Call It Courage, Door in the Wall, Carry On, Mr. Bowditch, Island of the Blue Dolphins, and From the Mixed-Up Files of Mrs. Basil E. Frankweiler* did not. While Kimball's (1999) framework provides a fairly stable platform by which to view orphan narratives, Mills' historical framework does not appear to provide an ample base by which to explain the Newbery orphan narratives.

The next chapter provides a discussion and implications of the results outlined in this chapter. The following chapter also expands to examine implications of the data explored in Chapters 4, 5, and 6, and presents areas for future research.

7.0 DISCUSSION

The purpose of this study was to explore depictions of orphans in Newbery Award winning children's literature. Specifically, this study sought to examine how orphans are portrayed in these texts, to consider the messages these books convey about orphans, to compare Newbery literary orphans against real life orphans, and to determine the efficacy of previously established paradigms of orphan narratives. This work was guided by four research questions:

1. How prevalent are orphan stories within children's award-winning literature?
2. How do award-winning children's books depict orphans?
3. Do orphan stories reflect or distort the realities of orphan life?
4. Do award-winning orphan story narratives adhere to previously established paradigms of orphan literature?

This final chapter will summarize the findings presented in the last several chapters and examine the data against the research questions posed. This chapter will also examine the salient themes that can be drawn from this research and address applications of this corpus of books for classroom instruction. The chapter will end with an examination of the limitations of this study, suggest areas for future research, and present concluding remarks about the significance of this work.

7.1 RESEARCH REVISITED

In the following sections, the guiding research questions are presented along with a summary of the relevant findings that surfaced for each during the study. Significant trends and other salient features described here will be explored in later sections of this chapter.

7.1.1 Prevalence of Orphans in Award Books

The first research question posed in this study sought to examine how prevalent orphan stories are within children's award winning literature. To this end, the Newbery winning books (1922 – 2011) and the Honor books of the last decade (2002 – 2011) were examined to identify the number of texts that feature an orphan protagonist. For the purposes of this study, a two-tier level of analysis was conducted in order to encompass the wide variety of situations and contexts that can render a child orphaned. In the first level of analysis, those books that feature an orphan protagonist in the narrowest sense, a child whose parents are deceased, were identified. In the second level of analysis, books with a child who did not wholly fit into the narrowest definition of an orphan, but still featured a child protagonist who is removed for his or her parents from the majority of the novel, were earmarked. A total of 124 Newbery Award and Honor books were read and catalogued for this study.

The amount of orphans featured as protagonists in this corpus of novels is notable. Between the first and second tiered analyses, 46 (37%) of the texts in this collection feature an orphan protagonist. Since the inception of the Newbery Award in 1922, 36 (40%) of the books *winning* the award fall into the category of orphan narrative. From a contemporary lens, in the last decade (2002 – 2011) 5 of the Newbery winners have featured an orphan protagonist, as

have 10 of the Newbery Honor books. As highlighted in Chapter 4, the abundance of orphan protagonists in literature does not correlate with the number of orphans in our society. Rather, orphans are greatly over-represented as a group in this collection of children's literature. The salient feature of this data can be summarized as follows: while the use of orphans does not provide a descriptive picture of our society, orphans do represent a substantially large portion of the protagonists in Newbery literature.

7.1.2 Depictions of Orphans in Award Winning Children's Literature

The second research question sought to examine how award-winning children's books depict orphans. To examine this question, thick descriptions and character analyses were created for each Newbery orphan narrative and each orphan protagonist in Chapters 4, 5, and 6.

What becomes apparent from this data is that the Newbery orphan narratives encompass a multitude of configurations and contexts. However, while great variation exists within the plots and structures of these novels, the texts most typically present strong, determined orphans who are forced to face adversity and challenges. Dominating the characterization of the orphans in the Newbery texts are traits of bravery, steadfast determination, and courage. Although such characteristics are not confined to orphan characters, this corpus of books displayed prominent use of these features throughout the texts. Additionally, the authors consistently utilized the protagonists' lack of parents to provide a terrain in which the characters had to possess, or develop, strength, determination, and diligence in order to survive.

7.1.3 Fictional Orphans Versus Real Life Orphans

The third question sought to examine whether or not orphan stories reflect or distort the realities of orphan life. It is worth re-noting that there is a danger in essentializing the experiences of all orphans in the U.S. However, the goal here is to provide a broad brushstroke of the realities of orphan life while realizing that outliers on either end of the spectrum most certainly exist. The realities of orphan life, as described in Chapter 2, paint a picture of often-harsh conditions, lack of life's necessities, and abusive or neglectful situations. A comparison of orphan protagonists in the Newbery collection with real life orphans was undertaken in Chapter 6. The findings demonstrate that while there are many similarities, there are also some disconnects between the realities of orphan life and the lives of the orphans displayed within Newbery literature.

The life trajectories of the characters in the Newbery orphan novels vary, often greatly, and their plights are not generalizable into a few simple categories of hardships endured. As indicated in Chapter 6, there are many texts in which the orphans face hardships that mirror the lives of real orphans; they live in poverty, they are physically or mentally abused, and they have to learn to fend for themselves. For instance, the orphans in *King of the Wind* (Henry, 1948), *Missing May* (Rylant, 1992), and *A Single Shard* (Park, 2001) endure lives of poverty. The orphans in *The Whipping Boy* (Fleischman, 1986), *Julie of the Wolves* (George, 1972), and *The House of the Scorpions* (Farmer, 2002) endure physical or mental abuse. And the orphans in *Island of the Blue Dolphins* (O'Dell, 1960), *Maniac Magee* (Spinelli, 1990), and *The Dark Frigate* (Hawes, 1923) have to learn to fend for themselves in order to survive. There are a few orphans represented in the Newbery books on the other end of the spectrum, such as Lucinda in *Roller Skates* (Sawyer, 1936), Claudia in *From the Mixed of Files of Mrs. Basil E. Frankweiler*

(Konigsburg, 1967), and Sara in *Summer of the Swans* (Byars, 1971), who do not face the level of hardship and challenges that are typified by the lives of real orphans.

The orphans in the Newbery collection, save a few examples, do face daunting trials and tribulations that often mirror the form of hardships encountered in real orphan life. However, as highlighted in Chapter 6, the major variation between the literary and the real life orphan is the proclivity of the literary orphan to succeed, triumph, and overcome the challenges faced.

7.1.4 Paradigm Cohesion

In the final research question, this study sought to examine if current paradigms of orphan narratives provide accurate frameworks to describe the Newbery texts. Of the two orphan narrative paradigms explored within this study, one paradigm presented a fairly suitable framework for exploring this corpus of orphan texts, while the other lacked cohesion when utilized with the Newbery books. Both paradigms and their relationships with the Newbery orphan narratives are summarized in the following sections.

7.1.4.1 Kimball's Orphan Narrative Framework

Kimball (1999) suggests that the orphan narrative follows a predictable and established framework. She asserts that stories utilizing orphans as protagonists form a distinct and codifiable group of children's literature built upon a measureable set of literary criteria. Specifically, Kimball purports that there are essential elements of the orphan story that make a novel truly an orphan narrative. Those features are: the presence of a guardian to help guide the orphan, a mistreatment or hardship imposed on the orphan character, a quest upon which the orphan sets out, grand obstacles put in his or her path, the orphan's ability to over come the

obstacles, and the attainment of a final reward for the orphan when the obstacles are overcome. The criteria of this framework capture a vast amount of the lives of the orphans within this corpus of texts; however, it was not able to encapsulate the incredibly wide swath of plot lines and characters present within the Newbery collection.

Many of the Newbery orphan narratives examined in this study do conform to Kimball's (1999) paradigm. As displayed in Chapter 6, 63% of the Newbery orphan narratives adhered to all aspects of this paradigm, and another 22% adhered to the framework with the exception of one category. The missing category tended to be either *the presence of a guardian*, *the undertaking of a quest*, or *the attainment of a final reward at the story's end.* On the other end of the spectrum, the categories of *a mistreatment or hardship imposed on the orphan character, grand obstacles put in his or her path,* and *the orphan's ability to overcome the obstacles* tended to be consistently present in the Newbery orphan narratives. These final three categories appear time and again in the Newbery orphan stories and draw attention to a unifying trend within these novels: despite the wide and varied contexts and plots utilized by the authors, the Newbery orphan narratives tend to focus on the orphan's hardships and his or her ability to endure and overcome that hardship.

In discussing Kimball's (1999) framework, it is of some import to note the inherent subjectivity found in using such a paradigm. As noted in Chapter 2, reader response dictates that different readers can read the same text and apply their own meaning and understanding to it, and different interpretations of the same story are plausible occurrences. While all the reviewers who participated in this study are present or former elementary classroom teachers who utilize, or have utilized, Newbery books in their classroom instruction, each reviewer brought her own independent understanding of how to interpret the story and apply the criteria of Kimball's

paradigm. In the sampling of books examined by all reviewers in the study, the reviewers were in complete agreement on 8 out of the 12 texts they reviewed, but variation existed in various categories for the other four novels. The subjectivity inherent in reader response most certainly played a role in the dissonance of responses during the comparison. However, what remains particularly significant is that all reviewers agreed that not all of the Newbery orphan narratives adhere to the framework Kimball describes.

The important feature that can be drawn from this data is most easily viewed through a historical lens. The orphan story is as old as literary history itself, and it is a recurring motif throughout children's literature. Many examples of abandoned children populate the mythic and literary traditions of many diverse cultures (Burns, 2008, p. 90). It was during the Victorian era, though, that the orphan story developed solid footing within the terrain of children's literature. At that time, authors, such as Charles Dickens, established a concrete literary standard from which many contemporary orphan narratives are still modeled (Burns). However, as children's literature has developed since then, typical patterns of orphan stories utilized in the past have not maintained a monopoly on the framework of orphan narratives. The disconnect between Kimball's (1999) paradigm and the texts analyzed in this study indicates the framework does not cast a wide enough net to encompass the wide variety of story plots and structures that have developed in orphan narratives and in which Newbery orphans appear.

7.1.4.2 Mills' Historical Development

The second paradigm provided limited cohesion when overlaid on the Newbery orphan narratives. In this framework, Mills (1987) asserts there have been three great trends of American orphan literature in the past century. In the early years of the twentieth century, literary orphans were effervescent, exuberant, innocent, uncorrupted, and sentimentalized; during

the 1940s and 1950s, the new strand of orphan was passive, polite and reserved; and in the 1960s and 1970s the new breed of orphan was a bitter, angst-ridden child.

Of the 46 books in this study, 22 of the texts fit into the time frames established in Mills' (1987) framework. Of those 22, only 3 (14%) of the texts clearly fit the criteria established by Mill's paradigm: *Roller Skates* (Sawyer, 1936)*, Amos Fortune, Free Man* (Yates, 1950), and *The Bronze Bow* (Speare, 1961). Lucinda in *Roller Skates*, the 1937 Newbery winner, fits the mold of an effervescent, exuberant protagonist from Mills' early phase. Her charm and charisma are dominating features throughout the novel, and her adventures roller skating through New York City are a sentimentalized account of her youth and innocence. Amos, in the 1951 winning novel, *Amos Fortune, Free Man*, is a kind and compassionate character, and he is noted to be mild mannered and always accommodating in his personal dealings. He fits into the mold of Mills' middle phase orphan. Daniel, in *The Bronze Bow*, the 1962 Newbery winner, is characterized by the bitter, angst ridden youth Mills identifies as the late period orphan.

It is of some import to note that the majority of Newbery orphan books are set in time frames not necessarily identical to the contextual time realities in which they were written. For instance, several of the texts are historical works, and some of the Newbery texts are set in fictionalized times or in the future. However, even when the texts were re-grouped so that novels with time period settings that matched Mills' (1987) three time frames were used rather than the award years, the Newbery texts still did not adhere to the paradigm. While Mills' framework appears to mirror the generalized public mood and sentiment of each period, it does not reflect what is happening in the Newbery winners written in - or set during - those periods.

