Casey D. Lanier. Everything Has Changed: The Depiction of the September 11, 2001 Terrorist Attacks in Historical Fiction for Young Adults. A Master's Paper for the M.S. in L.S. degree. April, 2017. 51 pages. Advisor: Dr. Brian Sturm

This study utilizes content analysis to examine 19 historical fiction novels for young adults, ages 12-18, which address the September 11, 2001 terrorist attacks. This study was conducted to identify any important trends regarding publication and supplemental information included in the sample, the scope of 9/11 described in the selected texts, and the diversity of the protagonists in each novel, and their connections and responses to the 9/11 attacks.

Increasing numbers of 9/11 related historical fiction novels for young adults are being published that are better researched and offer readers a broader scope of the day's events than earlier works in this genre. While white characters are most prominent, diversity is becoming more common over time, as well as the desire to portray the stories of characters that were directly affected by the terrorist attacks. Protagonists' multifaceted grieving cycles have been a hallmark of this genre throughout time as well.

Headings:

 Content analysis (Communication)

 Historical fiction

 September 11 terrorist attacks, 2001 -- Fiction

 September 11 terrorist attacks, 2001 -- Psychological aspects

 Young adult fiction

 Young adults -- Books & reading

EVERYTHING HAS CHANGED: THE DEPICTION OF THE SEPTEMBER 11, 2001
TERRORIST ATTACKS IN HISTORICAL FICTION FOR YOUNG ADULTS

by
Casey D. Lanier

A Master's paper submitted to the faculty
of the School of Information and Library Science
of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements
for the degree of Master of Science in
Library Science.

Chapel Hill, North Carolina

April 2017

Approved by

_____

Dr. Brian Sturm

Table of Contents

Introduction

On September 11, 2001, as thousands of Americans began their normal routines of work, errands, and travel, the United States changed forever. In the early morning hours, nineteen terrorists, in events orchestrated by al Qaeda leader Osama bin Laden, hijacked four US airliners bound for the west coast and crashed the planes into the World Trade Center in Manhattan, New York, the Pentagon in Washington D.C., and a field in Shanksville, Pennsylvania. The attacks killed 2,977 people, and mentally, emotionally, and physically wounded countless others. Just as the pristine landscapes became littered with debris and bodies, America's sense of security and peace became besieged by feelings of anguish, frustration, fear, and confusion.

In the aftermath of 9/11/01, increased security, Islamophobia, conspiracy theories, patriotism, and war resulted as the nation tried to cope and recover. Aside from these trends, many average citizens turned to media to regain a sense of normalcy and as an emotional outlet. Music, art, film, and literature all stood as portals through which people could gain context of the day's events. As Ellis (2016) notes, "in effect, all pop culture portrayals of 9/11…serve as an attempt to assign meaning to a horrible event that still feels fresh in the minds of many Americans and has irreversibly shaped the world" (para. 47). Leopold (2011) adds that 9/11 depictions in popular culture seem to resemble Elizabeth Kubler Ross' stages of grief:

"First there was denial, as the twin towers were digitally removed from films and the painful subject generally avoided on television. Then came anger, with revenge fantasies and defiantly heroic tales carrying the day. As the day of the terrorist attacks

has receded from view, authors, filmmakers, musicians and performers continue to sort out what it all means. To some, the attacks have been an opportunity to examine the psyche of a terrorist. For others, 9/11 is a jumping-off point for looking at geopolitics, consumerism, cultural clashes and reaction under stress. Yet, particularly in recent years, it's simply become part of the scenery, shorthand for a dividing line between 'before' and 'after', part of a historical continuum that includes the Hiroshima bombing, the Kennedy assassination and the fall of the Berlin Wall" (para. 7-9).

Literature tends to stand out from other media, however, due to its permanence; once a reader owns a physical copy of a text, it cannot be censored like TV, the Internet, and other electronic media can.

Fiction literature, particularly historical fiction for young adults, presents further challenges when addressing the events of 9/11. Seamlessly, yet sensitively intertwining fact and fiction for readers who may have few, many, or distorted recollections of 9/11 is often a tricky act for authors of the genre. Only in recent years has 9/11 historical fiction for young adults begun to be increasingly published. Thus, research on how the events of 9/11 are portrayed in young adult titles is sparse. This paper will seek to fill the void by analyzing how the events are portrayed. As this major historical event is more often represented, it will be critical for youth and school librarians to be able to locate the most effective historical fiction works on the topic so they can be included in collections in order to increase awareness of 9/11 by future generations.

Literature Review

9/11 in Context

In the fifteen years since the attacks on September 11, 2001, numerous individuals have noted the significance of the day's events by comparing them to other tragedies, as well as by spotlighting their lasting impacts on American culture. In her 2006 essay, Miles explored similarities between 9/11 and the attack on Pearl Harbor by the Japanese on December 7, 1941. She notes both attacks "caught the country by surprise, rallied its people against their attackers and thrust the nation into a long, difficult war against tyranny" (para. 2). However, Miles (2006) notes 9/11 was unique from other national tragedies in that the events appear more "symbolic rather than tactical" in that al Qaeda intended to attack the economic center (The World Trade Center), military command center (The Pentagon), and the epicenter of American government (the White House or US Capitol), whereas the Japanese sought to hinder America's ability to stop its southward expansion (para. 5-7). Contrastingly, Kennedy (2012) found parallels between 9/11 and the sinking of the Titanic, because both structures "were the tallest and the biggest, powerful symbols of mankind's technological achievement", both disappeared in approximately three hours, both provoked emotional outpourings of love from the diverse assortment of victims in their final moments, both led to "years of government investigations as the public grappled with what went wrong, lingered over tragically

missed warnings and sought to place blame", the failure of each object spurred the creation of new government entities (the Coast Guard and Department of Homeland Security), and each tragedy saddened citizens nationwide (para. 4, 7, 13-15). However, the National Commission on Terrorist Attacks, appointed to investigate 9/11, went a step further in its 2004 report to suggest the day was "in some ways more devastating" than other disasters like Pearl Harbor because it was carried out by such a small group of people with meager resources who were not considered "major powers" and resulted in a higher death toll than any other domestic terrorist attack to date (p. 339-340). Furthermore, Villemez (2011) and Goodman (2016) have characterized 9/11 as more impactful than other national tragedies because the health issues experienced by victims, the economic stress created from increased defense spending, and the increased security protocols have persisted to this day (para. 4, 8; 8). The accepted magnitude of 9/11 when compared to other American events makes it a compelling backdrop for historical fiction works.

Effects of 9/11 on Young Adults

Studies completed in the years following 9/11 have revealed varying emotional reactions in children based on their ties to the events, offering openings where 9/11 historical fiction could be beneficial. In her interviews with ten children born on 9/11, Pressler (2011) found that all members of the group had "mixed feelings" about being born on such an infamous day, and were saddened that so many people perished on what, to them, was a day of celebration (para. 4). A 2011 study by Hess and Stoddard found that fewer than half the states explicitly identify the 9/11 attacks in their high school

standards for social studies (p.4). Among the states that do mention 9/11, the study

(Stoddard & Hess, 2011) found variance regarding the context and amount of detail

students were expected to know about the day's happenings. Additionally, in their

analysis of a sample of nine history and government textbooks published between 2004–

06, and then a subsample of three of the 2009–10 editions of these same texts, Hess and

Stoddard (2011) found "multiple purposes for which 9/11-related content is directed, lack

of sufficient detail to help students understand 9/11, lack of attention to many of the

controversies that post 9/11 policies generated, and conceptual confusion about the

definition of terrorism" (p.175). As a result, a majority of educators interviewed believed

students often had misconceptions about 9/11 due to the differences in the information

they were exposed to at school (Robelen, 2011). In a similar study, Duckworth (2015)

found in her interviews with 175 middle and high school teachers that many teachers

don't mention 9/11 in their classrooms at all due to lack of time, fear of offending or

saddening students, and standardized testing pressures. Gil-Rivas, Silver, Holman,

McIntosh, and Poulin (2007) surveyed 110 adolescents twice – 2 weeks and 7 months –

after 9/11 and found instances of post-traumatic stress (PTS) associated with 9/11

decreased over time, and that the presence of PTS often hinged on the parents' emotional

state. In their 2011 study, Stoppa, Wray-Lake, Syvertsen, and Flanagan found "marked

variability" in parents' discussions with their children about the day, with many choosing

to focus their discussions on world views, emotions, or civic affairs (p. 1691). Due to the

increasing likelihood that students may not receive instruction in school or at home, and

the wide variance in content amongst discussions of 9/11 occurring within schools and

families that do address the topic, there is a knowledge gap that could be bridged using effective historical fiction.

