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To Be or Not To Be: A Portrayal of William Shakespeare in Children's Literature

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To Be or Not to Be:
The Portrayal of William Shakespeare in Children's Literature

A Graduate Research Paper

Submitted to the

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by

Kathy S. Grout

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Abstract

This study analyzed how accurately authors of historical fiction portray William Shakespeare, the man and events of his life. An attempt was made to locate 25 books that contained Shakespeare as a character or dealt with events from his life. Twenty-two books were chosen that were written for children, young adults and adults with recommendations for young adults. Each book was read, summarized, reread and examined by completing a content analysis checklist designed to evaluate the portrayal of William Shakespeare and events of his life. Four hypotheses relating to known facts about Shakespeare's life, the fictionalization of his character, the authorship debate and historical accuracy were developed. Two hypotheses were accepted and two were rejected. This study concluded that the portrayal of William Shakespeare in literature for young people is based on known facts, but authors fictionalize his character in order to develop their story. Authors develop realistic historical settings, but tend to include inaccurate information in terms of literacy and the roles of females. Readers need to be aware that facts are integrated with fiction.

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Chapter 1

Introduction

“He was not of an age, but for all time,” Ben Jonson wrote in 1623 in memory of William Shakespeare. The timelessness of Shakespeare’s writing is apparent in the prevalence of his words and phrases in our everyday conversation. Shakespeare’s impact on the literary world is discernible in the numerous works that have derived from his writing (Andrews, 1987, 272-276). Our knowledge of William Shakespeare, the man, is less precise. While very little is known of his personal life, Shakespeare is often portrayed as a character in books, plays, and films. It is important that historical figures be accurately portrayed in media. In the case of William Shakespeare, the absence of personal records and the ongoing debate over the authorship of works credited to him raises concerns about how he is depicted in children’s and young adult books. This research will investigate whether authors of children’s and young adult literature portray William Shakespeare accurately.

Background

William Shakespeare was born around April 23, 1564 at Stratford-on-Avon, Warwickshire, England. The exact date of his birth is not known. His baptism was recorded on April 26, 1564 and it is believed that his birth would have occurred a few days prior (Kunitz and Haycraft, 1952, p. 460). Shakespeare was the eldest son of John Shakespeare and Mary Arden Shakespeare (Rowse, 1978, p. 7).

John Shakespeare bettered himself by marrying Mary Arden, who was considered to have been of gentle-birth. He had been a tenant farmer for her father. John

Shakespeare gave up farming when he moved to Stratford where he became a glover and dealer of leather goods in Stratford-on-Avon (Kunitz and Haycraft, 1952, p. 460). John Shakespeare's investments in real estate and holding of public office also helped to raise the family's social standing (Andrews, 1987, p.279).

Due to his family's financial and social position, it is likely that William Shakespeare was eligible to attend the King's New School. There he would have studied Latin and Greek, logic, rhetoric and grammar under well-qualified instructors (Andrews, 1987, p. 281). During the Elizabethan era, it was mandatory to attend church. There parishioners were exposed to either the Geneva *Bible* (translated 1560) or the Bishop's *Bible* (translated 1568), *The Book of Common Prayer* (composed 1549) and *Acts and Monuments* (1563) (Gray, 1998, p. 2).

In November of 1582, at age eighteen, Shakespeare married Anne Hathaway who was eight years his senior. Anne was expecting their first child at the time of their marriage, for Susanna was born six months later on May 26, 1583 (Kunitz and Haycraft, 1952, p. 460). Their marriage produced two additional children, the twins Hamnet and Judith. It is believed that Anne and the children remained in Stratford while Shakespeare spent more than 20 years in London performing and writing (Andrews, 1987, p. 281).

The time from 1585 to 1592 is considered the lost or dark years of Shakespeare's life. There are no records of what he did during the time from the birth of the twins until 1592, when Robert Greene referred to Shakespeare as an "upstart crow" (Gray, 1998, p. 1). The earliest surviving record of Shakespeare's career as an actor is also dated 1592. By 1592, Shakespeare had written at least three plays (Andrews, 1987, p.283).

During the Elizabethan era, a theatre company could perform only in or near London if it had the permission of the crown and was sponsored by a noble or royal patron. Shakespeare performed with the Lord Chamberlain's Men from 1594 to 1603. When Queen Elizabeth died in 1603, King James I patented the troupe as his own players and they henceforth became known as the King's Men (Andrews, 1987, p.289).

Shakespeare was a sharer in the theater company. As such he was entitled to part of the profits and shared in the decision making of the company. Shakespeare prospered financially as an actor and playwright. As part of a stable, prosperous theater group, he was able to write his plays to suit the skills of specific actors (Andrews, 1987, p. 289-290). The plays that Shakespeare wrote for the Lord Chamberlain's Men and the King's Men were considered the property of the company, not of the writer (Matus, 1991, p. 68; Rowse, 1978, p. 14).

It is believed that Shakespeare returned to Stratford for his final years. He died on April 23, 1616 and was laid to rest at the same church in which he had been christened. Seven years after his death, John Heminge and Henry Condell assembled a collection of Shakespeare's plays in a volume titled *Mr. William Shakespeares Comedies, Histories, & Tragedies*. This collection, commonly known as the *First Folio*, has been considered "the most important work in the English language" (Andrews, 1987, p. 345).

Elizabethan Era

The writing of William Shakespeare was influenced by the times in which he lived. "The Elizabethan Age is not something dead and apart from us; it is alive and all around us and within us" (Rowse, 1951, p.1). The Elizabethan Era has been regarded by

the English people as one of their finest hours. It was a time of church reform, educational expansion and social change. (Rowse, 1951, p. 27; White, 1971, p.86).

Queen Elizabeth I, second daughter of Henry VIII, possessed political genius and the devotion of her subjects (Smith, 1966, p. 243; White, 1971, p. 86). She enacted a compromise in 1559 between the extremes of the Protestant and Catholic sects. The Act of Supremacy revoked the papal power in England that had been reinstated by Mary Queen of Scots. It restored the use of the Prayer Book of Edward VI in all churches and required the church attendance of all citizens. The Elizabethan church followed a Catholic order and a Protestant doctrine (Rowse, 1951, p. 18; Smith, 1966, p. 246). This was successful for the first decade of Elizabeth's reign, and then the compromise was protested by both Catholics and Puritans (Smith, 1966, p. 248).

Education underwent a revolution during the Elizabethan era. Beginning in 1560, there was an increase in the number of schools available for educating people. By 1640, almost 100 percent of the gentry and merchant classes were literate. The distinctions between classes could still be seen, as approximately 50 percent of the yeomen were able to read yet peasants remained illiterate. This expansion in literacy in the upper classes helped to produce the great writers of England that included the man known as William Shakespeare (*Encyclopaedia Britannica*, 2001, p. 1).

During Shakespeare's time, England was becoming the leading power in the world (Rowse, 1951, p. 108). London, its largest town, had a growing population of between 150,000 and 200,000 (Andrews, 1987, p. 284). Unemployment was on the rise during Queen Elizabeth's reign. Those who once fought in foreign wars were without work as England enjoyed a peaceful period. The enclosure laws that led to economic

gains for landowners affected those who had depended on a common system of agriculture for producing a livelihood. Without a way to earn a living in the rural areas, people began pouring into London (Reese, 1980, p. 79; Rowse, 1951, p. 66).

The streets and dwellings of London were overcrowded. Most streets were narrow, unpaved paths that were filled with the refuse of the houses that overhung them. The lack of sunlight and fresh air caused by the close houses, narrow streets and no plumbing led to unsanitary conditions and frequent outbreaks of plague. Outside the city walls the countryside had fields, gardens and marshes that provided the produce to feed the population within (Reese, 1980, p. 80-81).

Entertainment was important during the reign of Queen Elizabeth. Londoners enjoyed the gruesome spectator events of bearbaiting, bullbaiting and cockfighting (Andrews, 1987, p. 285; Reese, 1980, p. 81). It was also the greatest time for English music. Music became secular as it moved away from the complexities of the songs written for Mass to songs written for the masses (Andrews, 1951, p. 25). Actors, who once performed in inns, found that the abundance of audiences available in London would support the building of permanent theaters. Popular acting troupes traveled only during the summer when the London theaters were closed for fear of spreading the plague (Andrews, 1987, p. 290; Reese, p. 80).

Authorship

“I am ‘a sort of haunted’ by the conviction that the divine William is the biggest and most successful fraud ever practiced on a patient world,” stated Henry James in a letter (H. James, personal communication, 1903). While it is agreed that a man named William Shakespeare lived, there are many groups who feel he did not write the plays and

sonnets that have been credited to his name. Over the centuries at least 58 Elizabethans have been brought forward as the true Shakespeare (Goode, 1994, p. 9). Four contenders have received serious consideration. They are Sir Francis Bacon (Lord Verulam), Christopher Marlowe, William Stanley (Sixth Earl of Derby) and Edward de Vere (17th Earl of Oxford) (Shakespeare Oxford Society, 1995).