While Mills' framework can certainly be valid for a different corpus of texts, the paradigm did not prove viable for the Newbery collection. This does not negate the potential of

Mills' framework for other corpora of texts, but is does indicate that it, for a variety of potential reasons, does not conform to the corpus of texts being examined here. Possible reasons for this dissonance include the possibility that the authors of the Newbery winners may not have absorbed the spirit of the times in their writing, or publishers could have championed books that fit a standard of their own choosing. In the same vein, the Newbery award committee could have been searching for different ideals within the texts which did not align with the spirit of the public mood. Regardless of the reasons, however, this particular corpus of books does not adhere to the historical paradigm of Mills.

7.2 SALIENT DISCUSSION POINTS

A number of significant features of orphan narratives can be drawn from the data in this study. First, as the research has demonstrated, orphans are represented in great abundance in the Newbery collection. From an examination of the data, however, it appears that the use of orphans as protagonists is less a commentary on the authors' desire to write about orphans than it is about the usefulness of orphan protagonists as a literary device. Second, the way in which the lives of the Newbery literary orphans are depicted within the pages of the novels is also noteworthy as it contains ideas about how and why orphan narratives permeate children's library shelves. These principal points will be discussed in the following sections.

7.2.1 The Prevalent Use of Orphans as a Literary Device

One of the most notable features of this study is the abundance of orphan protagonists in the Newbery collection. As explicated in Chapter 2, orphan stories are popular books and have dotted the landscape of children's literature since it came into existence. In fact, Mills (1987) asserts that novels about orphans seem to be more the rule than the exception in the terrain of children's literature. The data presented in this study support such assertions, as orphans represent a significant portion of the protagonists in this corpus of texts.

There are several reasons orphans dominate the pages of children's literature. Orphaned characters serve to provide quick connection points between the readers and the text, as children bereft of parental influence, love, and care are sympathetic figures whom the reader automatically pities. As Mattson (1997) claims we, as readers, are further attracted to orphans in literature as they represent the common person, and we can identify with them as we recognize their feelings of insecurity as our own. Moreover, orphans also often serve the role of underdog, and thus provide characters that the reader wants to see win and overcome all odds and hardships that he or she faces. In this sense, orphans speak to our proclivity, as a society, to champion those who have the drive, determination, and will power to face and overcome the obstacles before them.

Kimball (1999) explains that the orphan's function as a hero archetype in stories accounts for their presence in folktales, but "the continuing use of orphan characters in literature for children indicates that they still hold great fascination for authors and have great meaning for readers" (p. 567). Nodelman (1992) expands on this idea by stressing the connection between the prevalence of orphans in children's fiction and the fundamental human concerns of independence and security.

> Because we define childhood as that time of life when one needs parental love and control, we believe the possibility of being orphaned – of having the independence one wants and yet having to do without the love one needs – is an exciting and disturbing idea for children who are not in fact orphans, and a matter of immediate interest for those who are. (p. 191)

As children learn to gain independence and take responsibility for their own lives, it can help to start with an opportunity to dream inside the stories presented to them in books, and orphan narratives provide a terrain for children to explore their developing sense of independence, maturity, and responsibility. As orphan narratives provide such an appealing forum for children, writers rely upon orphan narratives as a staple literary technique for creating stories that will appeal to, inspire, and capture the imaginations of young readers.

The heavy reliance on orphans as protagonists thus provides a significant literary tool for writers. As established in Chapters 1 and 2, there are a number of benefits for authors to use orphans as the protagonists of their stories. Orphans are characters that authors can build from scratch who do not have inherent prejudice towards preconceived perspectives (Burns, 2008). They are characters free from family ties, and they remove the author's need to develop another set of characters. Not utilizing parents within the texts allows the authors to create characters who face adventure without restrictions, as these characters are granted, due to their orphaned status, a freedom that other children do not possess. Parentless children have opportunities to dive into adventure in ways that children with parents do not, so for an exciting adventure story to unfold, removing the parents from the story is often key to letting the adventure and excitement unfold. Given these considerations, the dominance of orphan protagonists peppering the terrain of children's literature is not surprising.

The abundance of orphan protagonists in children's literature can also be connected to the basic theoretical foundation upon which this work lies. Narrative theory suggests that the use of the narrative represents the most fundamental human strategy for coming to terms with primary elements of our life experience (Project Narrative, 2012). In using orphan protagonists, authors are able to explore several core features that dominate our childhood lives: the growing need for independence, the associated feelings of longing for and wanting to rid oneself of parental support, and the desire to develop into our own person. From another aspect of the theoretical framework, cultural theory proposes that children's literature is an essential artifact that can be used to examine the cultural ideas of a society (MacLeod 1985, 1994; Lerer 2008; Zipes 2008, 1989). The heavy use of orphan protagonists speaks to our cultural proclivity towards independent, driven, and determined individuals who can face challenges and rise above them. Further, it attests to our cultural championing of the underdog, advocating for those who triumph in the face of adversity.

7.2.2 Depictions of Orphans in Literature

There are two key features surrounding depictions of orphans in literature that become apparent from the data in this study. First, Newbery authors tend to create most of their orphan characters in a similar mold. The orphans are strong, determined, driven, and willing to work to overcome the odds stacked against them. Second, while the hardships facing the Newbery orphans can often reach the magnitude of the hardships real orphans face, what is most significant is the proclivity of literary orphans to succeed and overcome the obstacles facing them. For the literary orphans there is closure, a happy ending, a positive outlook on the future standing before them. For real orphans, even supposing that they are able to achieve the same success as literary

orphans in overcoming the obstacles and hardships placed before them, the psychological impact of their earlier lives can certainly provide a substantial barrier to achieving the same level of positive closure the Newbery orphans seem to attain at their story's end. Given the tendency of literary orphan success, particularly in comparison to the life trajectories of their real life counterparts, a closer examination of why this occurs is warranted.

Children's books are rich and varied in content and context. As a whole, however, they convey values, reflect culture, and provide children with ways of perceiving life. In contrast to the information encountered in textbooks, compelling fiction stories help children gain a deeper understanding of people, cultures, places, and life ((Lynch-Brown & Tomlinson, 2008). As such, the discourse about children's reading material can never be separated from ideological issues of education and socialization (Zipes, 2000), as children's literature is a fundamental means of absorbing cultural discourse for children. As cultural theorists note, children's literature provides not only a window into the mind of a society, but it provides a portrait of the inherent values and beliefs that society hopes to instill in its children (MacLeod, 1985, 1994; Zipes, 2008,1989; Lerer, 2008).

As children's literature is used as a means to instill ideas and principles, the messages contained in children's stories are of the utmost importance (Swindler Boutte, Hopkins & Waklatsi, 2008). There exists, therefore, a vital question of the philosophical usage of orphans as protagonists in children's literature. Namely, what do we, as a society, want orphan literature to convey? Certainly, children's literature, while it can explore difficult and challenging life situations, does not typically pursue these topics at a level of intensity that is overwhelming for a young reader. But at the same, children's literature provides a forum for children to start to explore and understand the complexities of life. The Newbery literature demonstrates that

orphan protagonists are a means of presenting children with models of strength and determination while touching, in often safe ways, on the challenges life can present. The problem in these narratives lies in the danger that the fantasy of orphans who succeed against all odds will distract readers from the real struggles of those who have lost parents or who have no parental support and care. However, what is most important to realize is that these novels are not necessarily about the orphans themselves, but rather about the orphaned nature all readers feel in some aspect of their lives.

Inherent in any conversation about the content and cultural significance of children's literature is the need to address the potency of childhood stories for adults. As Shavit (1999) elicits, "by definition, children's literature addresses children, but always and without exception, children's literature has an additional addressee – the adult. (p. 83). This double attribution, or dual audience focus, of children's literature necessarily impacts and complicates the content of children's stories. The texts must appeal to children and adults, and, in the same sense, be approved of by both. For adults, reading children's literature is ultimately "both an act of nostalgia and of self-examination" (Wyile & Rosenberg, 2008, 2), and reading children's narratives provides them with a platform by which to reflect on childhood, to examine their own identities as former children, and analyze their role as the adult in society. For children, orphan narratives provide the opportunity to explore the nascent freedom of growing up, maturing, and defining one's self.

Within this context, the messages of and about orphans, as well as how they are depicted in children's literature, are significant. Orphans represent a means by which to instill young readers with dispositions that adult society deems important while providing a space for internal reflection on self, relationships, and life, for both children and adult audiences. The essential

feature that arises in this study is that messages in these texts are not always about the "literal" orphan, but they are always about the "figurative" orphan that each of us becomes at times throughout our lives.

7.3 IMPLICATIONS

There are a number of important implications we can draw from this research that focus on the educational potential for this corpus of children's literature in the classroom. From the broadest brushstroke, these books provide a terrain for young readers to explore their independence, a means for children to develop their maturing sense of self, and a platform for discussing challenging issues such as separation, abandonment, and different family structures. The focus of this section will be twofold. It will consider the potential use of orphan narratives in the classroom, and it will introduce recommendations for practical applications.

7.3.1 Potential Use of Orphan Narratives in the Classroom

As highlighted in the beginning of this study, literature has been shown to be a powerful medium. It can provide children from various populations with characters, themes and plots that are closely related to their life experiences (Craft Al-Hazza & Bucher, 2008; Crawford, 1993), it can serve as a viable tool for addressing challenging topics in the classroom (Muhammad, 1993; Dietrich & Ralph, 1995), and it can offer rich opportunities for understanding others' cultural surroundings, insights, traditions, and beliefs (Harper & Brand, 2010; Hefflin & Barksdale-Ladd, 2001; Yokota, 1993). It not only presents a means by which to help students identify with their

own culture and introduce them to others, but also as a means for opening dialogue on a range of issues.

Colby and Lyon (2004) assert that teachers using literature that reflects a diverse society motivates many students to read, and it also helps students develop deeper understanding of the principles of tolerance, inclusiveness, diversity, and respect for all. To this end, orphan stories provide a framework for teachers to address not only different family structures, but also the social construct of orphans and the concept of being orphaned. Moreover, these narratives are a vehicle by which to explore the many challenging issues that children can face, and a method through which children can channel their own feelings of developing independence and autonomy.

7.3.2 Practical Applications of Newbery Orphan Texts in the Classroom

Multiple themes emerged through reading this collection of children's novels, and the themes were often interwoven throughout the books. While the major themes addressed here are often fluid and overlapping, they provide a basis for exploring classroom applications of the Newbery orphan narratives. Many themes can be elucidated in the books, but the significant themes that arise most predominantly throughout this corpus of texts are explorations of: different family structures, gaining independence, surmounting obstacles, and developing a sense of empathy and understanding. For each of these themes, representative books are presented and recommendations for practical application are introduced.

7.3.2.1 Exploring Different Family Structures

Texts such as *The Higher Power of Lucky* (Patron, 2006), *Dicey's Song* (Voight, 1982), and

Pictures of Hollis Woods (Reilly Giff, 2002) provide young readers with a chance to develop new perspectives on family structures. In *The Higher Power of Lucky,* Lucky's mother dies, her father wants nothing to do with raising her, and she is left to be cared for by a guardian. In *Dicey's Song*, Dicey and her siblings were abandoned by their single-parent mother, and Dicey assumed the parenting role of the family until her grandmother was able to take over that position. In *Pictures of Hollis Woods*, Hollis was a foundling who was shuffled from foster home to foster home before she was finally permanently adopted by one of her former temporary families. In the dynamic and ever-changing landscape of family life, children live in a wide variety of parenting situations. Providing students with characters who reside in equally vast situations helps students understand that there are multiple family structures that can work. Most importantly, such books show that there is value in family, no matter how we define it.