A 2006 study by Otto, Henin, Hirshfeld-Becker, Pollack, Biederman, and Rosenbaum found a noticeable 5.6% rise in PTSD in 166 children who indirectly witnessed the events of 9/11 on TV (p. 888). A 2009 study by Klein, Devoe, Miranda-Julian, and Linus in which focus groups were conducted with 67 New York City parents (with 104 children 5 years and younger on 9/11) about their children's emotional and behavioral reactions to 9/11, found chronic sleep disruptions, fearful reactions, development of new fears, and increased clinginess and separation anxiety to be most common (p. 1). In these instances, use of historical fiction could be a therapeutic, non-threatening way for children to address their lingering childhood trauma from indirectly witnessing 9/11.

History of Historical Fiction for Young Adults

The steady rise of historical fiction in the realm of children's literature since the 18th century makes the genre a prominent channel young adults traverse to explore the past. In 1744, John Newbery published the first book, *A Little Pretty Pocket-Book*, "intended to solely amuse children", and the success of Newbery's works and increased literacy among children, persuaded publishers to begin offering more books for younger generations (Gillespie, 2008, p. 14-15). In the 19th century, the popularity of *Pilgrim's Progress*, *Gulliver's Travels*, and *Robinson Crusoe* led to the creation of more historical novels, including those for children (Gillespie, 2008, p. 15-16). Additionally, in the 19th century, adventure stories for boys set in the past and featuring historical subjects grew in

popularity (Gillespie, 2008, p. 17). Sir Walter Scott (*The Waverly novels*) and James

Fenimore Cooper (*The Leatherstocking Tales*), who each wrote historical fiction for

adults set the standard for the genre as "a novel which reconstructs a personage, a series

of events, a movement, or the spirit of a past age and pays the debt of serious scholarship

to the facts of the age being recreated" (Thrall and Hibberd, 1960, p. 223). Furthermore,

Authors such as Johann Wyss, R.M. Ballantyne, and Robert Louis Stevenson ushered in

the era of historical fiction survival tales for adolescents with works like *Masterman*

Ready, *The Coral Island*, and *Treasure Island* (Gillespie, 2008, p. 17-19). In the late 19th

century, Charlotte Yonge broadened the genre by creating the first historical fiction

works that appealed especially to young girls by featuring romance and domesticity

alongside adventure (Rahn, 1991, p. 4). Eventually, writers like GA Henty and Rudyard

Kipling used their historical fiction works to not only entertain, but also educate young

readers about lessons learned from the past and traits of successful leaders (Rahn, 1991,

p. 8). Following the devastation of World War I, American women writers, such as Carol

Ryrie Brink and Laura Ingles Wilder, took the lead in the genre with works such as

Caddie Woodlawn and *The Little House on the Prairie*, intended to inspire children to

cherish American culture in response to isolationism and an influx of immigration. As

World War II closed, writers began to set their stories in foreign nations again, and in

America, the historical novel for young readers "officially came of age and gained

prestige" as multiple titles from the genre won the Newbery Medal, and increasing

numbers of educators utilized the genre to spur children's interest in the past (Rahn,

1991, p. 12-13). As Rahn (1991) notes, the genre has survived and maintained

popularity due to its flexibility, as it is now being written

"for younger as well as older children; it can be serious or light-hearted, farcical or heart-rending. Its protagonists can be centurions or slaves; knights, wool-merchants, or minstrels; girls or boys; white, black, American Indian—even animal. It is exploring cultures and eras that had never been explored before and it is being crossbred with nearly every other genre in children's literature: not only with the adventure story, the domestic novel, and the teenage romance, but with the animal story, with fantasy with the tall tale with science fiction, with the detective story, with the picture book" (p. 14).

Defining Young Adult Historical Fiction

All of the titles included in this study can be classified as "young adult historical fiction". YALSA defines "young adults" as individuals between the ages of 12-18 (Cart, 2008). Search Institute (2007) identified support, empowerment, boundaries and expectations, constructive use of time, commitment to learning, positive values, social competencies, and positive identity as overarching developmental assets for young adults. As Cart (2008) elaborates, "young adults are beings in evolution, in search of self and identity; beings who are constantly growing and changing, morphing from the condition of childhood to that of adulthood. That period of passage called 'young adulthood' is a unique part of life, distinguished by unique needs that are – at minimum — physical, intellectual, emotional, and societal in nature" (para. 9). To be certain, "developmental aspects are complex and interrelated, and today's young adults develop physically, cognitively, and socially faster and face different issues than generations past. As with other populations, its members are diverse, with each showing a unique set of characteristics. Often, young adult development is shaped by the various communities in which individuals live" (Bucher, 2009, p.2).

Young adult literature serves as a "bridge…between children's literature and adult literature" and "offers a window through which teens can examine their lives and the

world in which they live" (Cole, 2009, p. 49, 61). Cole describes young adult literature

as a work between 200 to 300 pages, told from the perspective of a teenage protagonist

that "doesn't have a "storybook" or "happily-ever-after" ending", marketed by publishers

to young adults, that often feature a struggle to resolve a conflict, "parents are noticeably

absent or at odds with young adults", and themes that address "coming-of-age issues

(e.g., maturity, sexuality, relationships, drugs" (Cole, 2009, p. 49). Bucher declares the

following features key to describing something as young adult literature:

- ability to "reflect young adults' age and development by addressing their reading abilities, thinking levels, and interest levels",

- ability to "deal with contemporary issues, problems, and experiences with characters to whom adolescents can relate",

- ability to "consider contemporary world perspectives, including cultural, social, and gender diversity; environmental issues; global politics; and international interdependence" (Bucher, 2014, p. 9-10).

Galda (2002) defines historical fiction as "imaginative narratives deliberatively

grounded in the facts of our past" (p. 286). Galda (2002) further explains, "outstanding

authors weave historical facts into the fabric of a fictional story about people both real

and imagined. Historical Fiction is realistic – the events did or could have occurred, and

the people portrayed could have lived (and sometimes really did) – but it differs from

contemporary realistic fiction in that the stories are set in the past rather than the present"

(p. 286). Reed (1994) further subdivides the genre into "historical" fiction, which "brings

history to life" in hopes of "changing readers' opinions", and "historic" fiction, which

intends to "reveal history" and "the true character of actual historic figures" (p. 122-123).

Issues Associated with Historical Fiction for Young Adults

Historical fiction for young adults has long been a controversial genre for a myriad of reasons. There is often debate over what content qualifies as "historical"; as Brown (1998) states, "Yet just how "past" is "past" remains open to question. Often, teachers' purposes for having students read historical fiction will be more influential in determining how we define "historical" than the dates of the temporal setting of a novel" (para. 2). There is typically a need to craft a heroic, believable adolescent protagonist, even though, as Brown (1998) notes, "there are risks in creating such characters: by inflating their valor and courage, an author may diminish or even sacrifice their humanity as well as challenge the reader's suspension of disbelief" (para. 5). Authors' creativity allowances are also often contested, as there is a "fine line between historicizing fiction and fictionalizing history. What is the "truth" of historical fiction? Most responses to this problem stress the interpretative nature of both history and fiction" (Brown, 1998, para. 7). Additionally, authors of historical fiction are known to "forego the expansive canvas that historians use in order to create clear characterizations and forward-moving plot lines that arrive, finally, at resolutions often denied to history. A danger, for the novelist, lies in achieving that objective at the expense of excluding significant nuances and complexities" (Brown, 1998, para. 9). Authors also face difficult choices in regards to the pacing of historical fiction. "How does an author keep a narrative moving but also communicate the information necessary to bring the period alive? Many writers admit that having done the research, there is a real temptation to use too much of it, and reviewers are sharply critical when they perceive the imaginative content of the story being submerged in historical facts" (Brown, 1998, para. 11). More obviously, there are

significant choices that must be made regarding the historical accuracy of historical fiction; "there is no margin for errors or anachronisms, each of which can reduce a novel's usefulness or interest" (Brown, 1998, para. 12). "Strict adherence to historical accuracy can pose a problem if "accuracy" involves brutal or immoral behavior. What are the writer's options when the intended readers are young adults, an audience for whom some readers may desire a subdued version of historic events?" (Brown, 1998, para. 14). Dialogue can also pose obstacles. "Vocabularies change from one historical period to another as new words slip into common usage and others become archaic. These transformations impose certain restrictions on dialogue, and writers of historical fiction cannot give their imagination entirely free reign in creating it. The language must not only ring true to the character speaking it but must also correspond to the vocabulary of the period" (Brown, 1998, para. 16). Instances of characters' opinions reflecting the author's personal thoughts, rather than that of the time period, are likewise problematic (Brown, 1998). Along these same lines, it is imperative gender roles accurately reflect the era depicted. "The strong, active male heroes of the traditional historical novel are today joined by equally strong and active females who often resist the tyrannical dictates that define female behavior at the time of the story. Yet their actions and beliefs must reflect not the values of contemporary times but the period in which they are living" (Brown, 1998, para. 22). Many authors also risk backlash when they write from a cultural perspective other than their own.