To understand why there is even a question of authorship, it is necessary to understand the Elizabethan treatment and opinion of writers. Writers who committed literary excesses or were politically incorrect could be imprisoned and mutilated. Playwrights were held in low esteem for pandering to commoners. Playwrights also used their scripts as vehicles to showcase court intrigue and political corruption. Many writers chose to write anonymously or under a pseudonym (Shakespeare Oxford Society, 1995).

The arguments against the man from Stratford being the true writer are numerous. Skeptics feel that even if he had received a grammar school education, it would not have been enough to provide the background and knowledge needed to write the plays. There are no documents, letters, manuscripts or records in his own hand. His will made no mention of literary works or who should inherit them. He left London in his 40s to return to Stratford, when his career would have been at its peak (Satchell, 2000, p.71).

Sir Francis Bacon was the popular candidate in the 1800s. He was an essayist, philosopher and lawyer. Bacon was well educated, sophisticated and intelligent. Authorship theorists who supported Bacon believed he had the background to produce the Shakespeare canon. Bacon's acknowledged style of writing differs so greatly, however, from the works credited to Shakespeare, that most people have recognized the improbability of his being the true author (Shakespeare Oxford Society, 1995).

Authorship theorists have also suggested Christopher Marlowe, a talented dramatist of the Elizabethan era, as a possible candidate. The unique thing about this claim is that Marlowe died in 1593 at the age of 29. Marlowe supporters asserted that his death was a cover-up and he actually left the country for France. From there, Marlowe wrote the plays and sent them to London to be performed (Goode, 1994, p. 12). Marlowe, like Bacon and other Shakespeare hopefuls, has been set aside by the authorship theorists in recent years.

Support for William Stanley, the sixth Earl of Derby, is based on two documents from 1599, one that describes him as ‘busied only in penning comedies for the common players’, and one in a letter by his wife as ‘taking delight in the players.’ Most theorists do not feel the facts of Derby’s life fit the implications of the sonnets and plays. They do believe he might have collaborated with his father-in-law, Edward de Vere, in penning some of the late dramas that are credited to Shakespeare (Shakespeare Oxford Society, 1995).

J. Thomas Looney suggested that Edward de Vere, 17th Earl of Oxford, was the real Shakespeare (Looney, 1920). The background that is missing on William Shakespeare is abundantly available on the Earl of Oxford. De Vere attended both Oxford and Cambridge Universities. A patron of playwrights and poets, he was also known to write his own poems (Goode, 1994, p. 9). De Vere’s *Bible* is also held up as evidence for the case supporting him. Many of the underlined verses in it parallel exact quotes in Shakespeare’s plays. He was the hereditary Lord Great Chamberlain of England and a favorite of Queen Elizabeth I. As such, he would not have wanted his family’s reputation and standing to be harmed by admitting to writing for the common

people (Goode, 1994, p. 10). So it is currently postulated that Shakespeare lent his name, not his talent, to the literary canon that De Vere wrote (Goode, 1994, p. 9).

The Stratfordians, those upholding the Bard's authorship, caution against judging Shakespeare by today's standards (Auchter, 1998, p. 64). During the Elizabethan period plays were considered the property of the troupe rather than the dramatist (Goode, 1994, p. 11). Playwrights were forbidden in contracts and agreements to acquire personal benefits from plays that were written for the company (Matus, 1991, p. 68). During the early seventeenth century, published plays were considered part of idle books and riffs-raffs that respectable libraries would not have in their collections (Orgel, 1988, p. 5).

The background that is missing about Shakespeare is also missing about Ben Jonson who became the most admired playwright in England in the seventeenth century. Both Shakespeare and Jonson came from similar backgrounds and obtained comparable levels of education indicating "there may be more to both scholarship and literary genius than a formal education" (Matus, 1991, p. 65).

As for the arguments that the Shakespeare canon indicate a knowledge of law, court life and foreign locations that were beyond the realm of the Bard, Stratfordians maintain that the plays never indicate more than a rudimentary knowledge of these subjects (Auchter, 1998, p. 64). During the reign of Queen Elizabeth, the fashions and culture of Italy were in vogue. While some of Shakespeare's play were set in Italy, the characters in them reflected contemporary England (Matus, 1991, p. 81). Being a member of a troupe sanctioned by first the Lord Chamberlain and later the King, Shakespeare would have appeared frequently at court. While there Shakespeare would

have had the opportunity to pick up both firsthand and secondhand knowledge of court life and intrigue (Matus, 1991, p. 82).

Finally, the sheer number of candidates proposed as the true author indicate that the qualifications needed to produce the Shakespeare canon were not all that unusual in the Bard's lifetime. The ability to breath life into characters on the stage required knowledge of the actors that would portray the characters and of the world of the theatre itself (Matus, 1991, p. 70).

Historical Accuracy

The absence of historical evidence about William Shakespeare, the man, requires authors to limit their representation of him to the information that is known or to fictionalize their portrayal. "the writer must combine imagination with fact, bringing about an integrated story" (Lukens, 1999, p. 17). The accurate portrayal of historical characters in literature is dependent on an accurate development of setting. It is necessary to understand the times in which the story is set in order to develop the characters correctly (Fritz, 1985, p. 30-31).

Historical accuracy in setting is determined by time and place. Descriptions of locations, living conditions, food and clothing must fit the location and time (Lukens, 1991, p. 16). Authors of historical fiction must be aware of and try to prevent the mistake of allowing twentieth-century attitudes, language, and items to appear in their stories. By committing anachronisms, authors misjudge their audiences' ability to learn from such situations (Barnhouse, 1998, p. 364, 368).

"History is not what you thought, it is what you can remember. All other history defeats itself" (Scrubber, 2001, p. 133). The 1998 movie, *Shakespeare in Love*, has

brought Shakespeare, the man, to the attention of movie audiences. This prominent portrayal of Shakespeare provides viewers with a story that starts with actual historical people, times and places and develops a fictional account for them. “This is the season to glorify Shakespeare and the facts be damned” (Bemrose, 1999, p. 51).

Writers of historical literature have done the same thing. They take actual people from the past and give them daily lives and conversations (Kay, 2001, p. 47). Readers of historical fiction expect authors to present history in a way that is in keeping with the experiences of their characters (Parkinson, 2002, p.680). Shakespeare himself did this in several of his plays (Dee, 1999, p. 76). Real people in historical fiction are developed either as the protagonist or as secondary characters (Kay, 2001, p. 53). Fiction authors are able to give readers complete access to the minds and thoughts of their characters whether they are real or imagined (Dee, 1999, p. 77).

Historical Fiction for Young People

The reading of historical literature by children and young adults can be influenced by the accuracy with which the author portrays actual people and events. Literature can put historical events into perspective for children by infusing them with an emotional attachment through the development of characters and their stories (Estes, 2001, p. 510). It can also skew their view of historical events if the author does not adhere closely to what has been researched on the topic (VanSledright, 1998, p. 241). Writers who exaggerate the good or the bad in history produce historical fiction that sensationalizes events or people. Well-written historical fiction often leads the reader to wonder how much of the story is true and how much is fiction (Lukens, 1999, p. 17). It is important

for adults to be cognizant of the world portrayed in books, if children's impressions of the world around them are affected by what they read in books (Bekkedal, 1973, p.124).

Description of Problem

Authors frequently use real people in fictional literature. It is important that historical figures be accurately portrayed in literature. In the case of William Shakespeare, there is little known about his actual life and there is an on-going debate over the authorship of works credited to him which raises concerns over how accurately he is depicted as a character in children's books.

Hypotheses

1. In the majority of books for young people in which William Shakespeare appears as a character, the author's portrayal of him will contain known facts.
2. In the majority of books in which Shakespeare appears as a character, the author's portrayal is fictionalized beyond the known facts.
3. The issue of authorship of the Shakespeare canon is addressed in 25 percent of the books.
4. The majority of authors develop settings that accurately reflect the historical time period.

Purpose statement

The purpose of this study was to analyze the portrayal of William Shakespeare in literature written for children and young adults. It looked at how authors depict Shakespeare's personal life based on the few documented facts available. It investigated if writers introduced the issue of authorship into the plot. This research also examined the historical accuracy of the settings in which the stories take place.

Definitions

authorship: the origin of a literary production (Gove, P. B., 1976, p. 147).

canon: the authentic works of a writer (Gove, P. B., 1976, p. 328).

dramatist: playwright (Gove, P. B., 1976 p. 685).

Elizabethan: of or relating to Queen Elizabeth I or her reign (Gove, P. B., 1976, p. 736).

gentle-birth: belonging to a family of high social standing (Gove, P. B., 1976, p. 947).

lord chamberlain: a royal officer in England whose duties include the regulation of the royal theaters and the licensing of all plays produced publicly in England (Gove, P. B., 1976, p. 1337).

lord great chamberlain: a hereditary great officer of state in England whose duties was originally finance but is now mainly ceremonial (Gove, P. B., 1976, p. 1337).

patron: a wealthy or influential supporter of an artist or writer (Gove, P. B., 1976, p. 1656).

playwright: a person who writes plays (Gove, P. B., 1976, p. 1738).

sharer: a member of a theatrical company who shares in the expenses and profits (Gove, P. B., 1976, p. 2088).