7.3.2.2 Gaining Independence

Texts such as *Where the Mountain Meets the Moon* (Lin, 2009) and *The Mostly True Adventures of Homer P. Figg* (Philbrick, 2009) are powerful examples of children taking charge of their lives in order to better their prospects. Minli, in *Where the Mountain Meets the Moon*, sets off on her own on a grand adventure seeking to end the poverty that her family has endured. Homer, in *The Mostly True Adventures of Homer P. Figg*, likewise sets off on a great adventure. For Homer, though, the purpose is to be reunited with his only family, his brother. While Minli has a family she leaves, and Homer leaves to find his family, both children undertake a great pursuit on their own in order to achieve their goals. Having parents on these journeys would have limited the adventure and success that both were able to achieve without parental influence. As Bransford (2010) reminds adults, having dead or missing parents is an externalization of the nascent independence of childhood. The children who read Newbery literature are typically at

an age where they are starting to imagine their lives on their own, and, as such, they love to read about their peers who are in that position. For young readers, living vicariously through the mind of an independent character who succeeds in the world on his or her own helps provide the confidence to grow up and face the challenges that becoming older can present. Such texts provide children with the opportunity to start imagining life on their own and develop a sense that they, too, can achieve success without always relying upon their parents.

7.3.2.3 Surmounting Obstacles

Texts such as *Call It Courage* (Sperry, 1940) and *The Door in the Wall* (de Angeli, 1949) can be utilized to help students realize their potential to overcome fears or disabilities. In *Call It Courage,* Mafatu was psychologically devastated by the loss of his mother and harbored fears of the ocean after he witnessed her drowning. But his courage and determination led him to not only conquer the sea, but also understand that he had strength inside of him the whole time. Robin in *The Door in the Wall* was stricken with illness and became crippled. While he struggled with the change in his lot in life in the beginning, he grew to realize that his disability was not something that had to define him. The inner strength and fortitude of his character did not rely upon a fully functional body, and those positive qualities, not his ineffective legs, would define who he was in life. The power of these orphan narratives rests upon the novels' abilities to show young readers that they, like the literary characters, have the power to successfully face such trials on their own. Moreover, such texts help young readers see and acknowledge the strength in others who have had to face daunting challenges.

7.3.2.4 Developing Empathy and Understanding

Texts such as *Maniac Magee* (Spinelli, 1990) and *The Graveyard Book* (Gaiman, 2008) provide important lessons on empathy and understanding. Both protagonists, Maniac and Bod, loose their families in tragic circumstances, and both boys live peculiar lives outside of the norms of society. Such texts can provide an opportunity for teachers to extol the need for empathy and tolerance for all those with different lives from our own. Likewise, in these texts children are empowered to explore tough concepts about growing up, loss of family, and overcoming hardships.

7.3.3 Newbery Books as Robust Educational Tools

The orphan narratives of the Newbery collection provide a wide variety of contexts and concepts for teachers to draw upon in their classrooms. While the pendulum of using basal readers and trade books fluctuates across a continuum of text selection strategies, in the past decades, the role of authentic children's literature in reading programs has significantly increased (Nilsson, 2005, Tompkins, 2001). This augmented use of children's literature in the classroom has led educators to carefully evaluate and consider the content in books for children (George, Raphael & Florio-Ruane, 2003) and seek rich texts that provide important lessons for them. Drawing from the rich literature in the Newbery collection not only presents teachers with robust literature that explores important concepts and dispositions, but it also provides children with a terrain in which to explore the conceptual components that frame their identities, and offers a safe space for children to examine emotions, life, and the world (Mattix & Crawford, 2011).

7.4 LIMITATIONS

There are a number of limitations inherent in this study that bear noting. First, a poignant lesson that arose in this study is the difficulty in defining who an orphan is. As seen in the challenge of demarcating who constitutes an orphan in Chapter 2, orphans extend far beyond the colloquial child whose parents have died. Rather, the term orphan can be defined in varying degrees of brushstroke sizes and can encompass a wide variety of children in an equally wide variety of situations. This mirrors the permeable boundaries and complexities in defining one's identity. While the definition that was developed for this work was meant to encompass the wide range of orphans and manners in which children can be orphaned, alternative definitions of the orphaned child could greatly expand or contract the collection of orphan characters. Broadening the definition of orphan to include children who, while living with parents, receive no parental attention, guidance, or support, or, conversely, restricting the definition to only include children whose parents are dead, would provide different lenses by which to examine orphan narratives.

Second, this study examined a small group of books in the overall collection of children's literature. While it would be impossible and implausible to examine all orphan narratives present in children's literature, including a wider swath of books, either award-winning or otherwise, would provide more representative sampling of the entire corpus of children's literature. Examining a smaller time frame of books would allow a deeper analysis of trends for a given time period. Likewise, it would be enlightening to open the corpus of books to include more historical pieces of children's literature to view how children's texts from time periods prior to the start of the Newbery award address the topic of orphans. In both of these contexts, it would be interesting to examine whether other texts share common characteristics with the Newbery orphan books explored in this study.

Third, only American texts were utilized in this research. Comparing children's literature from a variety of countries could uncover other patterns in the literature, or even provide a disparate literary view of the orphan in children's books. Specifically, it would be interesting and potentially enlightening to explore orphan narratives from countries and cultures with larger orphan populations, such as Russia or China, or cultures with differing perspectives on childhood, child-rearing, and orphans.

7.5 DIRECTIONS FOR FUTURE RESEARCH

Robust interdisciplinary work in children's literature and childhood studies is essential scholarship. Not only can children's literature show young readers the possibilities that childhood offers them (Gilman, 2005), children's literature has the potential to perpetuate or challenge social norms, convey values, reflect culture, and provide children with another way of perceiving life and the world around them. With this in mind, there are a number of directions that can follow the work started within the pages of this research to add to the field of study.

Opening the range of books as suggested in the limitations section would provide the opportunity for a more critical look at orphan texts across time periods, cultures, and book types. Expanding the text corpus could be undertaken in a variety of ways: comparing texts from a wide swatch of historical time periods to examine changes in the orphan narrative structure; comparing orphan narratives from a variety cultures to examine if the orphan stories and characterizations of orphans are paralleled in other country's children's literature; or, comparing orphan portrayal in picturebooks and young adult fiction with the corpus of novels explored here.

From a classroom application lens, introducing the texts into reading groups, literature circles, or book clubs would provide the opportunity to examine how children relate to the texts, and consider the important messages they draw from reading each of the orphan narratives examined here. This examination could take two different directions, both of which would elicit informative commentary from student readers. The books could be read with teacher direction focusing attention upon the orphan protagonists and their life trajectories, or the texts could be read and discussed from a holistic viewpoint. In the prior method, student comments and analysis of the orphan, her condition, her life, and her person would be the focal point of exploration. In the latter method, a more grounded theory approach would guide the reading. In this approach students would be free to focus upon the aspect of the book that they find most compelling, and thus allow the researcher to uncover whether the freedom garnered by the protagonist's orphaned status proves significant to the young readers. Enacting this research in an international classroom would also provide rich feedback for the researcher, as it would show how children from various cultures and parts of the world respond to the plight and adventure of the orphan protagonist. This particular thread of study would provide robust substance for multicultural classroom studies.

Examining how teachers currently utilize the texts would provide insight to how the orphan status of the character is addressed, or avoided, in the classroom, and it would allow for a greater understanding of how orphan protagonists are approached and analyzed in a classroom context. Again, there are a myriad of possible ways to approach this study: using teachers from schools with various sociocultural/socioeconomic backgrounds, drawing upon teachers from the span of age/grade ranges that utilize Newbery texts as common classroom readers, or utilizing

multinational teachers from an international school setting. These explorations would provide a robust array of data that would help inform classroom literature practice and cultural studies.

In a more theoretical and methodological terrain, three primary directions for future research arise. First, it became apparent through this research that current paradigms of orphan narratives do not fully capture the texts included in this study. The development of more organic frameworks to encompass the wide variety of features and scenarios that can exist in an orphan story provides one possible avenue within this terrain for further examination. Second, the character traits most predominantly utilized by authors – determination, drive, and resiliency – provide ample substance for further exploration within the context of cultural studies scholarship, as these traits are analogous to the characteristics championed by the "American" ideal. Third, utilizing a different theoretical lens would provide researchers with another perspective of the data. Using critical theory, for instance, would provide an opportunity to explore the orphan narratives for unspoken political assumptions that are embedded within the texts and allow for consideration of how power and politics effect the structures and substance of these narratives.

7.6 CONCLUSIONS

The purpose of this research was to explore the use of orphans as protagonists in Newbery literature, specifically addressing the prevalence of orphan stories, how orphans are depicted within these texts, whether or not the realities of orphan life are mirrored within the pages of the stories, and establish whether or not this group of books adhere to previously established paradigms of orphan literature. The data in this study demonstrates that the orphan narrative is a

popular form of children's literature. Further, the orphan narrative is a common literary tool for authors, and serves as a platform for writers to develop strong, determined, and resilient protagonists. The study also suggests that while there are similarities between the portrayal of orphans within the pages of the Newbery texts and real orphans, there are some discrepancies, particularly in the literary orphan's ability to overcome the obstacles he or she faces. And finally, current paradigms of orphan narrative literature do not wholly capture this corpus of texts.

Orphan stories are much sought after by young readers for the excitement, adventure, and independence they provide. These books offer a place for educators to explore challenging issues, a terrain for children to explore their independence, and a space for young readers to examine their maturing sense of self. However, the most significant aspect about orphan stories uncovered is that while orphans stories may or may not be written to teach the audience about orphans, they do serve as a catalyst for pathos about our own lives and identities. While authors are keen to draw upon orphanhood as literary device for creating strong, independent characters free to have exciting adventures and explore the world, the purpose of examining the realities of orphanhood rarely seems to be an underlying motivation for this particular set of texts. Rather, orphans serve as a powerful literary device that provide authors with the potential to create admired characters who have the freedom to undertake great adventures and the resolve to prevail.

Orphan narratives present some of the most exciting adventures, the most harrowing tales, and the most child-adored characters. Despite the motivations for utilizing orphans as protagonists, the multitude of orphan narratives present in children's literature provide young readers with the opportunity to start exploring their independence by living vicariously through

parentless, independent children's adventures. MacLeod (1985) reminds us that children's literature and books are among the most revealing of all cultural artifacts, and it is within orphan stories that we are reminded of the process, challenges and difficulties of being a child in our society and having to grow up. Within the pages of these stories children, and adults, learn that they, like the literary orphans, can be "resilient characters who, despite their relative lack of power, find the emotional resources to beat the odds and make their way in the world" (Nel, 2003).

APPENDIX A

1922 – 2011 NEWBERY AWARD BOOKS

Title	Award Year	Author	Synopsis
The Story of Mankind	1922	Hendrik van Loon	The history of Western civilization told from a European/American perspective.
The Voyages of Doctor Doolittle	1923	Hugh Lofting	Depicts the grand, exotic and fantastical adventures of Dr. Doolittle, a doctor whose love and respect of all life forms has enabled him to communicate with animals.
The Dark Frigate	1924	Charles Hawes	Set during the late reign of Charles I of England and the tumultuous period in which Oliver Cromwell rose to power in the country, this story chronicles the life and adventures of Philip Marsham. Phil, left motherless as a toddler, takes to a life at sea with his father. In his teens, Phil's father is lost at sea, and Phil's life takes many twists and turns as he seeks to find his own way in the world. He is eventually captured by pirates and forced to serve under their command until he is finally able to escape. Phil returns to England, but he chooses to support the losing side in the war between Charles I and Cromwell and thereby looses his recently inherited fortune. Phil's adventures on land prove that he prefers the adventure of the ocean and he returns to a ship on the high seas, the place he feels most at home.
Tales from Silver Lands	1925	Charles Finger	A collection of nineteen tales of imaginary creatures, magic and lore that were collected during the author's travels through South America at the beginning of the 20th century.
Shen of the Sea	1926	Arthur Bowie	A collection of 16 classic tales of Chinese folklore.