Aside from the genre itself, there are pertinent issues associated with the use of historical fiction with young adults. "…When students read historical fiction, it is easy for them to become convinced that they know 'what really happened' and not to look for

alternative explanations or viewpoints. Precisely because historical stories can be so powerful, students are not usually critical of them" (Barton, para. 3). This principle has been found to apply to educators of young adults, as well. When presented with factual information about inaccuracies in a *Sadako* story, Apol (2002) found 30 pre-service teachers "chose to believe the truth of the story and based their choices about teaching this literature to children on their pre-existing assumptions", which clearly could lead to their students' misunderstandings (p. 429). "Another drawback to historical fiction derives from its emphasis on individuals rather than on abstract entities such as governments or the economy. This can feed into students' tendency to explain history in terms of individuals and to ignore broader social contexts" (Barton, para. 4). Alter (2016) elaborates that parents and teachers could be fearful of informing young adults of complex and controversial historical events, and some readers feel portraying tragic events in novels may seem "insensitive and exploitative" (para. 6). The need to rely on fading memories when the author lived through the historical event depicted can lead to unintentional inaccuracies and authors' tendency to struggle "with how to convey the scope of the tragedy in a way that wasn't too traumatic" are also potential pitfalls (Alter, 2016, para. 16). Furthermore, some publishers remain wary due to their own vivid memories, despite the fact that young audiences may not have such emotional recollections (Alter, 2016). Cai (1992) reveals that tone can also be perilous; "historical stories or novels should be true to historical facts, but realism does not mean that they should be written in only one serious tone" (p. 283). Such variance could lead to confusion for young readers. Authors must also use caution when there is a lack of

information available about the time period being described in a story because increased imagination can dampen credibility (Cai, 1992, p. 288).

Benefits Associated with Using Historical Fiction with Young Adults

Despite its problems, historical fiction has many significant benefits for young adults. Historical fiction can satisfy students' natural interest in the past; as Nawrot (1996) states, "We construct family trees, we tell our children about our childhoods, and, like members of primitive tribes who celebrated the history of their people through storytelling, we create legends about people in our past. As teachers, we can use the genre of historical fiction to help satisfy that desire to learn about an earlier time and at the same time provide our students with a rich literary experience" (p. 343). The genre enables readers to "experience" historical events, rather than simply read facts and analysis from a textbook. "Textbooks often treat the study of history as a science, offering objective analysis that the student is required to apply to events. The student is the outsider, looking in. A textbook focuses on the result of the event, with the human beings who were involved in the event taken for granted and their behavior portrayed as unalterable. Historical fiction, on the other hand, involves the reader in the experience, offering a synthesis rather than an analysis…historical fiction humanizes the study of history by focusing on the human sequences of historical events" (Nawrot, 1996, p. 343). Additionally, historical fiction "presents history in a subjective form that is closer to the way young children explain themselves and understand the world" (Meek et al., as cited in Nawrot, 1996, p. 343), and "in reading the story, children form lasting impressions; they may forget the details but retain a knowledge of life in the period" (Brodine, as cited

in Nawrot, 1996, p. 343). "Historical fiction provides a schema that the reader then applies to factual information. As the facts find places within the broad framework provided by the story, they are retained in memory" (Anderson, as cited in Nawrot, 1996, p. 343). In their 1992 experiment, Smith, Monson, and Dobson found that fifth grade students taught with historical novels recalled about 60 percent more information than children who were taught with traditional history texts. Moreover, historical fiction can help students learn cause and effect, offer them a "safe context to explore extremes of human behavior", help them develop critical thinking skills because "characters have to make hard choices, and students are drawn into their decision-making processes", help students evaluate conflicting viewpoints (from characters, or the authors and illustrators themselves), and help them recognize how the past connects to the present (Nawrot, 1996, p. 343-344). Along these same lines, Munro (1916) highlights how historical fiction can help "the reader correlate the history of different countries" (p. 266). Lindquist (1995) emphasizes that historical fiction piques kids' curiosity and aids both kids who have a wealth of prior knowledge and those that don't. Historical fiction "includes everyday details - When accurately portrayed, these details are like a savings account that students can draw on and supplement — each deposit of information provides a richer understanding of the period" (Lindquist, 1995, para. 5). Heinly and Hilton (1982) indicate that the genre can teach basic reading skills, can help strengthen students' chronology and time sense, and can teach citizenship when positive values are illustrated in selected novels. Rider (2013) discovered the addition of historical fiction novels increased 10 eighth graders' understanding and empathy. Historical fiction is also appealing because of its ability to blend with other genres and its ties to different subject

areas. Historical fiction can improve readers' visual literacy too. Youngs (2012) found that "when readers of historical fiction picture books attend to the visual and design systems of meaning, a greater understanding of the picture book, historical event, and illustrator's perspective becomes possible" (p. 381). Similarly, "students can use their understanding of visual imagery concepts, such as line, color, texture, and motif, to interrogate issues of power, privilege, diversity, and equity in picture book images" (Enriquez, as cited in Youngs, 2012).

Research Questions

This research study will seek to answer the following research questions: How are the events of September 11, 2001 portrayed in historical fiction works intended for young adults, ages 12-18? Are there any important trends regarding publication and supplemental information included in the sample, the scope of 9/11 described in the selected texts, and the diversity of the protagonists in each novel, and their connections and responses to the 9/11 attacks?

Methodology

Content Analysis Overview

This study will be based on qualitative since all of the data gathered will come in the form of quotes from each novel. Babbie (2015, p. 26) states, "The distinction between qualitative and quantitative data in social research is essentially the distinction between numerical and nonnumeric data". While he notes quantification is useful in many instances because it offers the possibility of statistical analyses by way of numbers that can be easily "aggregated, compared, and summarized", quantification also offers the major disadvantage of "a potential loss in richness of meaning" (Babbie, 2015, p. 26). Babbie (2015, p. 27) admits, however, that while qualitative data can offer such insights, its meanings are often "a function of ambiguity" determined by personal experiences that vary among individuals. Holsti (1969, p. 9) adds that quantitative analysis tends to provide more precise data; however, qualitative analysis often enables a wider array of inferences to be drawn about data. Along these same lines, Holsti (1969, p. 10) notes, "many question the assumption that for purposes of inference, the frequency of an assertion is necessarily related to its importance."

This study will also utilize the research method of content analysis because the data sources being considered are all written documents. Babbie (2015, p. 323) defines content analysis as "the study of recorded human communications, such as books,

websites, paintings, and laws." He elaborates that content analysis well suited to answering the classic question of communications research: "Who says what, to whom, why, how, and with what effect?" (Babbie, 2015, p. 323). Weber (1990, p. 9) states that content analysis is "a research method that uses a set of procedures to make valid inferences from text. These inferences are about the sender(s) of the message, the message itself, or the audience of the message." According to Weber (1990, p. 10), two advantages of content analysis are that it is based around communication, a "central aspect of social interaction," and that there is also "little danger that the act of measurement itself will act as a force for change that confounds the data." Holsti (1969, p. 3, 16) declares content analysis useful due to its ability to be used "in various disciplines and for many classes of research problems" and its ability to be used as a supplement to other research methods or when data accessibility is a problem. Additional advantages of content analysis include "economy in terms of both time and money" since there is no research staff or special equipment required beyond the items to be coded, the ability to correct errors since you can recode items without having to redo the entire study (Babbie, 2015, 334). Moreover, latent content analysis enables the study of processes over time, and rarely has any negative effects on the subject being studied (Babbie, 2015, 334). While content analysis is limited to the study of communications and can be less valid than other methods, "the concreteness of materials strengthens the likelihood of reliability" so studies can be repeated infinitely (Babbie, 2015, p. 334).