Yeoman: a member of the most respected class of common people, ranking below the gentry (Gove, P. B., 1976, p. 2651).

Assumptions

This study assumed that standard biographical information about William Shakespeare is accurate. It presumed that there would be a sufficient number of books portraying Shakespeare as a character or events of his life available for analysis. It assumed that literature that is included in the classroom curriculum forms a picture of reality for readers.

Limitations

This study looked at books that have been specifically written for children and young adults. Books that have been written for adults, but received reviews recommending them for young adults, were also considered. William Shakespeare, the person, or the events of his life had to be in the book in order for it to be included.

Significance

Literature has the ability to influence what a reader thinks and believes. Authors of historical literature who portray events, places and people accurately facilitate the reader's ability to understand history. Authors who use literary excesses in their portrayal of history can negatively affect the reader's impressions and understanding. The use of literature to supplement textbooks in the classroom is increasing. It is important for parents, teachers and librarians to be cognizant of the impact that historical literature can have on what children and young adults read and how that literature helps them make meaning.

Chapter 2

Review of Related Literature

Historical fiction for children and young adults can make events and people of the past come alive to its readers. The accuracy with which authors develop historical settings and people is of concern when little factual information is available. William Shakespeare and the Elizabethan period are often portrayed in children's fiction. This review of relevant research focuses on the implications of the use of historical fiction in the classroom, the importance of accuracy in historical fiction and the authorship debate over the Shakespeare *oeuvre*.

Historical Fiction in the Curriculum

Historical novels can be used in the classroom to add depth to the curriculum. Hilson (1980) examined the implications of using novels as a supplement to textbooks for teaching American history in senior high school. He was specifically interested in the reflective use of novels to focus on controversial issues in American history. He felt that novels could bring historical periods to life for students.

Hilson used content analysis to analyze novels used to focus the study of controversial issues in American history. He began by dividing American history from 1763 to 1980 into five chronological categories. The categories or eras were based on a survey of the American history texts that were used by the Columbus (Ohio) Public School system (p. 87). Twenty-four source books were chosen to build a list of prospective novels (p. 80). Ten criteria for the selection of novels were developed (p.81). The researcher chose 450 novels for analysis. Of the 450 novels read, 126 of them met

all ten criteria (p. 87). The researcher identified 110 controversial issues in the previously mentioned textbooks. These issues were organized into the five historical categories. The novels were then grouped with the period they described and then paired with the controversial issues of that period (p. 90).

Hilson was able to identify a broad base of novels that could be used to teach controversial issues in American history. A few of the controversial issues identified by the researcher included: slavery, treatment of Indians, governmental forms, Southern repatriation, Negro[sic] rights, KKK, immigration, women's suffrage, prohibition, Japanese Americans, criminal rights and integration. The effective use of this research is dependent on maintaining the relationship between the novel and its controversial issues. The researcher emphasized the importance of using the novels to initiate reflective thinking and evaluation of values.

Hilson identified three areas of conflict to consider when using novels to focus on controversial issues, the first being that the heterogeneous grouping of students make the selection of a single novel for study unrealistic. The amount of time students will have available to read novels also needs to be considered. Teachers pose the second area of possible conflict. In order to successfully use novels in the classroom, teachers need time to read critically the large base of novels they would offer to their students. Teachers also have to be willing to discuss controversial issues in their classrooms. Administrators and parents comprise the final area of possible conflict to using novels. Both parents and administrators may be uncomfortable with controversial issues being discussed in the classroom. Administrators may also raise concerns over perceived deviations from standard school curriculum.

It is important for readers of historical fiction to be critical readers. VanSledright and Kelly (1998) examined the recent increase in the use of biographies, historical fiction and literature-based accounts of the past to supplement standard textbooks in the teaching of history. They were concerned with how the use of these alternative materials effected the development of historical literacy in students. They felt that if students were not taught to read historical accounts critically their historical understanding and ability to think historically would suffer (p. 241).

VanSledright and Kelly used an exploratory study to examine the experiences of a class of 26 fifth-graders as they read from a variety of historical texts (p. 243). The class was made up of 19 white, 3 African American and 4 Asian American students (p. 243). The school was located in a large Maryland school district with the school in a suburban area of moderate ethnic diversity. Six students from the class were chosen for additional interviews about their reading interests and motivations. The six were chosen by the teacher to represent the ethnic diversity of the class. The teacher was also interviewed and filled out a questionnaire (p. 243).

The teacher viewed history as a subject that unified many disciplines and provided larger perspectives on the world. He felt that history was important in helping students develop a sense of who they are and to attain self-actualization. The teacher had some skepticism about historians' ability to construct texts free of bias and personal perspectives, however these concerns were not communicated to the class. The teacher gave students the impression that they could trust the information that they found in the books they used (p. 245).

The researchers found the students preferred the entertainment of the stories offered by the alternative texts over the dry presentation of facts in the textbooks. Students did not, however, see any reason to read the accounts differently in order to assess for differences or possible bias. By using a variety of sources, students seemed able to avoid exaggerated summaries of what they had read based on the fictional accounts. Students felt that the textbooks were more accurate because they contain only facts. Students did not know where the fiction authors obtained their information and this affected their ability to judge validity. The students felt that the quantity of information in a source determined its value (p.254).

The researchers believe that the research should be duplicated with a larger test group. VanSledright and Kelly found that students enjoyed the supplementary texts and preferred to use them to complete their research assignments. Students who search historical accounts for information without being able to analyze the sources for accuracy do not develop the ability to read critically or for historical understanding. It is important that authors cite their sources of information so that readers can understand how their books came about. In conclusion, the researchers caution against applying the results of this exploratory research too broadly (p. 261).

Historical Accuracy

Historical novels can be used to engage a reader's interest in events of the past. Historical novels can help students become reflective readers and increase their knowledge of history. Readers of historical literature need to be aware of how accurately the author has portrayed the people and events of the time period covered. Readers of

historical fiction often develop their views of an era, event or person based on accounts presented in literature.

Lively (1957) examined Civil War novels to discover the nature of the historical novel, the abilities of the author as an historian and the resultant fictional view of the Civil War (p. 11). The researcher was interested in selecting the novels that best captured the spirit of the events that affected the war.

Lively analyzed 512 novels written about the Civil War (p. 3). The books chosen were written from 1860 to 1950 (p.22). The researcher used content analysis to determine the themes of Civil War novels, their general tone and reliability (p.11). This was accomplished by looking at who the authors were and where they were from and how this affected their point of view and choice of subject. The researcher produced a general summary of the authors themes and conclusions about the war and how their interests changed through the decades. Finally, Lively selected evidence that illustrates how the authors were able to capture the spirit of the events of the Civil War (p.11).

Lively found that the author's geographical background affected his/her point of view for writing the story. Authors from the North wrote stories that were more realistic and looked to the future, whereas the authors from the South wrote stories that tended to be more romantic in tone and mourned the ideals of the past. He also noted that the authors seemed to be aware of the necessity to keep the present from affecting the accounts of the past. Lively concluded the best historical fiction has characters that are typical, not exceptional, in order to develop historical stories that are believable and accurate.

Historical literature combines fact and fiction. Ungurianu (1998) examined the relationship between fact and fiction in Russian historical novels of the 1830s and 1840s. He was concerned with the trend for authors to state that their writing was historically accurate, while fictionalizing many parts. Ungurianu used content analysis to examine 18 Russian Romantic historical novels written in the 1830s and 1840s (p. 380). He focused on the historical facts that the writers themselves felt were accurate and conclusive. He examined the stories to see how the authors dealt with historical facts (p.381).

The researcher found that authors often contradict themselves. They use prefaces, afterwords and notes to inform the reader of how extensively their story was researched. Authors conversely alter or discard established facts pertaining to historical accounts and the chronological order of events. Ungurianu found that the simple reason most authors deviated from historical fact was the desire to be entertaining. The authors were trying to impart the spirit of the era, not just the facts of an event. Thus historical accuracy was not viewed as important if the spirit behind the facts was portrayed correctly.

Ungurianu concluded that authors of Russian historical novels of the 1830s and 1840s attempted to develop historically accurate stories, but also felt free to change or ignore actual events. The subjective imagination of the writers affected the objective historical facts of the events or people, and the perceptions of the readers (p. 388).

Authors of historical fiction for children and young adults often develop historical characters that portray modern attitudes. Barnhouse (1998) did an analysis of literature for young adults that was set in the Middle Ages. She was concerned that books that are set in the Middle Ages, while well-researched, unintentionally contained twentieth-century attitudes. She felt that the authors desire to teach a lesson within the story

affected the historical accuracy of the story.