Title	Award Year	Author	Synopsis
		Chrisman	
Smoky, the Cowhorse	1927	Will James	The story and adventures of Smoky, a horse in the American West. Smoky bonds with his early trainer, Clint, but is lost to him during a storm. Smoky's next owner is cruel, and as he prepares to shoot Smoky, the horse tramples him. The next era of Smoky's life find him as a fierce rodeo circuit horse, a position he fulfills with great vigor after the anger he had instilled in him by his second owner. As time passes, so does Smoky's usefulness on the rodeo circuit, and he is sold into life as a livery horse and pack animal. As the horse's spirits plummet, Clint finds Smoky, and nurses him back to proper health. However, Clint realizes the horse's spirit is broken, so he returns the horse to the mountains in which he originally found him and hopes that this will restore him completely. Saddened by letting his old friend go, Clint misses Smoky dearly. The feeling is mutual, though, and Smoky finds his way back to Clint's cabin, and the two are once again reunited.
Gay Neck, the Story of a Pigeon	1928	Dhan Gopal Mukerji	An Indian story following the lives of three main characters: Mukerji, an upper caste boy training messenger pigeons; Ghond, a holy man and firm believer in the power of nature and outdoors; and Gay-Neck, an orphaned pigeon trained as a courier. Adventure unfolds as Gay Neck serves in the British army during World War I. Gay-Neck survives harrowing battle experiences as a messenger pigeon, and only though the support and care of Mukerji is Gay Neck able to overcome the trauma he suffers having been exposed to war, death, and destruction.
The Trumpeter of Krakow	1929	Eric P. Kelly	Story of 15-year-old Joseph Charnetski living in 15th century Poland with his family. Joseph's family has long guarded a large and beautiful gem, but attempted robberies of the gem, the eventual disappearance of it, and an alchemist's belief that the gem is the secret to changing objects into gold lead Joseph on incredible adventures through the Polish capital.
Hitty, Her First Hundred Years	1930	Rachel Field	The tale shows the world through the eyes of Hitty, a doll created in the early part of the 19th century by a Maine peddler. In her first hundred

Title	Award Year	Author	Synopsis
			years, Hitty travels the globe, goes through a wide variety of owners, and experiences a vast array of adventures.
The Cat Who Went to Heaven	1931	Elizabeth Coatsworth	A young, poor Japanese artist is selected at random to paint a picture of Buddha's death. The artist works diligently on the painting with his cat overseeing the whole project. The artist chooses to paint the procession of animals who paid homage to Buddha, but he is unable to paint a cat into the picture as the cat was the only animal not to partake in the event. The sadness of his cat at being left out of the painting led the artist to include a cat. His own cat, so overjoyed at being included into the painting of Buddha, dies of joy. The priest who commissioned the painting chastises the artist for including the cat, and warns the artist that his picture will be burned. However, the next day, the townspeople call the artist to the temple to show that in the painting, Buddha has moved his arm out over the cat to extend his blessing to that animal as well.
Waterless Mountain	1932	Laura Adams Armer	Relates the life and culture of the Navajo Indians in the 1920s, a time when the major conflicts between the Indians and White Americans had subsided and the Native Americans were struggling to maintain their way of life. The story centers around Little Brother and his journey to become an adult male of his tribe.
Young Fu of the Upper Yangtze	1933	Elizabeth Lewis	A 13-year-old boy and his widowed mother travel to the large Chinese city of Chungking in order for the boy to complete an apprenticeship with the master coppersmith, Tang. The story is a coming of age novel following the boy, Young Fu, and his life and adventures in 1920s China.
Invincible Louisa: The Story of the Author of Little Women	1934	Cornelia Meigs	Recounts the life and times of *Little Women* author Louisa May Alcott. The story chronicles her life and times, her anti-slavery and altruistic upbringing, and the trials and tribulations of the writing process.
Dobry	1935	Monica Shannon	An episodic tale of a young boy who lives with his widowed mother and grandfather in a small Bulgarian village in the years between the first and second World Wars. Dobry is a typical young boy, into mischief at times and full of wonder, but

Title	Award Year	Author	Synopsis
			he differs from other youth in the area by his dream and desire to become an artist. His mother and grandfather, after witnessing a beautiful nativity scene Dobry sculpts from the snow early one Christmas morning, realize that it is his destiny to leave the village to learn the ways of an artist.
Caddie Woodlawn	1936	Carol Ryrie Brink	Fictionalized account of the author's actual grandmother as an 11-year-old girl living in mid-19th century western Wisconsin. Caddie, a tomboy, enjoys the freedom offered by nature, and she and her brothers enjoy their lives far removed from the U.S. Civil War that is taking place at the time. The only threat, which turns out to be moot, is the potential of an Indian massacre from a tribe of nearby Indians. In the end, Caddie's father is offered the chance to return to England and take up a title and estate, but the family votes to stay in America and continue their pioneer way of life.
Roller Skates	1937	Ruth Sawyer	10-year-old Lucinda Wyman lives in New York City at the end of the 19th century. Lucinda's parents travel abroad to Italy for her mother's health, and Lucinda spends the year with friends of the family, Miss Peters the schoolteacher and Miss Peters the seamstress. The story follows Lucinda's adventures in New York for the year, particularly focusing on the people she meets and her time spent rollerskating throughout the city. Along the way, Lucinda realizes that she is growing up, develops a deep understanding of the importance of friends, and realizes that, while her relationship with her parents may not be usual, she does miss them while they are apart.
The White Stag	1938	Kate Seredy	The mythological story of the creation of the Hungarian nation. This epic story, based upon the stories and legends of the Hungarian people, describes how the tribal people followed a white stag to the land that would become the Hungarian Empire, and how they grew in power under the conquests of Attila the Hun.
Thimble Summer	1939	Elizabeth Enright	The story takes place in rural, 1930s Wisconsin and traces the summer adventures of a young girl, Garnet. The summer starts of with difficulty for Garnet's family due to a severe drought. Garnet

Title	Award Year	Author	Synopsis
			finds a thimble in a dried riverbed, and afterward the summer turns into a whirlwind of adventure, leading Garnet to believe the thimble had magical powers. In the end, the family is saved from financial ruin, and they adopt an orphaned, boxcar child into their family.
Daniel Boone	1940	James Daugherty	Chronicles the life, times, and achievements of Daniel Boone. The life a of frontiersman is explored in detail, and Boone is depicted not only as an extraordinary figure, but also as a more human figure complete with flaws and imperfections.
Call It Courage	1941	Armstrong Sperry	As a young child, the sea claimed Mafatu's mother's life, and since then he has feared the sea. Fear, however, is a disdainful characteristic for his Polynesian people, and his father, the chief, is particularly disappointed in this weakness. Ashamed of his lack of courage, Mafatu sets off with his dog, Uri, to conquer his fear. The two are lost at sea, but eventually find themselves on an island where Mafatu gains courage by killing a shark, a wild boar, and an octopus. The island, however, is a Forbidden Island, home to cannibals, and the two have to flee for their lives. After another treacherous voyage on the sea, they manage to return home, and Mafatu is recognized as a brave, future chief.
The Matchlock Gun	1942	Walter Edmonds	The adventures of a Dutch American family in the New York colony during the French and Indian War. The story depicts the family's efforts to survive and thrive despite the conflict arising around them.
Adam of the Road	1943	Elizabeth Janet Gray	Follows the adventures of an 11-year-old boy, Adam, as he travels with his father and pet Spaniel through 13th century England. Medieval life, culture, and society are clearly illustrated throughout the text.
Johnny Tremain	1944	Esther Forbes	Realistic historical fiction novel of a 14-year-old orphan, Johnny Tremain, apprenticed to a silversmith in Boston during the years leading up to the American Revolutionary War. An accident ends Johnny's future as a silversmith, but the incident leads him to work in a print shop associated with the Sons of Liberty. The story

Title	Award Year	Author	Synopsis
			follows Johnny's adventures in becoming a patriot of the American Revolution.
Rabbit Hill	1945	Robert Lawson	Fable-like story of a community of animals living in rural Connecticut. Excitement and nervousness abound when a new family moves into the house on the property, and it soon becomes apparent that the new family, unlike many others in the area, are cognizant of the needs of all the creatures on their land and make great efforts to ensure that all that reside on their land are well cared for, well fed, and safe.
Strawberry Girl	1946	Lois Lenski	The story of two neighboring families in early 20th century rural Florida who cannot get along or agree on anything: one family is new to the area and one family is headed by a heavy-drinking, gambler. Drama ensues and a great deal of livestock and property is destroyed before the alcoholic father of the Slater family sees the folly of his ways, changes his life, and the two families agree to live peacefully together.
Miss Hickory	1947	Carolynn Sherwin Bailey	An episodic, fantasy story of a doll, Miss Hickory, made from a twig and nut. The novel follows her adventures on her creator's farmland.
The Twenty-One Balloons	1948	William Pene de Bois	Recounts the story of 66-year-old retired arithmetic teacher, William Waterman Sherman. Tired of life as he knows it, Sherman sets out on an around the world, hot air balloon adventure. Along the way, he becomes stranded on a volcanic island. Sherman discovers a uniquely inventive, and rather wealthy, utopian society living on this island. Sherman and the twenty families of the hidden colony work together to create a platform, supported by 21 balloons, upon which they escape the island of Krakatoa as the volcano unleashes its fury.
King of the Wind	1949	Marguerite Henry	The story of a Moroccan slave boy, Agba, and his undying love for the horse he is entrusted to care for, Sham. The story takes the pair on a trek from Morocco to France to England, and it is in England that Sham's true brilliance as an Arabian, speed horse is revealed. His descendants become the speed thoroughbreds of later generations. The story is the fictionalized biography of the Godolphin Thoroughbred, one of the three

Title	Award Year	Author	Synopsis
			founding stallions of the purebred thoroughbred racehorse.
The Door in the Wall	1950	Marguerite de Angeli	Son of a knight and lady of 14th century England, 10-year-old Robin looks forward to following in his father's footsteps and becoming a knight. His parents are called away in duty to the king and queen, and Robin is left with the family's servants. Robin falls ill and is taken to a monastery to be cared for by the friars. Robin is stricken with polio, leaving him partially crippled and no longer able to become a knight. Initially devastated and bitter by the change in his fate, Robin makes the most of his situation, learns to take advantage of any opportunity presented to him, and, in the end, becomes the unlikely hero that saves a castle. He is reunited with his parents in the end, both of whom are proud of their son's accomplishments and think nothing of the disability that has changed his life's path.
Amos Fortune, Free Man	1951	Elizabeth Yates	Tells the story of a teenage prince in Africa captured and delivered to a slave ship bound for America. The narrative follows his life in America, his undying quest to help others, and his determination to make the most of any opportunity presented to him.
Ginger Pye	1952	Eleanor Estes	The story of the Pye children, Rachel and Jerry, and their beloved dog, Ginger. Ginger, popular throughout the whole town, disappears on Thanksgiving Day, but returns to the Pyes in the spring as a full-grown dog.
Secret of the Andes	1953	Ann Nolan Clark	A young Native American boy, Cusi, lives high in the isolated Andes Mountains with his guardian, Chuto. Chuto teaches Cusi about herding llamas, and the two live in relative isolation. Another Indian, Amauta, arrives, and despite protests from Chuto, Amauta tells Cusi that it is time to learn things that he should know. After his training, Cusi is left bewildered and with many questions, and Chuto sends him to the ancient Incan capital, Cusco, to seek answers. While in Cusco, Cusi realizes that his family is truly Chuto and the llamas in the Andes, and he returns there. Upon his return, Cusi takes the vow of the Incans from Chuto thereby promising to protect and guide their