More specifically, latent content analysis will be employed because interpretation of text, rather than counting, will be used to ascertain results. Babbie (2015, p. 328) states, "coding the manifest content – the visible, surface content of a communication – has the

advantages of ease, reliability in coding, and of letting the reader of the research know exactly how ideas were measured." Comparatively, he states, "coding the latent content – the communication's underlying meaning – has the advantages of deeper understanding of communications, although reliability and specificity could be compromised since definitions and standards for coding could evolve and readers may be uncertain of the definitions you've employed" (Babbie, 2015, p. 329).

Data Collection

To perform this study, I compared how the events of 9/11 were portrayed in 19 young adult historical fiction novels. I used purposive sampling to choose texts for this study. I chose books from the historical fiction genre written for a young adult audience (individuals from 12-18 years of age) in which the events of 9/11 play a central role in the plot (according to their back cover synopses) and in which the events of 9/11 are specifically referenced at least once in the text. Works that seemed to arbitrarily reference 9/11 were excluded when possible. Due to the timing of the historical event at focus, all novels chosen were published after September 11, 2001. Several sources were referenced to locate novels for this study. Novelist Plus literature database and commercial websites Amazon.com and BN.com were searched using various combinations of the following search terms: "9/11", "9/11/01" "September 11th", "September 11, 2001", "historical fiction", "fiction", "young adult", "teen", "adolescent", "book", "novel", "literature", and the Library of Congress subject heading "September 11 Terrorist Attacks, 2001 -- Fiction." These selection efforts are intended to ensure 9/11 is depicted as a seminal, rather than superficial, experience in the life of each novel's

protagonists. The following novels, in alphabetical order, met the aforementioned criteria, and were analyzed for this study:

- *All We Have Left*, Wendy Mills

- *Bullyville*, Francine Prose

- *Cinnamon Girl: Letters Found Inside a Cereal Box*, Juan Felipe Herrera

- *Dancing in the Rain*, Lynn Joseph

- *Eleven,* Tom Rogers

- *Extremely Loud and Incredibly Close*, Jonathan Safran Foer

- *Gone, Gone, Gone*, Hannah Mascowitz

- *I Survived: The Attacks of September 11, 2001*, Lauren Tarshis

- *Love is the Higher Law*, David Levithan

- *Nine, ten: a September 11 story*, Nora Raleigh Baskin

- *Playing Dad's Song*, D. Dina Friedman

- *Refugees*, Catherine Stine

- *Somewhere Among*, Annie Donwerth-Chikamatsu

- *The Memory of Things*, Gae Polisner

- *The Usual Rules: A Novel*, Joyce Maynard

- *TimeRiders*, Alex Scarrow

- *Towers Falling*, Jewell Parker Rhodes

- *United We Stand*, Eric Walters

- *We All Fall Down*, Eric Walters

Data Analysis

For all 19 of the chosen books, the entire text was examined thoroughly, and relevant data from each novel was recorded in an aggregated Excel spreadsheet. I decided what details and quotes to pull from my texts as data by first reading each text and allowing common codes (themes) to emerge. After I compiled a list of codes, I reread the texts once more, marking key phrases that applied to each category. This allowed me the valuable opportunity to interact with the data multiple times to note possible patterns. Emergent coding (letting the texts "speak" and define your categories) was used in this study in order to ensure meaningful data was not overlooked and to ensure all codes ultimately used had sufficient data to support them. Some possible areas of study pertaining to the depiction of 9/11 included (but were not limited to) the presence of a foreward or an afterward describing the author's research about 9/11, the diversity of the protagonists and the nature of their personal connections to 9/11, the presence of real individuals, the emotional reactions of the young adult protagonists to 9/11, and the scope of the events portrayed.

I present my findings thematically (i.e. all of the data for each question presented together, instead of all of the data for each book presented together). This makes it easier to spotlight trends across the sample for each question, and thus, draw conclusions about the tendencies of the authors of 9/11 historical fiction for young adults. Both quantitative and qualitative data presentation were used in this study. Relevant quotes from each book that enhance understanding of particular questions were presented in bulleted lists, which should make the information easy to read. Graphs were used to visually summarize data in relevant categories so trends can be easily observed.

Aside from Jo Lampert's 2010 study of the ethnic, heroic and national identities portrayed in children's literature about 9/11, no other research could be located that dealt with literature about 9/11 for younger readers. This study differs from Lampert's in several important ways. This study focuses on young adult literature only, while Lampert's work focuses on both children's and young adult literature. Additionally, this study addresses not only the traits of characters, but also the authors' research regarding the events that took place that day. Moreover, since Lampert's work was published in 2010, this study can, amongst other things, provide an updated glimpse of diversity included in 9/11 young adult literature. Furthermore, young adults may prefer to read historical fiction rather than nonfiction works about 9/11 because it places them "in the story", rather than just delivering impersonal facts. Because there is wide variation in the amount of attention 9/11 receives in schools, young adults often have a range of ideas about the occasion. This, compounded with the reality that many young adults continue to live in a world where the ramifications of 9/11 are still being felt (i.e. heightened security, parents in the military deployed, Islamophobia, etc.), make it critical that librarians, teachers, parents, and students themselves, have a recent resource they can reference to ascertain if the fiction overwhelms the facts for many of the most recent additions to this class of novels.

As a long-time reader of historical fiction, both as an adolescent and as an adult, I tend to believe authors will be respectful of historical events and not knowingly print inaccurate details, since such falsehoods could harm young adults' understanding. I also tend to believe that authors will depict diverse perspectives in their stories in order to appeal to wide audiences. As a former teacher and a future school librarian, I tend to

believe in the value of using historical fiction to enhance curriculums and engage students in critical thinking about historical events. Furthermore, as an individual who was alive when 9/11 transpired, I tend to believe the events should be portrayed as heartbreaking, and not humorous. It is my hope that these biases will not measurably skew data collection and analysis in any way.

Results and Discussion

Publication and Auxiliary Information

Publication Date

Out of the 19 texts surveyed, comparison of publication dates revealed a dramatic increase in the past year in the number of YA historical fiction novels related to 9/11 available on the market. In 2016, seven titles were published, whereas only a single novel was published in most other years from 2004 to 2016. Slight publication increases were also noted for 2006. These upticks could be attributed to renewed interest surrounding 9/11 at the seminal fifth and fifteenth anniversaries of the attacks, although there were no rises on the tenth anniversary. Additionally, this data supports the literature indicating that authors will be more eager to craft 9/11 focused stories as more time passes and their audiences have less personal ties to the day.

Documented Research

Analysis also indicated a scarcity of identified research related to 9/11 performed by authors to aid their writing. Fourteen authors indicated no 9/11 related research in their "foreword" or "afterward" sections. These authors simply noted normal publishing activities like seeking input from an editor, loved one, etc. A great many authors,

however, use this space to recount their own situations and feelings on 9/11. Of the five authors that did perform some degree of 9/11 related research, five personally interviewed individuals with close ties to 9/11 (i.e. witnessed the events from very nearby, participated as a first responder, had a loved one that perished, etc.). Two authors expressed that they had read texts about 9/11, while one author indicated that she gathered information from a visit to the 9/11 Memorial and Museum in Manhattan. Only two authors completed multiple modes of research (Gae Polisner used texts and interviews to aid her as she wrote *Memory of Things*, while Wendy Mills used texts, interviews, and a trip to the 9/11 Memorial and Museum to assist her writing for *All We Have Left*). The authors who completed research tended to have their works published more recently than those who failed to detail any research. Furthermore, the research-backed titles tended to feature protagonists that had very close personal ties to 9/11. This data seems to support the literature stating that authors of historical fiction often rely more on their personal experiences when recounting the more recent past, rather than more objective sources of information. The lack of research also indicates that audiences should be careful when selecting historical fiction related to 9/11 because there seems to be a tendency for the fictional elements of the story to greatly overwhelm any facts contained therein. Moreover, authors should make more concerted efforts to complete and identify any research they've completed about this historic event to lessen the risk that young audiences are fed inaccurate facts. This data does offer hope that more authors will utilize research in the future as more information is gleaned and published about 9/11 for them to utilize and that doing so will enable them to more accurately create characters who were more closely involved in the action of the day.