Barnhouse based her analysis on her knowledge of the medieval world in order to examine young adult literature that was set in the middle ages. She analyzed four historical novels and two fantasy novels (p. 364, 373). She wanted to determine if a historically accurate portrayal of reading in the Middle Ages was present (p. 365). Today, reading is essential to gaining knowledge. In the Middle Ages, people relied on their own memory or someone else's (p. 364-5).

Barnhouse found that literacy as an accomplishment is often oversimplified. Characters are portrayed as either literate or illiterate. One author did portray the varying levels of literacy that might be found in a medieval household. Barnhouse discovered that authors seem compelled to promote literacy through their stories. Authors inaccurately developed medieval role models who value books in a time when the spoken word was more valued than the written word.

Barnhouse concluded that authors of young adult literature are developing historical novels that portray the Middle Ages fairly accurately. She cautions authors and readers to be aware of the tendency to incorporate modern views of literacy into historical literature. She feels that by committing this unintentional didacticism, authors are not giving their readers the real historical period. The authors prevent the readers from understanding the true differences between the time periods (p. 373).

Authorship

William Shakespeare has been credited with writing 38 plays and 154 sonnets. Over the centuries, there have been many people who believe that someone other than the

man from Stratford the Shakespeare oeuvre. The ongoing debate over who wrote the Shakespeare canon has produced numerous books and research on the topic.

Socio-linguistic methods.

English grammar changed rapidly in the late sixteenth and early seventeenth centuries. Hope (1994) examined the use of socio-historical linguistic evidence to indicate the authorship of plays by Elizabethan and Jacobean dramatists. He presumed that early Modern English writers would show differences in their use of words that were in the process of change at that time. He believed that word usage would be identifiable and distinguishable statistically. Hope felt that socio-historical linguistics could be used to determine which sections of collaborated plays different authors wrote, as well as narrow the number of candidates for authorship of anonymous plays.

The researcher used quantitative socio-linguistic methods to make statistical comparisons between the plays based on linguistic variants (p. 6). First, ten plays that were written, without collaboration, were chosen from John Fletcher and William Shakespeare. This group was reduced to five plays each to form the basis for comparison. Forty-three plays of known authorship, representing six early Modern dramatists were chosen (p. 15). These authors were chosen for the sample because they had been posed as claimants to the Shakespeare oeuvre. The socio-linguistic terms researched were: auxiliary 'do', relative markers, and 'thou' and 'you'. Auxiliary 'do', in present day standard English, is used in the formation of questions and negatives. The required use of 'do' in certain sentences is considered regulated. In early Modern English, the use of 'do' was optional and is considered unregulated. The collection of raw data was done by hand using modern facsimiles of the earliest authoritative texts

available (p. 15).

The researcher found that auxiliary 'do' rates did not change over the lifetime of the writers as hypothesized. The dramatists used auxiliary 'do' in a consistent regulated manner throughout their plays. Shakespeare's usage of auxiliary 'do' was the least regulated of the playwrights, indicating that the use of auxiliary 'do' can be used to determine if Shakespeare's hand is present in disputed plays. The proportional use of specific relative markers in plays varied between authors. The playwrights maintained a consistent usage of relative markers in most cases. The researcher found the use of 'thou' and 'you' in socio-linguistic studies was affected by the authors choice of style, genre, character and emotion in the texts (p. 25).

The researcher applied the use of auxiliary 'do' and relative markers to Shakespeare-Fletcher collaborations. The researcher was able to conform the authorship of specific sections by applying socio-historical linguistics. The researcher also examined the Shakespeare apocrypha, the plays of unknown authorship that have been ascribed to him. The socio-linguistic evidence in most of these negates the possibility of Shakespeare being the author. A few of the works show strong enough similarities to warrant further investigation (p. 149).

Hope concluded that socio-historical linguistic evidence has the greatest effect in distinguishing authorship on known collaborative works where the goal is to identify which author wrote what sections. Socio-historical linguistics can be best used when an author has a selection of non-disputed works to use as a comparison sample. Socio-historical linguistics can also be used to strengthen the case for or rule out an author where anonymous plays are concerned (p. 149).

Computer analysis.

Technology may be utilized to help determine authorship of literary works. Elliott and Valenza (1996) used computer tests to determine the authorship of the Shakespeare *oeuvre*. They proposed that computer tests could reduce the number of claimants to the Shakespeare canon. They also applied the tests to plays and poems with disputed authorship in and out of the Shakespeare canon.

Elliott and Valenza used 51 computer tests in three rounds to evaluate 32 plays credited to Shakespeare (p. 194). Round one consisted of seven sophisticated computerized tests that identified Shakespeare's most and least preferred words, as compared to those of other authors (p. 196). Rounds two and three were performed with simpler computer tests made possible by using the large text base developed for round one. Round two tested the plays for contractions and metric fillers. Round three analyzed the plays for prefixes, suffixes, intensifiers and adverbs (p. 194). The researchers calculated a Shakespeare range in each situation by eliminating the extremes from both ends of the sampling (p. 194).

The researchers identified a baseline that received no more than three rejections from the 51 tests and no more than two rejections out of 32 runs. The Shakespeare plays passed 1598 out of 1632 test runs or 98% (p. 194). In comparison, the claimants averaged 19 rejections with 11 rejections being the fewest (p. 195). The tests also showed that the plays and parts of plays that have been ascribed to others do not match Shakespeare. The sections of some plays that have been credited to Shakespeare did not pass the tests (p. 195).

Elliott and Valenza's research questioned the cases of the testable candidates. The writings of the leading claimants in the authorship issue, de Vere, Marlowe, and Bacon, failed the tests. Plays that were jointly written by Shakespeare and another were not ruled out by these tests. The researchers emphasize tests that disprove authorship rather than tests that try to prove it. The researchers feel that their tests and findings are just the beginning in using technology to argue the authorship debate. As new technologies become available new ways of testing the plays and poems will be developed (p. 208).

Documentary evidence.

Biographical and primary source documents can be used in addition to language analysis and computer tests to determine authorship. Stritmatter (2001) proposed that the marginal notes of Edward de Vere's *Bible* substantiate the postulation of de Vere as the true author of the William Shakespeare literary canon. He propounds that the greatest obstacle to reading Shakespeare with appreciation is the lack biographical information on the acknowledged author. He supports the possibility of de Vere being the literary genius behind Shakespeare through the analysis of the annotations in the de Vere Bible, their use in the Shakespeare plays and sonnets and the similarities between de Vere's life and the events of the plays.

Stritmatter used a critical textual analysis to compare Shakespeare's Sonnets to his plays in order to create an image of the author (p.6). Literary reasoning, the interpretation of literary texts form conclusions about their meaning and significance, was applied to the annotated verses in the de Vere *Bible* that were referred to in Shakespeare (p. 8). Stritmatter identified five types of evidence in his comparison of the de Vere *Bible*

and Shakespeare's work. The types are: verification, verification with extension, convergence, prediction and correction (p. 95). The researcher assessed the annotations of the de Vere *Bible* in relation to the biblical references in Shakespeare's sonnets and plays (p. 128).

Stritmatter identified many similarities between de Vere's life and events and characters found in Shakespeare's works. Stritmatter found that there were approximately eighty *Bible* passages to which Shakespeare made frequent and repeated reference. He found that the annotations in the de Vere *Bible* were not random. They reflected themes throughout the *Bible*, themes that are also found in the Shakespeare writings. The motifs that appear most frequently include: usury, almsgiving, the anointment of the monarch by God, good works and good works performed anonymously.

Stritmatter concluded that the similarities between de Vere's life and the plays and sonnets provide the biographical information necessary to understand the writings. Stritmatter deduced that the annotations indicate strong support for Shakespeare being the pseudonym for Edward de Vere. He cautions that his research should be considered in a comparative context. It is one piece in a larger circumstantial case.

Summary

The use of real people and events in fictional literature can influence a reader's view of the past. Hilson (1980) found that historical fiction could be used to illuminate controversial issues in history. He emphasized the importance of helping students to be reflective thinkers. Elliott and Valenza (1998) found that students preferred fictional accounts of events over textbook presentations. They cautioned that students need to be

able to analyze the stories for accuracy in order to become critical readers.

The accurate portrayal of historical figures and events in children's and young adult literature is very important. Lively (1957) discovered that authors had to be careful not to incorporate details of the present into their accounts of the past. He also found that the more accurate stories had characters that were typical, not exceptional. Ungurianu (1998) found that authors of historical literature attempted to develop accurate stories, but also felt free to change or ignore actual events. Barnhouse (1998) confirmed that authors frequently incorporate 20th century attitudes towards reading and literacy into historical novels.

The debate over who wrote Shakespeare has been around for centuries. Hope (1994) applied socio-historical linguistics to numerous literary works in order to determine who wrote certain parts or to eliminate possible claimants from being the author. Elliott and Valenza (1996) used computerized tests to reduce the number of claimants by looking for writing patterns. Conversely, Stritmatter (2001) analyzed annotations in Edward de Vere's *Bible* and compared them with the works credited to Shakespeare. He also compared de Vere's and Shakespeare's lives with the literary canon.