Title	Award Year	Author	Synopsis
			llama flock, the destiny of the Incan people.
And Now Miguel	1954	Joseph Krumgold	12-year-old middle child, Miguel, comes from a family of sheepherders in New Mexico. The story revolves around Miguel and his desperate desire to accompany the men in his family into the mountains to herd the flocks in the summer. In the end, Miguel is finally deemed old enough to join the men in their summer duty.
The Wheel on the School	1955	Meindert DeJong	The story of an early 20th century Dutch fishing village on the North Sea and the efforts of the villagers, prompted by the efforts of the schoolchildren, to bring luck to their small community.
Carry On, Mr. Bowditch	1956	Jean Lee Latham	Fictionalized account of the real-life mathematical and nautical genius, Nathaniel Bowditch, who grew up in the late 18th century. The death of Nat's mother led his father to indenture Nat into servitude to a ship chandler. While not the dream of a Harvard education he had hoped for, Nat took advantage of every learning opportunity and became well educated – despite his lack of a college degree. Nat went on to be hugely influential in the nautical world and penned the still-in-print *American Practical Navigator*.
Miracles on Maple Hill	1957	Virginia Sorensen	10-year-old Marly and her family move to her mother's family home in rural Pennsylvania in hopes that country life will help her Korean veteran and POW father overcome the trauma of his life in the war. As city kids, Marly and her brother, Joe, marvel at the joys of nature and country living. Their elderly neighbor, Mr. Chris, promises that nature will provide miracles. During the year the story takes place, the family members grow closer and, Marly and Joe come to understand the power and nurturing quality of nature.
Rifles for Watie	1958	Harold Keith	Story of 16-year-old Jeff Bussey and his coming of age during the Civil War. Though the start of the war was uneventful for Jeff and his friends, he later distinguishes himself on the battlefield, serves as a spy for the Union army, and witnesses the atrocities of war. Jeff realizes throughout the story that there are good and bad forces on both sides of the conflict, and good and bad people.

Title	Award Year	Author	Synopsis
The Witch of Blackbird Pond	1959	Elizabeth George Speare	The story follows the life of orphaned 16-year-old Kit Tyler, who travels to the Connecticut Colony to live with her mother's sister's family. The story takes place during the late 17th century, and the ways and practices of the Connecticut colonists are as foreign to Kit as they are to modern day readers. Kit, not understanding the peculiar ways of the colonists, does not easily fit into the community, and she actually has several incidences in which she is rebuked by the community for her differing actions and perspectives. Kit finally feels more at home once she meets Hannah, a practicing Quaker that lives on the outskirts of the town of Blackbird Pond. Hannah is distrusted by the community, and as events arise that turn against the small town, Hannah is accused of being a witch. Kit helps Hannah flee, but Kit is captured and accused of being a witch. Kit is found innocent, but when the opportunity arises to leave the community of Blackbird Pond, Kit takes it.
Onion John	1960	Joseph Krumgold	The story of 12-year-old Andy Rusch who, unlike every other person in his small town, is able to understand Onion John, a rather interesting character of the town who lives in a rundown house with no water or electricity. Andy is able to understand John's gibberish speech, so he serves as a translator between John and the townspeople. The townspeople take it upon themselves to build John a new house, which he is thankful for, but he accidentally burns it down and longs for nothing more than to return to his simplified living. Andy, in the meantime, is able to develop a stronger relationship with his father as they learn to "speak" each other's language and learn to communicate with each other, just as John and Andy have.
Island of the Blue Dolphins	1961	Scott O'Dell	Based on the true story of the Lost Woman of San Nicolas, this story is told in first person narrative by Karana, a 12-year-old girl, who, through a twist of fate, is left on an island alone with her younger brother. Wild dogs kill her brother, and Karana must learn to survive on the island alone. She eventually befriends two of the wild dogs, and she lives for several years on the island before she is

Title	Award Year	Author	Synopsis
			finally "rescued" and taken to Mission Santa Barbara.
The Bronze Bow	1962	Elizabeth George Speare	Set in Roman-occupied Israel during the time of Jesus, the story follows the life of Daniel, who lost both of his parents due to mistreatment by the Roman occupiers. Daniel is eventually sold into slavery, but after three years, he escapes to the mountains and joins forces with those who want to forcibly remove the Romans from Jewish lands. Daniel is an active part of the resistance effort until he has to return home to care for his sister and dying grandmother. Daniel is continually angered and provoked by the Romans, and he continues to support violent measures to remove Roman authority. Daniel learns of Jesus and his teachings through Simon the Zealot. Reluctant at first to accept another method to remove Roman rule of the land, Daniel does not abandon his violent influences until he reaches a low-point of desperation in his life. It is then that he turns to the guidance of Jesus and grows to understand that it is through love rather than hatred that their quest against Rome can be won.
A Wrinkle in Time	1963	Madeleine L'Engle	An intergalactic adventure fantasy of three children, Meg, Charles and Calvin, and their adventure to free Meg and Charles' father from a mind-controlling alien brain on the planet Camaztoz. Science fiction dominates the plot of the story as does the struggle between good and evil, but the underlying message throughout the story is that love will conquer all.
It's Like This, Cat	1964	Emily Neville	A coming of age story of a young New York boy in the late 1950s and early 1960s. The story chronicles how the boy, Dave, comes to better understand himself, others, family, and life in general.
Shadow of a Bull	1965	Maia Wojciechowska	9-year-old Manolo is the son of a revered Spanish bullfighter. His famous father died during a bullfight, and Manolo is expected to follow in his father's esteemed footsteps. However, Manolo does not want to fight bulls, nonetheless kill them, but preparations are undertaken for the day when he will enter the ring for the first time. When faced with the reality of having to step into the

Title	Award Year	Author	Synopsis
			ring to fight his first bull, Manolo makes the decision to be his own person, follow his own destiny, and practice medicine to heal those who have been bullfighting rather than be a bullfighter himself.
I, Juan De Pareja	1966	Elizabeth Borton de Trevino	The story of an orphaned slave serving the painter Velazquez in early 17th century Spain. The tale follows the life of Juan through changing masters, surviving the plague, and his secret efforts to learn the art of painting. Juan and his master eventually transcend the slave status Juan holds to become trusted colleagues and friends.
Up a Road Slowly	1967	Irene Hunt	A coming of age story that traces the life of a young girl, Julie Trelling, for a decade. At age 7, Julie's mother dies, and her overworked, overburdened father feels unable to be a single parent and sends Julie away to live with her prim and proper Aunt Cordelia. Through the novel, Julie matures greatly, comes to understand the importance of relationships, and realizes that leading a virtuous life is her road to happiness.
From the Mixed-Up File of Mrs. Basil E. Frankweiler	1968	E. L. Konigsburg	11-year-old Claudia Kincaid, tired of her responsibilities and lack of recognition in her family, resolves to find adventure. Her plan involves running away from her home in Connecticut and traveling to the Metropolitan Museum of Art in New York City. Pairing up with her younger brother, Jamie, the two embark on their quest for adventure and excitement. The two encounter a new acquisition in the museum, a small statue, Angel, rumored to be sculpted by Michelangelo. The two set off, back to Connecticut, to visit the donator of the statue in the hopes of learning its true origin. In the end, the two are satisfied with their adventure, feel as though they made a great team, and return home feeling special.
The High King	1969	Lloyd Alexander	This final novel of the *Prydain Chronicles* fantasy series tells of Taran, an assistant pig-keeper, who becomes a leader of a new kingdom. Taran and his friends face a great deal of adventure, run into overwhelming trouble, and successfully defeat the enemy. At the end of the novel, Taran is revealed to be the heir to the High King's throne, and he,

Title	Award Year	Author	Synopsis
			and his beloved Eilonwy, live happily ever after as king and queen.
Sounder	1970	William H. Armstrong	A poor, sharecropper African American family in the South live little more than a subsistence life. When the father is arrested for stealing food for his family and taken away, the oldest son, the major figure in the story, takes up his father's place as provider and protector of the family. The boy works a man's job for years, learns to read and write, and never loses faith in his trusted canine-companion, Sounder. While the story ends sadly with the father broken and dog dying, the novel provides important moral lessons on racism and treating people with respect regardless of the color of their skin.
Summer of the Swans	1971	Betsy Byars	14-year-old Sara lives in a small West Virginia town with her older sister and her younger, mentally retarded brother. Sara's mother died, and her father, unable to deal with the reality of his wife's death and his son's mental retardation, abandons his children to an aunt who now raises them. The story centers around Sara's summer, her brother's brief disappearance, and her understanding that perhaps her life is not as dull and mundane as she once thought.
Mrs. Frisby and the Rats of NIMH	1972	Robert C. O'Brien	The tale of the widowed field mouse, Mrs. Frisby, and her quest to care for her family, particularly her frail and ill youngest son, Timothy. On her quest to protect her family from the farmer's impending plowing of the field, and their home, Mrs. Frisby meets genetically altered rats who were part of a human experiment. The rats, highly intelligent due to the experimentation preformed on them, assist Mrs. Frisby in providing a safe home for her family. In return, Mrs. Frisby is able to warn the rats of the arrival of scientists looking for their long lost test subjects.
Julie of the Wolves	1973	Jean Craighead George	Julie, or Miyax, is a young Eskimo girl living in Alaska. When Julie's mother dies when she is still young, Julie's father opts to return to the tribal life of the Eskimos. Julie lives among her people until she is sent to school. While she is away, she learns that her father never returned from a hunt, and despite his assumed death, she is still destined

Title	Award Year	Author	Synopsis
			to follow through with an arranged marriage to an Eskimo boy. The marriage is one in name only, however, and when she has the chance, Julie sets off through the frozen tundra in the hopes of going to San Francisco to meet her pen pal. Julie becomes lost in the end, and builds a shelter near a pack of wolves. Julie and the wolves bond, and she becomes part of their pack. After migrating with the wolves, and surviving an attack by white hunters on the wolves, it becomes clear to Julie that she must send the wolves on their way if they are to thrive. She decides to stay in the wilderness and live life as a true Eskimo. Traveling Eskimo hunters inform her of a nearby Eskimo village, and she learns her father is still alive, well, and living nearby. She travels to meet him, but she is saddened to see that he has adopted many white customs and habits. Disheartened, she returns to her solitary ice house, but eventually realizes that the time of the wolves and the time of the true Eskimos is over, and that her only option is to return to the village and live with her father in the hybrid Eskimo-white lifestyle.
The Slave Dancer	1974	Paula Fox	13-year-old Jessie Bollier lives in mid-19th century New Orleans with his widowed mother and sister. They struggle to make ends meet, and Jessie dreams of one day being rich. Sent on an errand by his mother one evening, Jessie is kidnapped by crewmembers of a slaving ship. Jessie is taken to Africa on the ship so that he can play music for the Africans to dance to on the ship so that they remain physically fit and active during the voyage. The journey is understandably difficult for Jessie both mentally and physically. As the crew readies to sell the slaves, they are taken upon by another ship and a battle ensues. Jessie and an African boy his own age manage to hide in the hold. It is several days before they are able to free themselves only to find that the rest of the crew are dead, save the captain who is nearing death himself. The boys are able to swim to shore, and they and are found and cared for by an escaped slave, Daniel. Daniel makes arrangements for the African boy, Ras, to be transported North by the