Supplemental Materials

Seventeen of 19 novels failed to include any supplemental materials to enhance readers' knowledge of the facts of 9/11 or to spur further learning. Of the two novels that did include any such documents, there was variance among what they offered (*I Survived the Attacks of September 11, 2001* included a timeline and Q & A section about 9/11, while *Refugees* offered "updates" about the current states of Manhattan and Afghanistan). Alarmingly, the authors of these two titles did not identify the sources of the facts they shared or that they had completed any 9/11 related research to aid their writing. This data spotlights a pressing need for authors of historical fiction related to 9/11 to somehow separate fact from fiction for their readers somewhere in their novels so their works can be more appropriate for educational purposes.

Scope of 9/11

Inclusion of Real Individuals

Data revealed that 14 texts mentioned no real individuals as part of their stories. Out of these 14 texts, only three indicated they performed any 9/11 related research (all three conducted interviews with people with deep personal ties to 9/11), which perhaps explains why they opted to exclude factual historical figures from their stories. Only 5 novels mention real individuals, and of these, only two mention multiple real individuals (*United We Stand* mentions US President George W. Bush, al Qaeda leader Osama bin Laden, NYC Mayor Rudy Guiliani, and British Prime Minister Tony Blair, while *Memory of Things* mentions Bush, bin Laden, and Guiliani). Only two novels that included real individuals noted any 9/11 related research. Four stories mention George

W. Bush, while three mention Osama bin Laden. This data seems to indicate that most

9/11 historical fiction for young adults would fall under Reed's (1994) aforementioned

definition of "historical fiction", rather than "historic fiction". The data also seems to

show that authors feel the instigator of the attacks on 9/11 (bin Laden) is just as worthy of

mention as the leader of the stricken nation (Bush). Moreover, the data brings into

question the accuracy of real individuals portrayed in this group of novels since few

authors note study of them.

Range of Attacks Mentioned

Data indicated that most novels analyzed offer a well-rounded description of the

attacks that occurred on 9/11. Ten novels mention the New York, D.C., and

Pennsylvania plane crashes. Seven novels mention only the New York attacks, while two

novels mention both the New York and D.C. attacks. Of the novels that mention all three

settings, only four spotlight any 9/11 related research completed by the author, once

again calling into question the validity of the authors' depictions of the day's events.

Along these same lines, none of the novels that solely focus on New York include any

research sources, despite all of the protagonists in these stories having close ties to the

events of 9/11. As such, it can be assumed that while these stories may potentially be

more gripping, they might not be offering readers an accurate portrait of this historic

event.

Memorialization

Thirteen novels spotlight protagonists' participation in memorials for the victims of 9/11 at some point in their respective stories. Eleven of these 13 novels included protagonists that had close personal connections to 9/11 (i.e. witnessed some part of the attacks from nearby or had a friend or relative that died in the attacks). The inclusion of such behavior likely indicates that authors were invested in highlighting for their young audiences how tributes to victims can promote unity and play a critical role in the recovery process from devastating events like 9/11.

Role of Technology

The novels studied significantly highlight the role of technology on 9/11. Fifteen of 19 novels examined included instances of protagonists attempting to call loved ones from cell phones on 9/11. Most of these protagonists either witnessed, were in close proximity to, or had a friend or relative directly involved in the attacks. This data indicated that authors were well aware of the lifeline such calls created for those in peril that day. The four novels that didn't utilize cell phones in this way did not take place on 9/11 specifically, making it understandable why such information would be excluded.

Additionally, 13 novels depicted protagonists watching television to receive news about 9/11, while fewer novels featured the use of the newspapers (4), Internet (3), radio (2), or magazines (1) for such purposes. Only two novels did not include any technology (i.e. television, newspapers, Internet, radio, or magazines), while three novels (*Memory of Things*, *Bullyville*, and *Dancing in the Rain*) featured the use of multiple modes of technology on 9/11. All of the protagonists who used technology knew someone directly

involved in the attacks (i.e. relative or friend that worked in or near crash site or aided in rescue efforts as a first responder), and thus, had a vested interest in the outcome of the attacks, which makes it very understandable that they would be desperate for any information about the attacks. This data aligns with the literature indicating that it was very common for young adults to turn to technology to gain updates about 9/11, even if it negatively affected them emotionally afterwards.

Demographics of Protagonists

Race, Gender, and Age

In regards to the protagonists' race and gender in 9/11 related historical fiction for young adults, 20 of 31 total protagonists were white, while three were middle eastern, three were Hispanic, two were black, and one protagonist apiece was Asian, Indian, and biracial (white and Japanese). There were only slightly more males (17) than females (14) included as protagonists in this genre. There is also a trend toward featuring more racially diverse protagonists and more female protagonists in recently published novels. Such data indicates an increasing likelihood that 9/11's effects on a variety of different people will be evidenced in such novels, which should appeal to the ever diverse young adult population of readers. This data also indicates that authors see portraying ethnically diverse protagonists as a way to reduce prejudice, especially that which tended to surround Middle Easterners after 9/11.

Out of 31 protagonists, 15 were of middle school age, 13 were of high school age, and three were of elementary school age. This data demonstrates that these novels do

feature predominately young adult protagonists, which should strengthen the marketing of these works to similarly aged readers.

Connections to 9/11

A variety of personal connections were noted for protagonists in 9/11 related historical fiction for young adults. Fourteen personally witnessed some portion of the attacks firsthand (often from school, home, or the street); eight had a relative that was present inside the World Trade Center, but survived; seven had a relative that was present inside the World Trade Center, but died; seven had friends or relatives who were first responders on 9/11; five had friends that died in the attacks; three protagonists personally survived the attacks from inside the World Trade Center; two protagonists experienced Islamophobia as a result of 9/11; and two had a relative who worked in the World Trade Center, but was absent on the morning of the attacks. Four protagonists had no connection to 9/11 aside from being concerned citizens. In all cases where the protagonist experienced a death, it was a single fatality, either a friend or a relative, but not both. Moreover, when a friend or relative perished in the attacks, the protagonists participated in a memorial for them at some point in the story. This data indicates that 9/11 historical fiction for young adults is portraying the widespread and varied links to the attacks young readers could have. This data also shows that although authors are not shying away from death in these novels, they are being careful to not overwhelm their stories with it and are making efforts to show tangible ways young adults may cope with such losses. Authors are also making efforts to spotlight the heroism of average citizens by including first responders in their novels.

Whereabouts on 9/11

Twenty protagonists were in close proximity to the World Trade Center on 9/11. Ten protagonists were in school at some juncture on 9/11, while three protagonists were inside the World Trade Center when it was attacked. One protagonist was in close proximity to the Pentagon crash site, and one protagonist was in close proximity to the Shanksville, PA crash site. Two protagonists were in other states (one in Ohio and one in California), while three were in other countries (one apiece in Afghanistan, Japan, and the Domincan Republic. Only one protagonist was not alive on 9/11. This data reveals that most novels in this category are New York-focused, while it is only somewhat likely that authors will focus on characters further away from the events. This data also shows that using these novels as teaching tools to portray the typical situation of young adults on 9/11 is a possibility.