This literature review examined the use of historical literature in the curriculum to illuminate controversial issues and to engage student's interest in historical events. The available studies on accuracy in historical fiction caution readers to be aware of modern views and details, extraordinary characters, and the altering of facts for the purpose of entertaining. This study intends to analyze how these issues affect the portrayal of William Shakespeare and his life in children's and young adult literature.

Chapter 3

Methodology

The purpose of this study is to examine the portrayal of William Shakespeare, the man and his life, in literature written for children and young adults. This study hopes to identify how authors develop William Shakespeare as a character, how accurately he is portrayed, the historical accuracy of the settings and whether the authorship debate is addressed. Books written or recommended for children and young adults will be studied using content analysis in order to address these concerns and how they affect readers' understanding of history.

This research will be conducted with a quantitative approach, using content analysis. Fraenkel and Wallen (1996) describe content analysis as a “technique that enables researchers to study human behavior in an indirect way through an analysis of their communications” (p. 405). Content analysis is a procedure designed to objectively analyze the appearance of words, concepts, themes and characters in print (Busha, p. 171). This methodology is appropriate for this study as the researcher wishes to analyze how accurately William Shakespeare and his life and times are portrayed in literature written for children and young adults. Content analysis is particularly useful in this study to provide a basis for evaluating books in order to avoid purchasing books that are inaccurate or biased in the portrayal of characters or events (Dale, 1989).

In order to develop initial categories to use when reading literature pertaining to Shakespeare, the researcher will compile the results of prior research concerning historical literature, accuracy and the authorship debate. The data-gathering instrument will be created using the studies presented in the literature review and is Appendix A.

The instrument will be tested against a book that will not be used for the study and revision will be made as necessary.

Population

The researcher will read and analyze approximately 25 books that contain William Shakespeare as a character or deal specifically with his life or the debate over the authorship of works credited to him. Books that were written for children or young adults will be chosen. Books that were written for adults, but received reviews recommending them for young adults will also be considered.

Procedures

The researcher will identify approximately 25 books that contain Shakespeare as a character or deal with his life by using keyword and subject searches of Wilson's *Children's Catalog*, *Children's Literature Comprehensive Database*, Amazon.com and using standard selection aides such as Best Books for Children. Books will be obtained through the Rod Library, University of Northern Iowa, Newton (Iowa) Public Library and inter-library loan as needed.

The books will each be read at least two times. The first reading will determine appropriateness for the study and provide a general overview of the title. After the first reading a summary of each book will be written.

The second reading will be done using the data-gathering instrument that is Appendix A. Each book will be charted on a separate analysis checklist. The books will be analyzed for accuracy, historical setting, historical attitudes, authentic characters, Shakespeare's life and authorship. An open category will allow for emergent concepts.

The data will be compiled from the content analysis checklists, analyzed, and described as the hypotheses are tested.

Chapter 4

Data Analysis

The purpose of this study was to examine the portrayal of William Shakespeare, the man and his life, in literature written for children and young adults. Twenty-two books written and recommended for children and young adults were analyzed in order to determine how authors develop William Shakespeare as a character, how accurately he is portrayed, the historical accuracy of the setting and whether the authorship debate was addressed.

Hypothesis one was, “in the majority of books for young people in which William Shakespeare appears as a character, the author’s portrayal of him will be based on known facts.” Table 1 identifies the facts that appeared in the books. Table 2 shows how many facts were present in each title.

Table 1. Known Facts about Shakespeare’s Life.

<u>Fact:</u>	<u>Present</u>
Birth	2
Youth	5
Marriage	12
Missing years	5
Acting	20
Retirement	6
Death	2
Other	3
Total	55

Table 2. Facts in Children’s and YA Books Analyzed.

<u>Author</u>	<u>Title</u>	<u>Facts</u>
Horowitz, Anthony	<i>The Devil and his boy</i>	0
Cheaney, J.B.	<i>The Playmaker</i>	1
Dhondy, Farrukh	<i>Black swan</i>	1
Freeman, Don	<i>Will’s quill</i>	1

Table 2 continues on page 31

Kositsky, Lynne	<i>A Question of Will</i>	1
Osborne, M.P.	<i>Stage fright on summer night</i>	1
Pierce, Charles	<i>Samantha's masquerade</i>	1
Blackwood, Gary	<i>The Shakespeare scribe</i>	2
Cooper, Susan	<i>King of shadows</i>	2
Hawke, Simon	<i>A Mystery of errors</i>	2
Trease, Geoffrey	<i>Cue for treason</i>	2
Bennett, John	<i>Master Skylark</i>	3
Blackwood, Gary	<i>The Shakespeare stealer</i>	3
Cheaney, J.B.	<i>The True prince</i>	3
Hawke, Simon	<i>Much ado about murder</i>	3
Hawke, Simon	<i>The Slaying of the shrew</i>	3
Payne, Robert	<i>The Roaring boys</i>	3
Malpass, Eric	<i>The Cleopatra boy</i>	3
Burgess, Anthony	<i>Nothing like the sun</i>	4
Malpass, Eric	<i>Sweet Will</i>	5
Sisson, Rosemary	<i>Will in love</i>	5
Howe, Norma	<i>Blue Avenger cracks the code</i>	6
Total		55

Evidence of known facts about William Shakespeare's life included statements about his home, his wife, children and acting career. His career as an actor was the most often mentioned detail. Stories in which Shakespeare was the main character usually contained more references to known facts including his birth and youth. Shakespeare's death was most likely to be addressed in books such as *A Question of Will* and *Blue Avenger Cracks the Code*, in which the main character was from the 20th century.

Of the 22 books analyzed, 21 included references to at least one known fact of Shakespeare's life. *The Devil and His Boy* was the only title that did not contain facts about Shakespeare's life. This means 95% of the books contained portrayals of William Shakespeare developed from known facts. Therefore hypothesis one was accepted.

Hypothesis two was, "in the majority of books in which Shakespeare appears as a character, the author's portrayal is fictionalized beyond the known facts." The fictionalization of Shakespeare's character was apparent in 21 books through the

conversations that Shakespeare had with other characters. In 15 books, the authors depicted events that might have happened during Shakespeare's life.

The 'missing years' of Shakespeare's life is the time period for the three Shakespeare and Smythe mysteries; *A Mystery of Errors*, *The Slaying of the Shrew* and *Much Ado About Murder*. The events and conversations in these three books are the invention of the author as they are based on a time for which no known facts are available. In *Blue Avenger Cracks the Code*, Shakespeare's life was presented as biographical data in an English class. This was the only title that did not contain fictionalization of Shakespeare's character.

Authors of 95% of the analyzed books fictionalized their portrayal of Shakespeare through conversations and events depicted. Based on this evidence the second hypothesis was accepted.

Hypothesis three was, "the issue of authorship of the Shakespeare canon is addressed in 25 percent of the books." Table 3 identifies how many books addressed Shakespeare's authorship and which person was suggested as the author of works generally ascribed to Shakespeare.

Table 3. Authorship.

	Present	%
Writing – Language	2	9%
Writing – Author:		
Shakespeare	19	86%
de Vere	2	9%
Marlowe	1	5%
Total	22	100%

Most of the books that contained Shakespeare as a character showed him as being the author of the works credited to him. In *Black Swan*, Christopher Marlowe was shown

as the author of the works with Shakespeare publishing them under his own name.

Marlowe had supposedly died in a brawl and was secretly sending plays from France to be performed. Shakespeare received recognition for the works as well as money from Marlowe for seeing that the plays were performed.

A Question of Will and *Blue Avenger Cracks the Code* indicated that Edward de Vere was actually the author. *Blue Avenger Cracks the Code* was unique in that the story took place in modern times, with two English classes studying Shakespeare. Blue's class was presented with the possibility that de Vere was the actual author of the Shakespeare canon. Perin, the main character in *A Question of Will*, travels back in time and meets both de Vere and Shakespeare. Prior to returning to the 20th century, Perin makes sure that one of her 16th century cohorts tells the world after de Vere dies that he wrote the works credited to Shakespeare. Three books (14%) addressed the issue of authorship specifically. Based on this evidence hypothesis three was rejected.

Hypothesis four was, "the majority of authors develop settings that accurately reflect the historical time period." Table 4 shows the details tracked by the researcher to illustrate historical accuracy and if they were present in the books. Table 5 shows which books contained historical inaccuracies.

Table 4. Historical Accuracy.

<u>Details</u>	<u>Present</u>
Historical setting:	
Church reform	9
Enclosure laws	4
City living	20
Spectator events	16

Table 4 continued on page 34.

Historical attitudes:	
Towards education/literacy	
15 th century	8
20 th century	4
Class system	14
Treatment of actors:	
Positive profession	2
Negative profession	13
Authentic characters:	
Accurate portrayal of historic figures	18
Realistic fictional characters	18
Female character performing	6
Time travel from 20 th to 15 th	3
Main character an orphan	5
Language appropriate for setting	16
Other	
Prologue/Author's note	1
Afterword/Endnote/Historical Notes	8
Footnotes	1

Table 5. Books with Historical Inaccuracies.