Title	Award Year	Author	Synopsis
			Underground Railroad, and he provides food and directions for Jessie's trip back to New Orleans. Jessie returns to his mother and sister, albeit a changed person. He goes on to fight for the North in the Civil War, survives time in Andersonville prison, and marries, but all the while, he can never stomach the sound of music again as it reminds him of the forced dancing of the Africans aboard the slave ship.
M.C. Higgens, the Great	1975	Virginia Hamilton	13-year-old Mayo Cornelius (M.C.) is the great-grandson of a runaway slave who escaped the South to settle in the mountains where his family still lives. The story follows M.C. as he faces unrequited love, hopes of making it big outside his small mountain home, and his realization that it is his mountain home where he and his family truly belong.
The Grey King	1976	Susan Cooper	Fantasy, time traveling, and immortals from the early medieval period make up the backbone of this story. 11-year-old Will Stanton is the last of the Old Ones, servants of the Light dedicated to protecting the world from the evil forces of the Dark. Will's quest is aided by a shepherd's son, Bran. The boys face and overcome challenges, riddles, and various other obstacles, realize that Bran is the true-born son of King Arthur and Queen Guinevere, and manage to outwit and defeat the powers of the Dark.
Roll of Thunder, Hear My Cry	1977	Mildred D. Taylor	Chronicles the life of the Logan family, a sharecropper family in the early 20th century American South. The family, better off than many of their neighbors, is still quite poor. However, in an effort to combat racism and unfair practices, the family spearheads a boycott of the local store. The storeowners, outraged, seek various methods for revenge on the families who join the boycott until only a few families are left. Prejudice and revenge lead to death, destruction, and devastation for many families, and while the Logan family survives the story intact, it is clear how much they suffer because of the color of their skin.
Bridge to Terabithia	1978	Katherine Paterson	The story of Jesse and Leslie, two young children in rural Virginia who do not feel as though they truly fit in, and the imaginary world of Terabithia

Title	Award Year	Author	Synopsis
			that they create in the nearby woods. Jesse and Leslie's fantasy world brings joy to both of them, but tragedy strikes when Leslie drowns, and Jesse is forced to confront life, both real and in his fantasy world, without her.
The Westing Game	1979	Ellen Raskin	A murder mystery story in which no one is actually murdered. 16 people, all in some way associated with a supposedly deceased millionaire, play a clue-like game to discover who murdered the millionaire and who will inherit his vast fortune.
A Gathering of Days: A New England Girl's Journal, 1830-1832	1980	Joan W. Blos	The journal of a young, teenage girl, Catherine, in 1830s New Hampshire. The story paints a historically rich and deeply intimate examination of life in the pre-Civil War North. Filled with rich social commentary on the time, the journal also details Catherine's every day life, reaction to her father's remarriage, and the loss of her best friend.
Jacob Have I Loved	1981	Katherine Paterson	The novel follows Louise Bradshaw from her early teens in the pre-World War II period to her early twenties in the early 1950s. Growing up on the small island of Ras in the Chesapeake Bay, Louise is the exact opposite of her beautiful and charming sister; she is plain and ordinary. The novel follows Louise as she has to learn to cope with her jealousy, find a way to become her own person, and seek her own happiness.
A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers	1982	Nancy Willard	Whimsical collection of 15 poems created to follow the day in the life of a child visitor to William Blake's Inn.
Dicey's Song	1983	Cynthia Voigt	13-year-old Dicey, the oldest of four in the Tillerman family, and her three younger siblings were abandoned by their mentally ill mother. The children, led by Dicey, had to search for their never-before-met grandmother in order to have a home. This book, the second in the series about the Tillerman children, follows the first months of their lives together with their newly found grandmother. The adjustment is slow, and sometimes painful, but the children and their grandmother work through their trials and

Title	Award Year	Author	Synopsis
			tribulations to form a cohesive family unit that works together to face the challenges life presents.
Dear Mr. Henshaw	1984	Beverly Cleary	Second grader Leigh Botts has to write a letter to his favorite author as a school assignment. The author, Mr. Henshaw, responds with a list of questions that opens a dialogue between the two. As the tough issues confronting Leigh surface, such as his parents' divorce, being the new kid in school, etc., Mr. Henshaw suggests that Leigh keep a journal to record his thoughts and feelings.
The Hero and the Crown	1985	Robin McKinley	Story of an awkward, tomboy, Aerin, and her adventures conquering her own fears, dragons, and the prejudices of people at her father's court.
Sarah, Plain and Tall	1986	Patricia MacLachlan	A widower and his two children welcome a woman from Maine into their prairie home in the hope that she will agree to fill the vacant role of wife and mother in their family.
The Whipping Boy	1987	Sid Fleischman	Jemmy, an orphan, is taken from the streets to serve as a whipping boy for the rather ill-behaved prince. The prince, spoiled, lazy, and insolent, is referred to as Prince Brat throughout the kingdom. When the prince insists on running away, he and Jemmy are captured by two ruffians and held for ransom. Through a series of adventures, twists and turns, the boys manage to free themselves and return to the castle. Along the way, the boys, particularly the prince, start to mature, and Jemmy stays on in his position as Royal Whipping Boy for a new, improved, and well-behaved prince.
Lincoln: A Photobiography	1988	Russell Freedman	Non-fiction photographic and biographic narrative of the life of Abraham Lincoln.
Joyful Noise: Poems for Two Voices	1989	Paul Fleischman	A series of poems about the lives of insects created to be read aloud by two readers.
Number the Stars	1990	Lois Lowry	The story of 10-year-old Annemarie Johansen and her family's effort to help their Jewish friends and neighbors in Nazi-occupied Denmark. The war and the resistance claim many lives of those Annemarie loves, but her family's bravery helps save the lives of many, many more.
Maniac Magee	1991	Jerry Spinelli	The story of Jeffrey Lionel "Maniac" Magee, a young orphaned boy who, tired of living with his quarreling aunt and uncle, runs away. Maniac ends up in a small, racially divided town near his

Title	Award Year	Author	Synopsis
			birthplace, and traverses the dividing line between "black" Two Mills and "white" Two Mills. A voracious reader, Maniac does not attend school, but spends a good deal of his time running about and performing amazing physical feats. He stays with a variety of families throughout the novel, and provides readers with valuable lessons on the absurdity of prejudice and racism.
Shiloh	1992	Phyllis Reynolds Naylor	A young boy rescues a dog from its abusive owner and is faced with having to pay the price for his lies and hiding of the truth.
Missing May	1993	Cynthia Rylant	Summer, orphaned as a baby, spent her early years shuffled from relative to relative until her elderly Aunt May and Uncle Ob offer to adopt her. They live together in poverty, but Summer is loved so dearly that she never notices their lack of wealth. When Summer is 12, her Aunt May dies, and both Uncle Ob and Summer severely suffer from the loss. Through time, and the eccentric diversion of a young neighbor, Cletus, Ob and Summer find the strength to grieve and move on.
The Giver	1994	Lois Lowry	A futuristic story that takes place in a society that is controlled and regulated by "sameness." Members of this society follow strict protocols in life. Family units are assigned to each other, and at the age of 12, each child becomes an adult and is assigned a job. Jonas is assigned a special job, that of Receiver. It will be Jonas's job to acquire memories of times past from the current Receiver (known as the Giver). In his new role, Jonas receives memories of emotions and realities not present in his community, such as war, pain, and love. But as Jonas comes to understand the emotions and choices that are denied by his community, he also comes to realize the lack of "life" in their lives and chooses to run away.
Walk Two Moons	1995	Sharon Creech	13-year-old Salamanca, or Sal, embarks on a cross-country road trip with her eccentric grandparents. They are on their way to Idaho, and Sal hopes to find her mother, who has not returned her trip. Through a series of twists and turns, Sal learns some valuable lessons during the journey, such as never underestimating the value of understanding another's perspective. When she

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			reaches Idaho, however, Sal learns the truth that everyone else had already known – her mother had died in a car accident – which is the reason she never returned to Sal. Sal's grandparents and father wanted Sal to have a chance to learn and accept her mother's death in her own way and in her own time, so they embarked on the journey for her.
The Midwife's Apprentice	1996	Karen Cushman	The story of an orphaned girl of medieval England who becomes an apprentice to her town's midwife. Her skills grow, but when faced with a challenge, the young girl runs away. She returns only after she has helped deliver a baby with complications, and she realizes that life requires taking risks and challenges.
The View from Saturday	1997	E. L. Konigsburg	The story of four sixth-grade students at Epiphany Middle School and their Academic Bowl teacher, Mrs. Olinski. The novel provides the story of the four team members, how their teacher chooses them to compete against eighth grade teams, and their triumphant victory at championships.
Out of the Dust	1998	Karen Hesse	This poetic, diary of a teenaged girl in Dust Bowl Oklahoma in the mid-1930s relates the life and times of Great Depression era farmlands, the harshness of life during the time, and the stark resolve people developed to endure such hardships.
Holes	1999	Louis Sachar	A young boy, Stanley, falsely accused of stealing a pair of shoes, is sentenced to an 18-month term in a camp for youth offenders. Stanley endures forced labor of digging holes everyday to appease the Warden's search for a lost treasure, is transformed from an overweight and meek child into a tough and resilient boy, and manages to remove a bad luck "curse" which has haunted his family for generations.
Bud, Not Buddy	2000	Christ opher Paul Curtis	A young orphan boy in Great Depression Michigan sets out on a journey to find the man he hopes to be his father. Through a series of twists, turns, and sheer determination, he is reunited not with his father, but his grandfather.
A Year Down Yonder	2001	Richard Peck	15 year-old, Chicago-raised Mary Alice is sent to spend a year with her grandmother in a small, rural town in the late 1930s. The story chronicles the

Title	Award Year	Author	Synopsis
			hijinks Mary Alice's grandmother involves her in, her growing friendships away from home, and her coming of age in small town America.
A Single Shard	2002	Linda Sue Park	A young orphan boy in 12th century Korea endears himself to a potter who has lost his own son. Through their work, the pair bond, and the orphan enters the family as a new son.
Crispin: The Cross of Lead	2003	Avi	A newly orphaned boy, Crispin, flees persecution from crimes he did not commit in medieval England with the help of a traveling entertainer. At the end of the novel, Crispin learns that he is truly the noble born son of a lord, but he denies his birthright to remain with the traveling entertainer who saved him and acted of a true father than his real father ever did.
The Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread	2004	Kate DiCamillo	A castle mouse breaks the mold in his community by seeking a life outside the expected norm. He desires human companionship and, in the end, becomes the hero that rescues a princess.
Kira Kira	2005	Cynthia Kadohata	First person narrative of a young Japanese girl, Katie, in 1950s America as her family struggles to achieve the "American Dream."
Criss Cross	2006	Lynne Rae Perkins	A coming of age novel that weaves together intersecting stories of several teen characters written in a wide variety of literacy styles (poems, prose, question and answer segments) as they sort through the complicated journey of defining their identities and trying to shape who they want to become.
The Higher Power of Lucky	2007	Susan Patron	A young girl raised by her French guardian in a small town in California searches for her "higher power" as she tries to make sense of life as a 10-year-old.
Good Masters! Sweet Ladies! Voices from a Medieval Village	2008	Laura Amy Schlitz	22 interrelated monologues weave together to explain life in a medieval English manor of the 13th century.
The Graveyard Book	2009	Neil Gaiman	Chronicles the tale of Bod, an orphaned boy who grows up as the "adopted" son of two graveyard ghosts. As a toddler, Bod's family was murdered,

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			but Bod escaped death by wandering into a graveyard where the ghosts provide him protection. The story follows the adventures of Bod's life growing up in the graveyard and ends as he leaves the graveyard to join in the life of the living.
When You Reach Me	2010	Rebecca Stead	12-year old Miranda lives with her mom in New York City in the late 1970s. The story follows Miranda's life as her once best friend, Sal, abandons her after being beaten up, and the ironic twist of fate of Miranda becoming friends with Marcus, the boy who beat up Sal. The story turns from reality based to fantasy based as time traveling ties up all the lose ends of the story.
Moon Over Manifest	2011	Clare Vanderpool	The intricately woven tale of 12-year-old Abilene Tucker and her efforts to discover the secrets of the town in which she is living. Abilene lost her mother at an early age, and she rode the rails with her father for several years until he realized that he could not properly care for her. Her father sends her to Manifest, the town in which he was raised, in the hopes that she will receive better care and a better future. Abilene spends the summer trying to learn about her father's time in Manifest. She discovers a box of mementos left by "Jinx", and through the help of the somewhat intimidating town fortune teller, Abilene is able to uncover the secrets of the box and her own father's past in Manifest. She comes to realize why her father sent her away, and she reaches out to him to show him that, while he worries he might not provide her with the best possible future, he is her father and he provides her with the love that she needs.