Emotional Responses to 9/11: The Five Stages of Grief

In the 19 novels examined, the 31 protagonists exhibited a range of emotional reactions to the 9/11 attacks, the sequence of which, in most cases, resemble Elizabeth Kubler Ross' five stages of grief. Described as "tools to help us frame and identify what we may be feeling" in response to a loss or traumatic event, this cycle represents the most popular model used by medical professionals throughout time (Kessler, para. 2). Although the five stages often take on different names in different sources, for the purposes of this study, they are referred to as denial/shock, anger/blame, bargaining/guilt, depression/sadness, and healing/acceptance. While it is normal for individuals to not always experience each stage or to progress through the stages in a nonlinear fashion,

data in this study showed most protagonists advancing in the order noted above, which is how they are ordered in Kubler Ross' original protocol. 15 of 19 novels featured protagonists that proceed through all five stages of grief. The four novels that did not meet these criteria did not feature the events of 9/11 as prominently (despite being marketed otherwise), making the exclusion of some stages a reasonable expectation. Such data indicates that there are luckily only a select few instances of 9/11 being used by publishers to up sales, rather than to really offer pronounced insight into the event. Overall, however, these novels portray grief as a dynamic process and an expected response by young adults to the 9/11 attacks, which aligns with literature noting that PTSD symptoms were common among actual youths following 9/11.

Denial/Shock

Across the 19 novels examined, 86 instances of denial/shock were noted. Feelings of numbness, fear, and an initial refusal to believe the carnage of 9/11 epitomize this stage. Many of the protagonists also compare the day's events to the special effects of a movie, rather than something they feel is possible in reality. Experiencing such feelings seems to offer a safeguard to the protagonists, so they can gain stability and not be so overwhelmed by the unexpectedness of 9/11 that they could not recover. A collection of quotes that epitomize this stage is listed below.

- "I grab her arm and pull us fast along the Promenade toward the Remsen Street exit, trying not to cry again, not to think of all the people who are missing. Not to think of the people they belong to." (*Memory of Things*, p.126)

- "Alex stared. It didn't seem possible. He held up two fingers where the towers should be, trying to fix the view, trying to make it right. He felt dizzy and gripped the railing tightly." (*Eleven*, p.102)

- "After I hung up, I sat on the couch in my boxers and watched more of the news, and all I could keep thinking was Holy shit, holy shit." (*Love is the Higher Law*, p.19)

- "It looks, we all say, like a special effect from a big-budget science-fiction movie. This is our first way of grasping it. We are still in disbelief." (*Love is the Higher Law*, p.36)

- "It's not just caring that's been added—there's also fear. Every time there's a siren in the street. Every time the PA coughs to life, even if it ends up being the announcement of a food drive. Every time we remember, which is constant." (*Love is the Higher Law*, p.83)

- "I missed Dad, and the whole Twin Towers thing made me feel terrified and sick. If I said that, how was it going to help Mom? So I didn't talk about it, I got used to not talking about it, and after a while I sort of liked not talking about it." (*Bullyville*, p.42)

- "I felt my head spin. Somebody had deliberately crashed a plane, killing themselves and all the others on board and everybody where the plane hit...it was beyond belief." (*We All Fall Down*, p.83)

- "All day she hadn't cried, and even now, alone in the dark, waiting for the tears, none came. It was as if someone had injected Novocain in the place where crying happened, and all she felt was this terrible gray numbness." (*The Usual Rules*, p.38)

- "The part I never wanted to talk about was September 11. It would have been better if Dad had died of a heart attack or something, so we wouldn't have had to watch it over

and over again on the news, so we wouldn't have to see books and stories and pictures and a hole in the New York skyline. If Dad had died like a regular person, I think I could have dealt with it better." (*Playing Dad's Song*, p.70)

- "She reaches over and grabs my hand and all those boxes Clara has drawn over the past few weeks come closing down around me. I'm sinking into the paper, into the desk, into the floor and I really don't want to hear whatever Senora Martinez is going to tell me. I hum and hum getting louder and louder and I cover my ears with my hands as Senora Martinez walks toward me. For one crazy moment I want to push her away to see if she will spin around in a circle." (*Dancing in the Rain*, p.65)

Anger/Blame

Twenty-seven instances of anger/blame were found across nineteen novels. Feelings of disgust at oneself, loved ones that died on 9/11, innocent strangers, and at the terrorists who planned the attacks are all evident at this stage. Such emotions indicate that many young people yearned for something to channel their emotions toward after 9/11, rather than staying lost in the incomprehension of the day's events permanently. The frequency of these feelings also indicates that expressing anger can be more therapeutic than suppression. Nearly all of the protagonists that exhibit anger/blame eventually reach the healing/acceptance stage, which is likely evidence that the authors' knew the importance of promoting closure and resiliency to their young audience. There were fewer feelings of anger/blame displayed than any other emotion, likely indicating that authors felt it was better to focus on the sorrow and recovery of the protagonists,

rather than who was responsible. A collection of quotes that epitomize this stage is listed below.

- "Then a new flood of questions filled his head. Who did it? Why did they do it? How could those huge towers just collapse? Did anyone die? How many? Now that he knew, he wanted to know more." (*Eleven*, p.95)

- "I'm angry. How could anybody hate my Pop? Hate Americans so much? Fierce, I push against the desk; my chair bangs, clangs to the floor. I leave. I walk out." (*Towers Falling*, p.152)

- "I just said I wanted to be alone. And then when I was alone, I ranted like a crazy person, told the world to fuck off, and wondered what the point was." (*Love is the Higher Law*, p.55)

- "So it will be OK if I throw away all of your things and forget about you after you die?" (*Extremely Loud and Incredibly Close*, p.102)

- "I give him a sideways glance, and then again, because he looks the way I feel lately, bottled up and trying not to explode like a can of shaken soda." (*All We Have Left*, p.18)

- "My stomach turns, and before I can help myself, I think: It was Muslims who hijacked those planes and drove them into the towers of the World Trade Center and killed all those people. It was Muslims who killed my brother." (*All We Have Left*, p.115)

- "And after a while, my sadness began to change. It was almost if someone had lit a fire under all that grief, and it was heating up, simmering, and then boiling over into anger. Rage, actually. What I felt was rage, pure rage. I wanted to hurt someone, I

wanted to kill someone, I wanted revenge for everything that had been done to me."
(*Bullyville*, p.152)

- "What about the people who had flown the planes into the World Trade Center? Could they have had hearts? Was there any part of them way inside that had been nice?" (*Playing Dad's Song*, p.106)

- "It's as if a heavy curtain has fallen all around her and Mommy can't find her way out. I want to pull that curtain down. Drag it off her and throw it away. But it's woven so tightly that there's no small hole that I can stick my finger in to start a rip." (*Dancing in the Rain*, p.89)

- "How dare she cry? How dare she act like this thing, whatever it is, has happened to her?" (*Dancing in the Rain*, p.66)

Bargaining/Guilt

Fifty quotes illustrating bargaining/guilt were found among the nineteen novels studied. These feelings mainly involve the protagonists' seeking spiritual guidance from God, trying to make contact with loved ones, and the protagonists' reckoning regarding how their predicaments compared with others' on 9/11. Such emotions indicate that authors understand that such feelings of regret and longing for leniency are necessary for young adults to move from living with "what ifs" and "if onlys" toward acquiescence to "what is". These novels clearly show that reassessing priorities in the wake of tragic events like 9/11 is expected for young adults, who are already in the midst of maturing. A collection of quotes that epitomize this stage is listed below.

- "It was clear that the world was about to blow apart, if it hadn't already, and suddenly nothing else mattered but getting home." (*Nine, Ten: A September 11 Story*, p.158)

- "I feel sorry for all those people in the planes and towers who were expecting an ordinary day." (*Towers Falling*, p.153)

- "One of the things the terrorist attack has done was to send us all into these Sliding Doors scenarios—all these what ifs." (*Love is the Higher Law*, p.58)

- "I'm gonna bury my feelings deep inside me. No matter how much I feel, I'm not going to let it out. If I have to cry, I'm gonna cry on the inside. If I have to bleed, I'll bruise. If my heart starts going crazy, I'm not gonna tell everyone in the world about it. It doesn't help anything. It just makes everyone's life worse." (*Extremely Loud and Incredibly Close*, p.203)

- "If I could, I would write a thousand, a million, notes to God right now saying, Please, please, God, let us get out of this office alive, and hide them in drawers, under the mouse pad, inside the pages of the splashy brochure flapping wildly on the desk." (*All We Have Left*, p.2)

- "I'd give anything to go back to earlier this morning when my biggest worry was what to wear, before planes started crashing into towers, and entire buildings dropped out of the sky." (*All We Have Left*, p.99)

- "That's what I thought about now, how guilty I felt for not having answered all those messages when now I'd never have the chance to message him back and ask how he was doing and when he was coming home. And to tell him I loved him, too." (*Bullyville*, p.150)