Title	Inaccuracy
<i>The Cleopatra Boy</i>	Treatment of actors
<i>Cue for Treason</i>	Female actor
<i>King of Shadows</i>	Treatment of actors
<i>Mystery of Errors</i>	Literacy
<i>A Question of Will</i>	Female actor
<i>The Roaring Boys</i>	Literacy
<i>The Playmaker</i>	Female with excessive freedom
<i>Samantha's Masquerade</i>	Female actor
<i>The Shakespeare Stealer</i>	Literacy/Female actor
<i>Shakespeare's Scribe</i>	Literacy/Bathing
<i>Stage Fright on a Summer Night</i>	Female actor
<i>Sweet Will</i>	Female actor
<i>Will's Quill</i>	Goose is main character

An examination of the data indicating historical accuracy showed that authors developed realistic historical settings in 20 books through their descriptions of city living conditions in the late 1500s and early 1600s. The city of London during the late 1500s and early 1600s was illustrated with words such as: overcrowded, filthy, loud, stinking

ditches, flies buzzing everywhere, and with shabby rows of houses that arched over the streets. The plague that seemed to worsen during the summer was a frequent theme.

The inclusion of spectator events such as bear baiting, cock fighting, and public executions are found in 16 books. Historical attitudes are incorporated in 14 books in the descriptions of the class systems and characters trying to better their situation. The treatment of acting as an undesirable profession was accurately developed in 13 books. Four books contained 20th century attitudes towards education and literacy, while eight books showed 15th century attitudes.

Literacy and girls acting are the two areas that authors tended to provide the most historical inaccuracies. Six books had females performing on stage, which was against the law during the Elizabethan era. *Samantha's Masquerade*, *Stage Fright on a Summer Night*, and *Cue for Treason* have girls performing with the help of the rest of the troupe. Only in *The Shakespeare Stealer* was the girl punished for this transgression and thrown out of the acting troupe. Twentieth century views of literacy appeared in *The Shakespeare Stealer* with an orphan boy being able to read and write and in *Mystery of Errors* and *Samantha's Masquerade* with girls whose mothers felt it was important for females to be able to read.

Thirteen books (59%) contained at least one historical inaccuracy. Based on this data, hypothesis four, the majority of authors develop settings that accurately reflect the historical time period, was rejected.

*Analysis Checklist*Book title: Black SwanAuthor: Dhondy, FarrukhDate: 1992

Summary: Rose takes on a job of transcribing the journal of Simon Forman, contemporary of William Shakespeare and Christopher Marlowe. Through the journal the reader is presented with the question of who wrote the Shakespeare cannon.

1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes _____ No X4. Missing Years Yes _____ No X5. Acting Yes X No _____This was only real profession6. Retirement Yes _____ No X7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main _____ Major _____ Minor X

Shakespeare's character did not speak much, but the author shows him as extorting Marlowe and Lazarus for more money and being concerned with whether or not the plays were good enough to carry his name.

3. Authorship1. Writing - Language Yes _____ No X2. Writing - Authorship Yes X No _____

Christopher Marlowe was actual author writing from France after his 'death' and sending the plays to Shakespeare to be performed under his authorship. Plays were a collaboration with Lazarus, a black man who was a key character in Forman's journal.

*Black Swan*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans p. 140 The party of the pure wants to close the playhouses because it makes a mockery of the one and only creator.

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague p. 96, p. 177, plague is why no one is about.

Recurring theme. People going to country, getting away from river air.

Spectator events: bearbaiting, dog baiting, cockfighting Public hangings p.47. performing shows, p. 185

Other _____

2. Historical Attitudes Yes No Evidence: Treatment of beggars, prisoners, plague victims.

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes. Upper, patrons of the arts. Beggars and their treatment.

MerchantsTreatment of actors Yes. They are a working class.3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically Yes

Fictional characters developed realistically based on their social position Yes

Language used by characters appropriate for setting of the story Yes4. Other Yes No

Evidence: _____

Analysis Checklist

Book title: Blue Avenger Cracks the Code
 Author: Howe, Norma Date: 2000
 Summary: Blue Avenger has a new case to solve. He is trying to figure out who was really behind the name William Shakespeare. During a trip to Venice he finds clues that support the case for Edward de Vere.

1. Shakespeare:

- 1. Birth Yes No
Biographical info given in English class text
- 2. Youth Yes No
Biographical info given in English class text
- 3. Marriage Yes No
- 4. Missing Years Yes No
- 5. Acting Yes No
Mentioned that he was an actor.
- 6. Retirement Yes No
Mentions that he retired to Stratford.
- 7. Death Yes No
Biographical data.
- 8. Other Yes No

- 2. Fictionalization of Character Yes No
 Main Major Minor

- 3. Authorship

 - 1. Writing – Language Yes No
p. 76-77. Contributed over 32 hundred new words to the English language.
 - 2. Writing – Authorship Yes No
Basis of book, that deVere not Shaksper wrote the Shakespeare canon.

Blue Avenger Cracks the Code

4. Historical Accuracy:

1. Historical Setting Yes _____ No X

Evidence: Modern setting exploring the authorship debate.

Church reform: Catholics, Protestants, & Puritans No

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing,
unemployment, plague No

Spectator events: bearbaiting, dog baiting, cockfighting No

Other _____

2. Historical Attitudes Yes X No _____

Evidence: Evidence for the authorship debate is based on the few known facts about Shaksper and the more plentiful information on de Vere

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant _____

Treatment of actors _____

3. Authentic Characters Yes _____ No _____

Evidence: _____

Historical figures portrayed realistically Yes, because only facts were given.

Fictional characters developed realistically based on their social position _____

Language used by characters appropriate for setting of the story _____

4. Other Yes X No _____

Evidence: _____

Analysis Checklist

Book title: The Cleopatra Boy
 Author: Malpass, Eric Date: 1974
 Summary: This story begins at the height of William Shakespeare's career. Queen Elizabeth has died and King James of Scotland is taking the throne. The conflicts between the Catholics(Papists) and Protestants are rising. The story ends shortly after the Guy Fawke's planned attempt on King James's life.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

A few reflections back to his first years in London.

3. Marriage Yes X No _____

Portrayed as a marriage that found respect and comfort in the last years. A thing Shakespeare looked forward to retiring too.

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

Portrayed as one of London's finest actors. Not his favorite job.

6. Retirement Yes X No _____

Shakespeare was tired of London, wanted to be in Stratford. Alludes that he retired there shortly after the Fawkes incident.

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main X Major _____ Minor _____

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare is shown to be the author. Mention is made of past collaborations with other playwrights. Fear that as a Groom of the Chamber, he would not be allowed to write

*The Cleopatra Boy*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans Conflicts between Catholics and Protestants. Catholics attended required Protestant services at the church and held masses in private. Priests would visit homes secretly to hear confusions.

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Houses overhanging the roads, plague causing theaters to shut down.

Spectator events: bearbaiting, dog baiting, cockfighting Bearbaiting and public executions.

Other _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Royalty, roles of the upper class in serving royalty. Apprentices and the rules of their service.

Treatment of actors The two mothers in the story had higher opinions of actors than would have been normal for the time.

3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically Yes. However, this author did not include some of the known traits of figures he portrayed. Mr. Heminges did not stutter in this book, but he has in the others.

Fictional characters developed realistically based on their social position The widow Perye's husband was a silversmith, but she appears to have been left well off after he dies of the plague.

Language used by characters appropriate for setting of the story Yes

4. Other Yes No

Evidence: _____

*Analysis Checklist*Book title: Cue for TreasonAuthor: Trease, GeoffreyDate: 1941

Summary: Peter Brownrigg, runs from his home after being identified as a participant in a raid to tear down an enclosure wall. While he is on the run he hooks up with a traveling troupe and ends up in London. Once in London he makes the acquaintance of William Shakespeare and becomes his apprentice. He and his friend Kit discover a plot against Queen Elizabeth and becomes a member of the Secret Service of the Queen.

1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes _____ No X4. Missing Years Yes _____ No X5. Acting Yes X No _____He only plays small parts.6. Retirement Yes X No _____Alluded too. He is looking forward to returning to Stratford.7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main _____ Major _____ Minor XTaking on Kit and Peter as apprentices. That his personality is soft.3. Authorship1. Writing - Language Yes _____ No X2. Writing - Authorship Yes X No _____It is early in his career. Compared to Marlow. Will get better with time

*Cue for Treason*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans Players weren't able to perform in towns with a strong Puritan populationEnclosure laws This is the basis for Peter having to leave home on the run.City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Peter is worried about getting employment. People could only receive aid from their home parishes. Theater troupes traveled during the summer to prevent the spread of the plague.Spectator events: bearbaiting, dog baiting, cockfighting Bear gardens and cockpits were mentioned.