APPENDIX B

2002 – 2011 NEWBERY AWARD AND HONOR BOOKS

Title	Award Year	Author	Synopsis
A Single Shard	**2002**	**Linda Sue Park**	**A young orphan boy in 12th century Korea endears himself to a potter who has lost his own son. Through their work, the pair bond, and the orphan enters the family as a new son.**
Everything on a Waffle	2002	Polly Horvath	Primrose Squarp's parents both went missing at sea, and while Primrose believes that they are both safe, the townspeople are convinced otherwise and put Primrose under the care of Miss Perfidy until they can figure out what to do with Primrose. The townspeople find Primrose's Uncle Jack, who agrees to leave the navy and move to the small town. He, although reluctantly, takes over the care of Primrose. The novel chronicles Primrose's time with her uncle, her often quirky adventures, and her friendship with the local café's owner, Kate Bowzer. In the end, Primrose's parents do return seemingly unscathed from their adventures of being stranded on a deserted island.
Carver: A Life in Poems	2002	Marilyn Nelson	A series of poems written to describe the life, times, and accomplishments of George Washington Carver.
Crispin: The Cross of Lead	**2003**	**Avi**	**A newly orphaned boy flees persecution from crimes he did not commit in medieval England with the help of a traveling entertainer. At the end of the novel, Crispin learns that he is truly the noble born son of a lord, but he denies his birthright to remain with the traveling entertainer who saved him and acted of a true father than his real father ever did.**
Surviving the Applewhites	2003	Stephanie S. Tolan	The story of two very different teenagers who both find the path to maturity through a performance of

Title	Award Year	Author	Synopsis
			The Sound of Music. E.D. is the daughter of an artistic and eclectic family, and Jake has been kicked out of multiple schools. Through their experiences with the musical, E.D. comes to realize that her love of organization and order can be positive traits, even though they set her apart from the rest of her family, and Jake realizes that a life of school detention and expulsion is not the way to a successful life.
Pictures of Hollis Woods	2003	Patricia Reilly Giff	Now 12-year-old Hollis Woods was abandoned as an infant and has spent her entire life in and out of different foster homes. Hollis is eventually put under the care of Josie, an elderly woman suffering from a failing memory. When Hollis learns that Josie has been deemed as no longer fit to care for her, she takes Josie to a cabin belonging to a prior foster care family whom she had liked, the Regans. Hollis finally realizes that she cannot truly care for Josie, and arranges for Josie's friend, Beatrice, to look after her. And Hollis returns to the Regan family for good, and finally becomes part of a family that she considers her own.
A Corner of The Universe	2003	Ann M. Martin	Relates the summer of 11-year-old Hattie Owens when her mentally ill uncle comes to stay with her family. While the story ends tragically, Hattie learns that people do not have to fit into a particular mold, and everyone, despite their oddities, can make a difference in our lives.
Hoot	2003	Carl Hiaasen	Roy Eberhardt, newly arrived in Florida from Montana, is bullied by one of his new classmates, Dana Matherson. As a distraction from the bullying, Roy befriends a mysterious kid who seems to live in the woods. This mysterious child, Mullet Fingers, and Roy set out to stop Mother Paula's All-American Pancake House from building a new restaurant in the town as the proposed site is home to the endangered burrowing owls.
The House of the Scorpion	2003	Nancy Farmer	A futuristic, fantasy novel that follows the life of Matteo (Matt), a clone of a wealthy and powerful opium dealer. In the novel, clones are created to provide replacement body parts for their creators, and Matt's fate is to provide organs for his creator, El Patrón. However, as the time nears for Matt to give his heart, and his life, for El Patrón, he escapes with the help of friends. Further adventure ensues,

Title	Award Year	Author	Synopsis
			including capture, enslavement, and further escape, but in the end, he and his friends are able to bring an end to the powerful opium cartel of El Patrón and Matt comes to realize that he is his own person and deserves to live his own life.
The Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread	**2004**	**Kate DiCamillo**	**A castle mouse breaks the mold in his community by seeking a life outside the expected norm. He desires human companionship and, in the end, becomes the hero that rescues a princess.**
Olive's Ocean	2004	Kevin Henkes	The story of 12-year-old Martha Boyle as she struggles to understand the concept of death, aging, boys, and the future.
An American Plague: The True and Terrifying Story of the Yellow Fever of Epidemic of 1793	2004	Jim Murphy	A depiction of the real-life yellow fever plague that struck Philadelphia at the end of the 18 century. The book describes in detailed, but adolescent appropriate, language what yellow fever is, why it was such a conundrum for doctors, and the severity of its impact on the population.
Kira Kira	**2005**	**Cynthia Kadohata**	**First person narrative of a young Japanese girl, Katie, in 1950s America as her family struggles to achieve the "American Dream".**
Al Capone Does My Shirts	2005	Gennifer Choldenko	The story of 12-year-old Moose Flanagan and his family as they move to Alcatraz Island in the 1930s. Moose's father works at the prison, his mother teaches piano lessons, and Moose is left to help take care of his older, autistic sister, Natalie. With the help of one prisoner, Al Capone, Natalie is able to attend a special school for autistic children.
The Voice that Challenged a Nation: Marian Anderson and the Struggle for Equal Rights	2005	Russell Freedman	A biographical account of one of the most famous American contraltos, Marian Anderson. Born in Philadelphia to poor African American parents, Marian went on to win hundreds of singing contests and was world renowned for her beautiful voice. Despite her incredible talent, she is perhaps best remembered as a civil rights activist. Marian, due to her color, was denied an opportunity to sing at Constitution Hall. But First Lady Eleanor Roosevelt arranged for her to sing at the Lincoln Memorial. Marian later sang at the White House and was the

Title	Award Year	Author	Synopsis
			first African American to sing at the Metropolitan Opera House in New York City.
Lizzie Bright and the Buckminster Boy	2005	Gary D. Schmidt	Turner Buckminster III is devastated to move with his family from Boston to the small Maine town of Phippsburg where Turner's father has been assigned to be the town's minister. Turner struggles to fit into his new home, and it is not until he meets Lizzie that he actually starts to enjoy life there. Lizzie is a young African American girl who lives with her grandfather on the nearby island of Malaga. Malaga was formed as a community by run-away slaves, and the people of Phippsburg want to remove all the inhabitants of Malaga in order to attract tourism to the area. The highly racist town frowns upon Turner's association with Lizzie, and his father eventually forbids him from going to Malaga. The people of Phippsburg succeed in driving out the people of Malaga, Turner's father is killed in the aftermath, and Lizzie, too, dies as a result of her removal. After all of this, Turner and his mother remain in Phippsburg, and Turner comes to understand the importance of acceptance and reconciliation.
Criss Cross	**2006**	**Lynne Rae Perkins**	**A coming of age novel that weaves together intersecting stories of several teen characters written in a wide variety of literacy styles (poems, prose, question and answer segments) as they sort through the complicated journey of defining their identities and trying to shape who they want to become.**
Whittington	2006	Alan Armstrong	Tale of a modern-day barn cat named after a 14th century namesake in England. The story chronicles Whittington's transition from being a house cat to a barn cat, the developing comradery of the farm animals, and the scholastic help the animals provide for the farmer's academically struggling grandchild.
Show Way	2006	Jacqueline Woodson	A "Show Way" is a quilt with hidden meanings. Based on the author's own history, the story tells of African American women across many generations, from slavery to the civil rights movement to the present. The story chronicles how the women of this family learned to sew quilts and share their stories through this artwork.
Hitler Youth:	2006	Susan	Explores the life of 12 German children during the

Title	Award Year	Author	Synopsis
Growing Up in Hitler's Shadow		Campbell Bartoletti	rise of Hitler and the Second World War. The stories range from those who adamantly supported Hitler to those who opposed him and his practices. The stories display how the German youth were used as pawns in the politics of power and war.
Princess Academy	2006	Shannon Hale	The prince of the kingdom is set to choose a bride, and the eligible girls of the area are sent to a training academy for one year to receive instruction before the prince selects one to be his bride. 14-year-old Miri is among the girls taken to the training academy. Despite her strong willed ways, Miri makes the most of her year in the academy and learns the skills required of quarry speech, a subliminal means of communication. The academy is attacked by bandits hoping to hold the prince's chosen bride for ransom, but the bandits attack before the prince has selected his bride. Miri uses her new communication skills to summon help for the trapped girls. The girls are freed, the prince makes his choice – the girl, Britta, who is actually of noble blood – and Miri is free to return to her village and marry her childhood sweetheart, Peder.
The Higher Power of Lucky	**2007**	**Susan Patron**	**A young girl raised by her French guardian in a small town in California searches for her "higher power" as she tries to make sense of life as a 10-year-old.**
Hattie Big Sky	2007	Kirby Larson	Coming of age story for 16-year-old Hattie Brooks during World War I. Shuffled from relative to relative, Hattie finally has the opportunity to take over land in Montana from a recently deceased uncle. The story unfolds as Hattie moves to Montana, learns the ways of the land, and negotiates friendships with various factions of her community. In the end, while Hattie loses her homestead, she learns a great deal about who she is, what she stands for, and her own will, drive, and determination.
Penny from Heaven	2007	Jennifer L. Holm	Narrated by 11-year-old Barbara Ann "Penny" Falucci, the story follows Penny as she moves back and forth between her mother's family and her dead father's family. The two families do not get along, and Penny spends a great deal of her time walking the line between the two. The story trace's Penny's steps as she comes to understand the barriers that separate the two sides of her family, her dead

Title	Award Year	Author	Synopsis
			father's legacy, and the importance of family not being perfect, but being there for you.
Rules	2007	Cynthia Lord	12-year-old Catherine often must babysit for her autistic, younger brother, David. The story chronicles Catherine's developing understanding that having a disability is not the end of a person, nor is it a reason to judge someone. Her understanding of this reality is put to the test in a variety of ways during the novel, but she comes to understand that this perspective is the mature way to view people that others might consider "not normal."
Good Masters! Sweet Ladies! Voices from a Medieval Village	**2008**	**Laura Amy Schlitz**	**22 interrelated monologues weave together to explain life in a medieval English manor of the 13th century.**
Feathers	2008	Jacqueline Woodson	In an early 1970s African American school, a white boy, adopted by an African American family, joins the sixth grade classroom of the protagonist, Frannie. The story focuses on a number of significant social issues, such as disabilities, racism, and prejudice, all while intertwining a message of keeping hope alive.
Elijah of Buxton	2008	Christopher Paul Curtis	The tale of 11-year-old Elijah, the first free-born child in Buxton, Canada, a settlement for runaway slaves from America. Elijah cannot understand the atrocities that those who were enslaved endured until he and his father set out on a mission to retrieve money from a man who falsely promised to buy slaves from America their freedom. When Elijah is confronted with the horrors of slavery, he then understands the magnitude of the stories from those who endured the practice. In the end, he rescues a baby from a life of servitude and gains respect for the freed slaves in his community.
The Wednesday Wars	2008	Gary D. Schmidt	Set in the backdrop of the socially turbulent late 1960s, this story chronicles the ups and downs of one school year for Holling Hoodhood. The story chronicles the day-to-day life of the intelligent – and sometimes self absorbed – Holling and his attempts to find his place in school. Attention is paid to the historical realities of the late 60s, particularly the death of Martin Luther King, Jr., Robert Kennedy,