- "I felt a wave of relief wash over my entire body. I wanted to laugh out loud, but I didn't. I knew that we'd made it, but what about the other people, the people who had been on those floors when the plane hit...what had happened to them? Of course I knew. Anybody who had been there was gone, dead, incinerated or smashed into a million pieces." (*We All Fall Down*, p.120)

- "'I just can't stop thinking about the people who aren't going to rise above it,' I said. 'The three thousand people who died.'" (*United We Stand*, p.22)

- "She would list all the things she would do - cut off her hair, cut off her arm, both legs, gain 50 pounds, two hundred, never have a boyfriend, never have anybody fall in love with her for her whole life, stand naked in front of her whole gym class with her two different-size breasts - if she could just return to how it was before." (*The Usual Rules*, p.20)

Depression/Sadness

Eighty-one instances of depression/sadness were found across 19 novels. These quotations typically involved descriptions of the physical manifestations of the protagonists' despair, which made it difficult for them to complete simple tasks, and the protagonists' feelings of isolations and being "lost". Behaviors like sleep disruptions separation anxiety were noted by literature to be common in very young children following 9/11; however, this evidence indicates that authors felt they were just as common in older youth. The depression/sadness stage featured the second highest number of quotations, indicating that authors expect it to be more time-consuming and immersive than some other stages of grief for young adults following 9/11. Perhaps

authors feel that by portraying the magnitude of this stage, young adults will be less likely to feel that such responses are abnormal and shouldn't be discussed openly. A collection of quotes that epitomize this stage are listed below.

- "She had nightmares and stomach aches when her mother went away on trips." (*Nine, Ten: A September 11, Story*, p.191)

- "Even though I'm seventeen, I guess I still thought this would always be true—that there would always be that lost-and-found, and not the lost-and-still-lost that I am now trapped inside." (*Love is the Higher Law*, p.12)

- "I felt there was a piece of me missing, a piece that had become so unnerved that it fell away without me feeling it. I didn't even know what piece it was—I just felt the gap, and knew that whatever it was, it must have been important." (*Love is the Higher Law*, p.55)

- "That tower is our history, our lives, all the minutiae and security and hope. And that black hole is what I'm feeling. It is what has happened. It will affect me in ways I can't even begin to get my mind around. This day is a dark crater." (*Love is the Higher Law*, p.40)

- "Even after a year, I still had an extremely difficult time doing certain things, like taking showers, for some reason, and getting into elevators, obviously." (*Extremely Loud and Incredibly Close*, p.36)

- "We're not falling to the ground in an instant like the towers did, but it's like the most important parts of us are coming apart, the foundation just crumbling away beneath us." (*All We Have Left*, p.151)

- "I feel like I'm a leaf fluttering in the wind, shuddering and falling down, down, down. I'm crying in earnest now, because it is all so senseless." (*All We Have Left*, p.331)

- "And I was really, really sad. I kept remembering little details, tiny things about Dad—the way his glasses used to slip down his nose; the clumsy, flat-footed run he had when we played catch; the way he'd pick me up and swing me around when he came home from work until I got so big that he'd groan and complain that his back hurt. When I let myself think about that, I'd go in my room and cry." (*Bullyville*, p.30)

- "Wendy thought her tears might go on forever then. She cried so hard, she couldn't see. She could hardly breathe, and her body, with her friend's arms encircling her, was shaking. She heard sounds come out from a place deeper than she knew was inside. A wail like the sound a ship might make, stranded in the fog, or some instrument that hadn't been invented yet, not brass or woodwind or string, and no note that had ever been played." (*The Usual Rules*, p.52)

- "Sometimes it was a flash flood. Other times it came on like a slow-building rainstorm, the kind that gives you enough warning you might even have time to get inside before the clouds burst. Once it started, though, there was nothing to do but let the sorrow pound you like the most powerful current, the strongest waterfall. When the sorrow hit, small losses came crashing over you in one suffocating torrent." (*The Usual Rules*, p.83)

Healing/Acceptance

Thirty-seven quotations demonstrating healing/acceptance were identified among the 19 novels examined. Most of these feelings involved an eventual acknowledgment that the painful consequences of 9/11 were permanent, but that fond memories of loved ones that died can always be cherished. Additionally, feelings of unity, love, perseverance, and happiness are very evident across the sample. Fewer quotes were classified in this stage than any other and most occurred near each story's conclusion, likely due to the understanding that healing/acceptance can only originate after some of the other stages have been experienced. Inclusion of this stage in novels indicates that authors believed showing protagonists' growth and the presence of benevolence on 9/11 was just as key for young audiences to understand as the agony experienced that fateful day. A collection of quotes that epitomize this stage are listed below.

- "It meant that there would be minutes — like these — when he wasn't buried by sadness, when he wasn't stuck in the terror of that day in September." (*I Survived the Attacks of September 11, 2001*, p.77)

- "Tuesday, and those planes, they've broken something. Permanently. And in the process, they've changed everything." (*Memory of Things*, p.154)

- "I love my American home. We are a family—not perfect, not all the same, some rich, some poor, all kinds of religions and skin colors, some born in America and some immigrating here. It's the fifteenth anniversary of 9/11. Americans believe in freedom. Two hundred and forty years as a nation, and this belief hasn't changed." (*Towers Falling*, p.222)

- "This, I think, is how people survive: Even when horrible things have been done to us, we can still find gratitude in one another." (*Love is the Higher Law*, p.76)

- "On 9/11, all the hatred and murder could not compare with the weight of love, of bravery, of caring." (*Love is the Higher Law*, p.106)

- "Alia and I stand together as the imprint of my hand on my brother's name fades until there is nothing left, except hope and love and the blue forever of the September sky." (*All We Have Left*, p.358)

- "'People do terrible things. People do beautiful things. It's against the black backdrop of evil that the shining light of good shows the brightest. We can't just focus on the darkness of the night, or we'll miss out on the stars,' I say. (*All We Have Left*, p.354)

- "We'd somehow dodged the bullet, but it had still changed who we were, and that change could never be undone." (*United We Stand*, p.175)

- "But this time, instead of the hole, I saw the building that still remained, the beautiful way their lights shimmered on the water." (*Dancing in the Rain*, p.130)

- "As I keep holding on tightly to Amigo down on the beach, I think about all of the tragedies that make our hearts hurt so much. That make us scared and sad and angry. But, still, there is joy." (*Dancing in the Rain*, p.193)

Conclusions

Overall, increasing numbers of 9/11 related historical fiction novels for young adults are being published that are more well-researched and offer readers a broader scope of the day's events than earlier works in this genre. While white characters are most prominent, diversity is becoming more common over time, as well as the desire to portray the stories of characters that were directly affected by the terrorist attacks. Protagonists' multifaceted grieving cycles have been a hallmark of this genre throughout time as well.

While this study provided valuable insight into this genre, there are certainly avenues that could be studied further in the future. Thus far, young adults, the main audience of these novels, have not been consulted about their opinions of these texts. It would be worthwhile to consider if their preferences align with that of adults. Similarly, sales data for this genre could be studied to determine if this genre is appealing to audiences. Determining how often these titles are read in schools and assessing actual 9/11 survivors' opinions of the sample would provide further insight into their educational value. Additionally, it will be essential to note if there continue to be trends toward showing more diverse protagonists, as well as supporting characters; this genre's ability to mirror the diversity of their audience will surely be key to its appeal with audiences. It would also be worth examining the time frame during which these stories

take place to determine which texts focus on 9/11 as it's happening, and which texts

discuss it in retrospect. Furthermore, additional research could be conducted regarding

the protagonists' emotional responses to 9/11. Analyzing how long each stage of the

grieving process lasts, as well as examining any emotional variance by age group would

provide useful insight into the likely effects of 9/11 on young adults. In response to

literature that notes the prevalence of PTSD in adolescents after 9/11, it would be

interesting to analyze if any traits specific to that disorder, aside from the general five

stages of grief examined in this study, are present in any of these novels' protagonists.

Furthermore, in response to literature noting the overall tone of media after 9/11 to shift

through the five stages of grief, it would be interesting to somehow classify the overall

tone of each story to determine which stage each would fall into, and thus, if it was an

anomaly for its time based on its publication year. Moreover, it would be significant to

determine how the quantities of 9/11 related historical fiction for young adults compare

to the number of novels published about historical events that literature says are of

similar magnitude, such as the attack on Pearl Harbor or the sinking of the Titanic.