Other _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy Peter attended the local school, but his sisters did not. Kit was educated as a girl because she came from a wealthy, upper class family.Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes. P. 16. We weren't gentry we were yeomen.Treatment of actors Players were sinners and sin caused the plague.3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically Yes.Fictional characters developed realistically based on their social position Yes. Except for Kit meeting the Queen as a girl actor.Language used by characters appropriate for setting of the story Yes4. Other Yes No Evidence: Footnotes to explain some items included in the story.

Analysis Checklist

Book title: The Devil and His Boy
 Author: Horowitz, Anthony Date: 1998
 Summary: In 1593, thirteen year-old Tom travels through the English countryside to London. He tries to find work as an actor and ends up in the company of a suspicious troupe of players.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes _____ No X

4. Missing Years Yes _____ No X

5. Acting Yes _____ No X

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main _____ Major _____ Minor X

Shakespeare appears twice in this story. The first time he introduces himself as a writer and tells Tom to call him Bill or Will as he pleases. This leads to Tom asking is it B or not B, which Shakespeare makes note of to use later. At the end of the story, Tom has joined the Admirals men and helps Shakespeare come up with ideas for his plays.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Story only deals with Shakespeare as a writer.

*The Devil and His Boy*4. Historical Accuracy:1. Historical Setting Yes X No _____

Evidence: _____

Church reform: Catholics, Protestants, & Puritans No _____Enclosure laws No _____City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Unemployment mentioned and people going to St. Paul's to look for work. Crowded conditions inside the city walls. Plague mentioned, but did not happen in this story. _____Spectator events: bearbaiting, dog baiting, cockfighting Bearbaiting mentioned. _____

Other _____

2. Historical Attitudes Yes X No _____

Evidence: _____

Feelings towards education/literacy Tom is the first orphan in a story that could not read or write. _____Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes _____Treatment of actors The Queen looks on actors as being questionable rogues. _____3. Authentic Characters Yes X No X _____

Evidence: _____

Historical figures portrayed realistically Yes. Hist. figures acted in ways consistent with known facts, but with the author fictionalizing conversations and daily occurrences _____

Fictional characters developed realistically based on their social position _____

Language used by characters appropriate for setting of the story Yes. Author used modern sentence structure to make it readable, but tried to avoid modern slang. _____4. Other Yes X No _____Evidence: Horowitz included an Afterword in which he identifies places, people and events that were factual. He also identifies his attempt to make the language appropriate for the time period, while keeping it readable. He also has a tongue in check statement about deliberate errors he included in the story to 'keep teachers happy'. _____

*Analysis Checklist*Book title: King of ShadowsAuthor: Cooper, SusanDate: 1999

Summary: Nat Field, an orphan, is offered the opportunity to perform with an all boys troupe at the new Globe Theater in London, England. On his first day in London he becomes ill and is taken to the hospital. When he awakes he discovers he is in Shakespeare's London in the year 1599.

1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes _____ No X4. Missing Years Yes _____ No X5. Acting Yes X No _____Shakespeare acted in this story6. Retirement Yes _____ No X7. Death Yes X No _____Discussed that he died in 1616, when Nat returns to 1999.

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main _____ Major X Minor _____Lengthy dialogues. Attachment to main character in the story.3. Authorship

1. Writing - Language Yes _____ No _____

2. Writing - Authorship Yes X No _____Shakespeare as author.

*King of Shadows*4. Historical Accuracy:1. Historical Setting Yes X No _____Evidence: Descriptions of 1599 given by Nat when he wakes then.Church reform: Catholics, Protestants, & Puritans NoEnclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Nat's travel through time is because of the plague.Nat wanting to tell people of twentieth century improvements.Spectator events: bearbaiting, dog baiting, cockfighting Yes, Nat and two other boys snick in to watch a bear baiting competition. Nat gets sick while watching.

Other _____

2. Historical Attitudes Yes _____ No _____

Evidence: _____

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant _____

Treatment of actors Actors appeared to have a decent level of respect in this story. Nat would choose being actor over a page at the castle.

3. Authentic Characters Yes _____ No _____

Evidence: _____

Historical figures portrayed realistically _____

Fictional characters developed realistically based on their social position Shakespeare's character was highly fictionalized in this story. Positive portrayal.Language used by characters appropriate for setting of the story The author used 'thee' and 'thou' and other terms frequently. Nat was concerned with not sounding to twentieth centuryish.

4. Other Yes _____ No _____

Evidence: Time travel. No end notes

Analysis Checklist

Book title: Master Skylark

Author: Bennett, John Date: 1896, 1924

Summary: Nick Attwood ran away from home in Stratford, order to see the Lord Admirals traveling troupe perform. He is kidnapped by a player because of his beautiful voice. He tries to meet up with William Shakspere, to enlist his aid in returning home.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes X No _____

Deer poaching episode is alluded too.

3. Marriage Yes X No _____

Shakespeare returns to Stratford in the summer to see wife and daughters.

Hamnet's death mentioned

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main _____ Major _____ Minor X

Shakespeare appears very infrequently and speaks little. At the end when Nick returns home on the eve of Shakespeare buying the Great House in Stratford, fictionalization is apparent in his conversation and dealings with Nick's father.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare as author

Master Skylark

4. Historical Accuracy:

1. Historical Setting Yes X No _____

Evidence: _____

Church reform: Catholics, Protestants, & Puritans No

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Yes, mainly in comparison to the country

Spectator events: bearbaiting, dog baiting, cockfighting Yes, bearbaiting

Other _____

2. Historical Attitudes Yes X No _____

Evidence: _____

Feelings towards education/literacy Nick, a tanners son, attended the local school

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant _____

Treatment of actors Yes, father not letting son see the performance because players are runagate rogues, low rogues, strolling scapegraces.

3. Authentic Characters Yes X No _____

Evidence: _____

Historical figures portrayed realistically Yes,

Fictional characters developed realistically based on their social position Yes

Language used by characters appropriate for setting of the story Yes

4. Other Yes _____ No _____

Evidence: _____

Analysis Checklist

Book title: Much Ado About Murder

Author: Hawk, Simon

Date: 2002

Summary: Smythe and Shakespeare continue their crime solving capers in the third book of this series. Set towards the end of WS's 'missing years', the duo continue as members of the Queen's Men troupe. They solve a murder case involving rioting apprentices, The Thieves Guild and a mercenary soldier.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes X No _____

Alluded too.

4. Missing Years Yes X No _____

Set at the end of the missing years.

5. Acting Yes X No _____

Shakespeare acted small parts. He was O.K. but not inspiring.

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main _____ Major X Minor _____

Story takes place during time when nothing is known of his character. Author admits this is what made this time interesting, the freedom to create a possible explanation.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare is working on plays, hasn't finished any of his own yet. Writing sonnets for an unknown patron to earn money.

Analysis Checklist

Book title: Mystery of Errors

Author: Hawke, Simon

Date: 2000

Summary: Two travelers on their way to London to make their marks upon the theater world, throw their lots together. Symington Smythe is determined to be an actor and William Shakespeare a poet and playwright. What they find are jobs as ostlers a mystery involving the daughter of one of the theaters backers.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes X No _____

Shakespeare mentions that he has left a wife and family in Stratford. Also that his wife was not his choice of spouse, but an accident of a spouse.

4. Missing Years Yes X No _____

The story takes place during what is referred to as the missing years. When Shakespeare first arrives in London.

5. Acting Yes _____ No X

WS is in charge of the horses at the theater and then gets an opportunity to make adjustments to one of the troupes plays as a writer.

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No X

2. Fictionalization of Character Yes X No _____

Main _____ Major X Minor _____

The story is the authors view of what might of happened during the 'missing years' in which there are no records of what WS did or where he was at.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare was the author of the revision to a play that Greene had revised many years before. No indication of original writing by him however.

*Mystery of Errors*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans The mystery in the story is based upon Papist vs. Protestant.Enclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Unemployment mentioned, people coming from the country to the city to find employment. Crowded living conditions 6-12 people sharing a space.Spectator events: bearbaiting, dog baiting, cockfighting Bear baiting

Other _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy Smythe as merchant's son had a grammar school education. Elizabeth the daughter of a wealthy had a tutor and was able to read and write, mother felt it was important.Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes. And the desire of yeomen and merchant classes to rise to the next level through marriageTreatment of actors Viewed as immoral vagabounds whose careers were built on lies and fancy.3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically YesFictional characters developed realistically based on their social position YesLanguage used by characters appropriate for setting of the story Yes4. Other Yes No Evidence: Smythe and Shakespeare help solve a mystery in this story. This is the first of a series that plays on the titles of Shakespeares plays. The author provided an afterword to explain the liberties he took with Shakespeare's history and to elaborate on his view of Shakespeare.

Analysis Checklist

Book title: Nothing like the sun. A story of Shakespeare's love life.

Author: Burgess, Anthony Date: 1964

Summary: Nothing like the sun is a fictional portrayal of Shakespeare's love life from 1577? to 1587 and 1592 to 1599. The author provides a possible scenario of WS's life that includes the few known facts of his life.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes X No _____

3. Marriage Yes X No _____

Forced to marry Anne Hathaway due to pregnancy

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

Sharer in the theater.