Title	Award Year	Author	Synopsis
			and the Vietnam War.
The Graveyard Book	**2009**	**Neil Gaiman**	**Chronicles the tale of Bod, an orphaned boy who grows up as the "adopted" son of two graveyard ghosts. As a toddler, Bod's family was murdered, but Bod escaped death by wandering into a graveyard where the ghosts provide him protection. The story follows the adventures of Bod's life growing up in the graveyard and ends as he leaves the graveyard to join in the life of the living.**
Savvy	2009	Ingrid Law	Tells the story of 13-year-old Mibs, a young girl from a rather extraordinary family. The members of Mibs's family all develop a special power, or savvy, on their 13th birthdays, and Mibs is no different. As soon as her birthday arrives, Mibs develops the power to read people's minds – if they have a tattoo.
The Surrender Tree: Poems of Cuba's Struggle for Freedom	2009	Margaret Engle	A lyrical story of the struggle for Cuban independence at the end of the 19th century. The tale centers around Rosa, a woman who nurses those injured and ill in the hidden caves around the island.
After Tupac & D Foster	2009	Jacqueline Woodson	Narrated by an unnamed 12-year-old girl, the story follows the lives of three girls in Queens, two who have lived there and "D," who is new to Queens. The girls bond and share a love of Tupac Shakur's music, but it is through D's experiences and stories that Tupac's lyrics take on a new and deeper meaning for the other two girls. At the end of the novel, Tupac has been fatally shot, and D has been taken away by her mother. The other two girls feel a profound sense of loss, but they realize how deeply those we know, even for a short period of time, can impact our lives.
The Underneath	2009	Kathi Appelt	The story tells the unlikely friendship that develops between a pregnant cat and a maltreated hound dog, Ranger. The story weaves together three separate stories, that of the abandoned cat and the mistreated dog; Gar Face, the cruel owner of Ranger, who ran away a quarter century ago to escape an abusive father; and the supernatural Grandmother Moccasin, a shape-shifting water snake who, when freed from her clay jar prison by a storm, frees Ranger and the cat from the evil clutches of Gar Face.
When Your Reach Me	**2010**	**Rebecca Stead**	**12-year old Miranda lives with her mom in New York City in the late 1970s. The story follows**

Title	Award Year	Author	Synopsis
			Miranda's life as her once best friend, Sal, abandons her after being beaten up, and the ironic twist of fate of Miranda becoming friends with Marcus, the boy who beat up Sal. The story turns from reality based to fantasy based as time traveling ties up all the lose ends of the story.
The Evolution of Calpurnia Tate	2010	Jacqueline Kelly	11-year-old Calpurnia Virginia Tate struggles with her lot in life as a girl and the expectations that go along with it in late 19th century Texas. Callie desperately wants to be a scientist and attend a university, a desire deepened by time spent with her scientifically driven grandfather. The story focuses on Callie's desire to move outside her expected role in life, her developing relationship with her grandfather, and the family's reactions to new inventions that made modern life easier.
Where the Mountain Meets the Moon	2010	Grace Lin	Fantasy tale about a young girl, Minli, living at the base of the Fruitless Mountain with her parents. Minli's father likes to tell Minli stories, of which her mother disapproves. Minli, inspired by her father's stories and her mother's displeasure about the poverty in which they live, sets out to ask the Old Man of the Moon how to change the fate of her family. Minli's compassion assists her in a meeting the right people and creatures on her journey, and when presented with the opportunity to ask the Old Man in the Moon how to improve the lot of her family, she instead asks a question for a dragon she met along the way. But fortune follows as the answer to the dragon's question ends up providing unexpected wealth to Minli's village. The story focuses heavily upon the concept of appreciating and finding joy and happiness in what a person has in life.
Claudette Colvin: Twice Toward Justice	2010	Philip Hoose	This story is a part historical, part memoir account of the life of Claudette Colvin. Nine months before Rosa Parks' history-making protest on a city bus in Montgomery, Alabama, Claudette, then a 15-year-old high-school student, was arrested and jailed for refusing to give up her seat to a white passenger. While a pivotal figure in the start of the civil rights movement and bus boycott in Montgomery, her story has not been high-lighted as has that of Rosa Parks, but the story reminds young readers that they,

Title	Award Year	Author	Synopsis
			too, despite their age, can make a difference.
The Mostly True Adventures of Homer P. Figg	2010	Rodman Philbrick	This novel tells the amazing adventures of Homer P. Figg as he sets out to find his brother, a soldier in the Union Army. Homer and his brother Harold were orphaned and ended up living with their less than desirable uncle, Squint, who forces them to endure hard labor and nearly starves the boys. Uncle Squint convinces an army recruiter that Harold is 18-years-old rather than 17, and Harold is taken off to join the Union Army. Homer, outraged, is initially locked up by his uncle, but he escapes and sets out to find his brother. Homer experiences a vast array of amazing adventures on his way: he meets Quakers, is kidnapped, helps slaves escape in the Underground Railroad, and rides over a battlefield in a hot air balloon. Homer does eventually find Harold at the Battle of Gettysburg. The two are able to convince Harold's superior officers that he is only 17, and the two are allowed to leave. An injury Harold sustained became infected, and his leg had to be amputated, but the two are taken in by Jedediah, a Quaker Homer met on his journey, and they live out peaceful, happy lives together.
Moon 0ver Manifest	**2011**	**Clare Vanderpool**	**The intricately woven tale of 12-year-old Abilene Tucker and her efforts to discover the secrets of the town in which she is living. Abilene lost her mother at an early age, and she rode the rails with her father for several years until he realized that he could not properly care for her. Her father sends her to Manifest, the town in which he was raised, in the hopes that she will receive better care and a better future. Abilene spends the summer trying to learn about her father's time in Manifest. She discovers a box of mementos left by "Jinx", and through the help of the somewhat intimidating town fortune teller, Abilene is able to uncover the secrets of the box and her own father's past in Manifest. She comes to realize why her father sent her away, and she reaches out to him to show him that, while he worries he might not provide her with the best possible future, he is her father and he provides her with the love that she needs.**

Title	Award Year	Author	Synopsis
Heart of a Samurai	2011	Margi Preus	Story of Manjiro, a young fisherman in 19th century Japan. Lost at sea with a small crew, and then marooned on an island, Manjiro and his fellow crewman are finally rescued by an American whaling ship. The Japanese crew lives aboard the whaler for some time, and as the other men of the crew find homes off the ship, Manjiro continues on with the whaling crew. The captain becomes Manjiro's adopted father, and Manjiro spends several years in America before trying to get back to his native Japan. He finally is able to return, only to be treated like a spy and traitor. He is held captive before finally being allowed to return to his mother and siblings in his small fishing village. His knowledge of America is finally put to use as Americans sail into Japanese harbors to demand trading rights, and Japan poises itself for a new, more open era.
One Crazy Summer	2011	Rita Williams-Garcia	11-year-old Delphine and her sisters travel to California to reconnect with their mother, a woman who had abandoned them years earlier. Through an awkward summer of days with the Black Panthers and nights eating take out Chinese food, the girls slowly grow to understand the world in which their mother lives. It is not until their mother is arrested, however, that the girls can see the poetry she has been writing and feel more connected to her as a person and as a maternal influence. By the end of the summer, the girls and their mother reconnect, the girls grow to understand the complex life their mother has led, and Delphine realizes that, as an 11-year-old, she does not have to be responsible for everyone else, nor have all the answers to solve every problem.
Turtle in Paradise	2011	Jennifer L. Holm	Jobs are difficult to find during the Great Depression. 11-year-old Turtle's mother has a job in New Jersey as a housekeeper for a woman who does not like children. As a result, Turtle has been sent to live with her aunt and cousins in Florida. Turtle is not thrilled about joining the ranks of all of her male cousins and their friends, but as her name suggests, she has a tough outer shell, so she can hold her own with the boys. The story follows the children, nicknamed The Diaper Gang, their

Title	Award Year	Author	Synopsis
			adventures, and explores the life of children during the poverty-plagued era of the Great Depression.
Dark Emperor and Other Poems of the Night	2011	Joyce Sidman	A collection of 12 poems that combine lyrical writing, art, and science. The poems thematically explore the wonders and creatures of the night.

APPENDIX C

NEWBERY AWARD BOOKS IN KIMBALL'S ORPHAN NARRATIVE FRAMEWORK

MULTIREADER COMPARISSON

C.1 AUTHOR RESEPONSES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Dark Frigate	X	X	X	X	X	
Roller Skates	X					
Call It Courage		X	X	X	X	X
Door in the Wall	X	X	X	X	X	X
Carry On, Mr. Bowditch		X	X			X
Island of the Blue Dolphins		X	X	X	X	X
From the Mixed-Up Files of Mrs. Basil E. Frankweiler			X			X
The Whipping Boy		X	X	X	X	X
Maniac Magee	X	X	X	X	X	X
A Single Shard	X	X	X	X	X	X
Crispin: The Cross of Lead	X	X	X	X	X	X
The House of the Scorpion	X	X	X	X	X	X

C.2 REVIEWER 1 RESPONSES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Dark Frigate	X	X	X	X	X	X
Roller Skates	X	X				
Call It Courage		X	X	X	X	X
Door in the Wall	X	X	X	X	X	X
Carry On, Mr. Bowditch	X	X				X
Island of the Blue Dolphins		X	X	X	X	
From the Mixed-Up Files of Mrs. Basil E. Frankweiler			X			X
The Whipping Boy		X	X	X	X	X
Maniac Magee	X	X	X			X
A Single Shard	X	X	X	X	X	X
Crispin: The Cross of Lead	X	X	X	X	X	X
The House of the Scorpion	X	X	X	X	X	X

C.3 REVIEWER 2 RESPONSES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Dark Frigate	X	X	X	X	X	X
Roller Skates	X	X				
Call It Courage	X	X	X	X	X	X
Door in the Wall	X	X	X	X	X	X
Carry On, Mr. Bowditch	X	X	X		X	X
Island of the Blue Dolphins	X	X		X	X	
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	X		X			X
The Whipping Boy		X	X	X	X	X
Maniac Magee	X	X	X	X	X	X
A Single Shard	X	X	X	X	X	X
Crispin: The Cross of Lead	X	X	X	X	X	X
The House of the Scorpion	X	X	X	X	X	X

C.4 REVIEWER 3 RESPONSES

Title	Presence of a guardian or helpers	The orphan faces a hardship	The orphan undergoes a quest	The orphan must face grand obstacles	Orphan overcomes Obstacle	Final reward at the end of the novel
The Dark Frigate		X	X	X	X	X
Roller Skates	X	X				
Call It Courage		X	X	X	X	X
Door in the Wall	X	X	X	X	X	X
Carry On, Mr. Bowditch		X	X	X	X	X
Island of the Blue Dolphins		X	X	X	X	X
From the Mixed-Up Files of Mrs. Basil E. Frankweiler	X		X			X
The Whipping Boy		X	X	X	X	X
Maniac Magee	X	X	X	X	X	X
A Single Shard	X	X	X	X	X	X
Crispin: The Cross of Lead	X	X	X	X	X	X
The House of the Scorpion	X	X	X	X	X	X

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