Bibliography

Alter, A. (2016, September 9). A Wave of 9/11 Novels Seeks a New Audience: the Young Reader. The New York Times. Retrieved from http://www.nytimes.com/2016/09/10/books/9-11-novels-for-young-readers.html?_r=1

Apol, L., Sakuma, A., Reynolds, T. M., & Rop, S. K. (2002). "When Can We Make Paper Cranes?": Examining Pre-Service Teachers' Resistance to Critical Readings of Historical Fiction. Journal of Literacy Research, 34(4), 429–464.

Babbie, E. R. (2016). *The practice of social research* (Fourteenth editon.). Boston, MA: Cengage Learning.

Barton, K. (n.d.). A Balanced and Critical Approach to Historical Fiction. Retrieved from http://teachinghistory.org/issues-and-research/roundtable-response/25287

Brown, J. (1998). Historical fiction or fictionalized history? Problems for writers of historical novels for young adults. The ALAN Review, 26(1). Retrieved from http://scholar.lib.vt.edu/ejournals/ALAN/fall98/brown.html

Bucher, K. T. (2014). *Young adult literature : exploration, evaluation, and appreciation* (Third ed.). Boston: Pearson.

Cai, M. (1992). Variables and Values in Historical Fiction for Children. New Advocate, 5(4), 279–291.

Cart, M. (2008). The Value of Young Adult Literature. Retrieved from http://www.ala.org/yalsa/guidelines/whitepapers/yalit

Cole, P. B. (2009). *Young adult literature in the 21st century*. Boston: McGraw-Hill Higher Education.

Duckworth, C. L. (2015). *9/11 and collective memory in US classrooms : teaching about terror*. New York, NY: Routledge.

Ellis, L. (2016). Movies, patriotism, and cultural amnesia: tracing pop culture's relationship to 9/11. Retrieved from http://www.vox.com/2016/9/9/ 12814898/pop-culture-response-to-9-11

Galda, L. (2002). *Cullinan and Galda's literature and the child.* (5th ed. / Lee Galda, Bernice E. Cullinan.). Belmont, CA: Wadsworth/Thomson Learning.

Gil-Rivas, V., Silver, R. C., Holman, E. A., McIntosh, D. N., & Poulin, M. (2007). Parental response and adolescent adjustment to the September 11, 2001 terrorist attacks. *Journal of Traumatic Stress, 20*(6), 1063-1068. doi:10.1002/jts.20277

Gillespie, J. T. (2008). Historical Fiction for Young Readers (Grades 4-8): An Introduction. Westport, CT: Libraries Unlimited.

Goodman, L. M. (2016). 9/11'S SECOND WAVE: CANCER AND OTHER DISEASES LINKED TO THE 2001 ATTACKS ARE SURGING. Retrieved from http://www.newsweek.com/2016/09/16/9-11-death-toll-rising-496214.html

Heinly, R.E. & Hilton, K. (1982) Using Historical Fiction to Enrich Social Studies Courses, The Social Studies, 73:1, 21-24, DOI: 10.1080/00377996.1982.9956133

Hess, D., & Stoddard, J. (2011). 9/11 in the curriculum: A retrospective. *The Social Studies, 102*(4), 175-179. doi:10.1080/00377996.2011.585551

Holsti, O. R. (1969). *Content analysis for the social sciences and humanities*. Addison-Wesley Pub. Co.

Kennedy, H. (2012, August 4). Titanic sinking 100 years later: For New York, dark similarities to September 11. New York Daily News. Retrieved from http://www.nydailynews.com/new-york/titanic-sinking-100-years-new-york-dark-similarities-september-11-article-1.1057425

Kessler, D. (n.d.). The Five Stages of Grief. Retrieved from http://grief.com/the-five-stages-of-grief/

Klein, T. P., Klein, T. P., Devoe, E. R., & Miranda-Julian, C. (2009). Young children's responses to September 11th: The New York City experience. *Infant Mental Health Journal, 30*(1), 1-22.

Leopold, T. (2011). From movies to sports, coming to terms with 9/11. Retrieved from http://www.cnn.com/2011/SHOWBIZ/09/02/911.pop.culture/

Lindquist, T. (1995). Why & How I Teach with Historical Fiction. Retrieved from http://teacher.scholastic.com/lessonrepro/lessonplans/instructor/social1.htm

Miles, D. (2006). Pearl Harbor Parallels 9-11. Retrieved from http://www.military.com/NewsContent/0,13319,120133,00.html

Monro, K. M. (1916). Two views regarding historical fiction. *History Teacher's Magazine, 7*(8), 266. Retrieved from http://libproxy.lib.unc.edu/login?url= http://search.proquest.com/docview/1296485321?accountid=14244

National Commission on Terrorist Attacks upon the United States., Kean, T. H., & Hamilton, L. (2004). The 9/11 Commission report: Final report of the National Commission on Terrorist Attacks upon the United States. Washington, D.C.: National Commission on Terrorist Attacks upon the United States. 339-340.

Nawrot, K. (1996) Making Connections with Historical Fiction, The Clearing House: A Journal of Educational Strategies, Issues and Ideas, 69:6, 343-345, DOI: 10.1080/00098655.1996.10114336

Otto, M. W., Henin, A., Hirshfeld-Becker, D. R., Pollack, M. H., Biederman, J., & Rosenbaum, J. F. (2007). Posttraumatic stress disorder symptoms following media exposure to tragic events: Impact of 9/11 on children at risk for anxiety disorders. Journal of Anxiety Disorders, 21(7), 888-902. doi: http://dx.doi.org.libproxy .lib.unc.edu/10.1016/j.janxdis.2006.10.008

Pressler, M. W. (2011). Born on September 11, 2001. Retrieved from https://www.washingtonpost.com/lifestyle/kidspost/born-on-september-11-2001/2016/09/12/14d729fc-d3e7-11e0-80dc-31dd431b1e4b_story.html

Rahn, S. (1991). An Evolving Past: The Story of Historical Fiction and Nonfiction for Children. *The Lion and the Unicorn* 15(1), 1-26. The Johns Hopkins University Press. Retrieved October 1, 2016, from Project MUSE database.

Reed, A. J. (1994). *Reaching adolescents : the young adult book and the school*. New York: Maxwell Macmillan Canada.

Rider, A. (2013). *Textbook vs. historical fiction: Impact on social studies students* (Order No. 3584793). Available from ProQuest Dissertations & Theses Global. (1547940382). Retrieved from http://libproxy.lib.unc.edu/login?url= http://search.proquest.com/docview/1547940382?accountid=14244

Robelen, E. W. (2011). Majority of States' Standards Don't Mention 9/11. Retrieved from http://www.edweek.org/ew/articles/2011/08/31/02sept11_ep.h31.html

Search Institute. (2007). 40 Developmental Assets for Adolescents. Retrieved from http://www.search-institute.org/content/40-developmental-assets-adolescents-ages-12-18

Stoddard, J., & Hess, D. (2011). 9/11 and the War on Terror in Curricula and in State Standards Documents. Retrieved from http://www.civicyouth.org/wp-content/uploads/2011/09/9.11-fact-sheet.pdf

Stoppa, T. M., Wray-Lake, L., Syvertsen, A. K., & Flanagan, C. (2011). Defining a Moment in History: Parent Communication with Adolescents About September 11, 2001. Journal of Youth and Adolescence, 40(12), 1691–1704. doi:10.1007/s10964-011-9676-0

Thrall, W. F., & Hubbard, A. (1960). A Handbook to Literature. Retrieved from https://babel.hathitrust.org/cgi/pt?id=uc1.b5069538;view=1up;seq=7

Villemez, J. (2011). 9/11 to now: Ways we have changed. Retrieved from http://www.pbs.org/newshour/rundown/911-to-now-ways-we-have-changed/

Weber, R. P. (1990). *Basic content analysis* (2nd ed.). Beverly Hills: Sage Publications.

Youngs, S. (2012). Understanding history through the visual images in historical fiction. *Language Arts, 89*(6), 379-395. Retrieved from http://libproxy.lib.unc.edu/login?url=http://search.proquest.com/docview/1022626957?accountid=14244