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes X No _____

Author refers to character as WS throughout the story. If he is called by name it is Will. Brother Gideon is also in London, but the two do not have contact.

3. Fictionalization of Character Yes X No _____

Main X Major _____ Minor _____

Shakespeare is main character. Story provides expansion based on the few known facts.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare as author

*Nothing Like the Sun*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans Mention is made of WS's mothers family belonging to the old religion with his father taking it up secretly in later years.

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Theaters closing due to the plague. Overcrowding of cities. Beggars and homeless being sent away from the city.

Spectator events: bearbaiting, dog baiting, cockfighting Public hangings.

Other: _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy Education and literacy valued by WS's family to the extent it explained his knowledge.

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes. WS's mother stating she had married beneath herself and that her family no longer acknowledged her.

Treatment of actors Not a respected position

3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically _____

Fictional characters developed realistically based on their social position Story is highly fictionalized. WS is main character and story is based on what the author felt was a logical expansion of known facts.

Language used by characters appropriate for setting of the story _____ Yes, but very hard to read. This is not a book most high school student's would bother reading.

4. Other Yes No

Evidence: _____

Analysis Checklist

Book title: The Playmaker
 Author: Cheaney, J. B. Date: 2000
 Summary: After his mother dies, Richard Malory goes to London to seek employment. While working as an apprentice in a theater company in 1597, he uncovers a mystery involving the disappearance of his father and a plot to overthrow Queen Elizabeth.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes _____ No X

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

Brother Edmund part of troupe

2. Fictionalization of Character Yes _____ No X

Main _____ Major _____ Minor X

Minor character, few words spoken.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare as author

*The Playmaker*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans Richard is called a Puritan for his disapproving view of theaters. The plot against QE is by Catholics

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague England was suffering hard times after 3 years of bad harvests. Narrow roads, 2nd/3rd stories that lean out over the road and cut off sunlight.

Spectator events: bearbaiting, dog baiting, cockfighting Bearbaiting.

Public executions, placing heads upon poles.

Other _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy The son in the Condell household could read but not the sister. Richard had a good education for a housekeepers son.

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes

Treatment of actors Yes, Richard doesn't want to be an actor – immoral
Sister has a negative attitude toward his profession

3. Authentic Characters Yes No

Evidence: Yes, except for Starling. For a house maid she had a great deal of freedom to come and go as she pleased.

Historical figures portrayed realistically Yes, they had very minor parts that were realistic and accurately played. Not a lot of emotion involved.

Fictional characters developed realistically based on their social position Yes, except for the notes on Starling.

Language used by characters appropriate for setting of the story Yes

4. Other Yes No

Evidence: Historical notes at end

Analysis Checklist

Book title: A Question of Will

Author: Kositsky, Lynne

Date: 2000

Summary: Perin Willoughby travels back in time to the 1590's and Elizabethan England. While there she discovers the 'true' author of the Shakespeare canon. She also becomes an actor in the Theater with Shaksper and the rest of the Lord Chamberlain's Men.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes _____ No X

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

Shakespeare is portrayed as an incompetent actor who is only given minor parts.

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No X

4. Fictionalization of Character Yes X No _____

Main _____ Major _____ Minor X

Shaksper is portrayed as an unlikable, incompetent, bumbling fool. He is not well liked or respected by his fellow players. He is unkempt.

3. Authorship

1. Writing - Language Yes _____ No X

No indication of the words invented by the author of the Shakespeare canon.

2. Writing - Authorship Yes X No _____

De Vere is the true author. Shaksper just used to get the plays into the hands of the players. Shake Spear is de Vere's nickname from court. Perin's visit results in modern students studying de Vere, not Shakespeare.

*A Question of Will*4. Historical Accuracy:1. Historical Setting Yes X No _____

Evidence: _____

Church reform: Catholics, Protestants, & Puritans NoEnclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Plague takes the life of John Pyke's father. People dumping their chamber pots out the window into the streets, piles of garbage.Spectator events: bearbaiting, dog baiting, cockfighting Bear baiting.Other Jews not allowed in the city(Shaksper was unknowly renting from a Jewish woman, who had to leave the town)2. Historical Attitudes Yes X No _____Evidence: de Vere not placing his name on the plays as gentry and upper class citizens would not want it known that they were the author.Feelings towards education/literacy NoClass system apparent: Royalty, upper, gentry, merchant, yeomen and peasant YesTreatment of actors No3. Authentic Characters Yes _____ No X

Evidence: _____

Historical figures portrayed realistically NoFictional characters developed realistically based on their social position No, girl being allowed to perform on stage.Language used by characters appropriate for setting of the story _____
No. Perin's 20th century slang is very apparent in the way she speaks and how the actors of the 1590's speak. The only time the language is appropriate is when John Pyke's thoughts are being shared in italics.

4. Other Yes _____ No _____

Evidence: The author provides an afterword where she explains the liberties she has taken with history, what parts are true and the basis for her writing this story. She also encourages the reader to read more in order to figure out for yourself the question of who really wrote the plays and poetry of William Shakespeare.

*Analysis Checklist*Book title: The Roaring BoysAuthor: Payne, RobertDate: 1955Summary: The story of William Shakespeare's live from 1603 to 1607, during the early years of the reign of King James of England.1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes X No _____Later years, on visits back to Stratford.4. Missing Years Yes _____ No X5. Acting Yes X No _____Always small, minor roles.6. Retirement Yes X No _____Ready to retire, but repeatedly called back to London by need to see apprentices and his brother Ned.7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main X Major _____ Minor _____Shakespeare is the main character in this story. The author choose to fictionalize his character to show how he might have lived these four years, based on historical fact.Extensive dialogue credited to Shakespeare3. Authorship

1. Writing - Language Yes _____ No _____

2. Writing - Authorship Yes X No _____Shakespeare main role in the story is as a writing. Collaboration with other writers indicated with the inclusion of Harry Chettle.

The Roaring boys

4. Historical Accuracy:

1. Historical Setting Yes X No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans No

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Plague forces troupe to tour countryside in beginning of book, crowded living conditions, houses that tower over the streets, shacks that the poor of the city lived in against the walls of the city, and rats everywhere.

Spectator events: bearbaiting, dog baiting, cockfighting Shakespeare takes his daughter Judith to a bearbaiting match.

Other _____

2. Historical Attitudes Yes X No

Evidence: _____

Feelings towards education/literacy No

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Signs of respect given to royalty and upper class members, bowing, kneeling and kissing of hands.

Treatment of actors No

3. Authentic Characters Yes X No

Evidence: _____

Historical figures portrayed realistically Yes, except for WS's daughter Judith. Historical fact indicates that his daughters could not read, but the story has her being able too.

Fictional characters developed realistically based on their social position Yes

Language used by characters appropriate for setting of the story Yes.
 Modern terms not used, but didn't use thou and thee, etc. as some authors do.

4. Other Yes No

Evidence: _____

*Analysis Checklist*Book title: Samantha's MasqueradeAuthor: Pierce, CharlesDate: 1967

Summary: In 1596, Samantha, an orange seller at the Theater, must find a place to live after her mother dies. With the aid of her actor friend Hugh Mervyn, Samantha masquerades as a boy in order to join the Lord Chamberlain's Men.

1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes _____ No X4. Missing Years Yes _____ No X5. Acting Yes X No _____6. Retirement Yes _____ No X7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main _____ Major _____ Minor X

Shakespeare puts in a very brief appearance in this story. Samantha, posing as Sam meets him at the Mermaid Tavern to pick up a play he has written, before Shakespeare heads to Stratford for a visit. Shakespeare let's Sam read the play as he is finishing up the last of it.

3. Authorship1. Writing - Language Yes _____ No X2. Writing - Authorship Yes X No _____

Shakespeare is author of his plays. He continues to work on a new play while in Stratford.

*Samantha's Masquerade*4. Historical Accuracy:1. Historical Setting Yes X No _____

Evidence: _____

Church reform: Catholics, Protestants, & Puritans _____

Enclosure laws Yes, p.115. Landlords enclosed the land to raise sheep and raised rents so that it drove the peasants from the landCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Great plague of 1592 mentioned. Theater's close for the summer to prevent spread of the plague.Spectator events: bearbaiting, dog baiting, cockfighting No

Other _____

2. Historical Attitudes Yes X No _____Evidence: Girls/women not allowed to perform on the Elizabethan stage.Feelings towards education/literacy Samantha, a poor orange seller, daughter of a woman who runs a market stall is able to read. Her mother felt she should be able to read as that was important in life. Unusual for her class and station

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant _____

Treatment of actors No3. Authentic Characters Yes X No XEvidence: Mixed. The male characters were accurate for the most part. Samantha being allowed to masquerade with the help of Hugh and Mr. and Mrs. Heminges was unbelievable, knowing the risk involved if the ruse was discovered.Historical figures portrayed realistically YesFictional characters developed realistically based on their social position Yes for the most part.Language used by characters appropriate for setting of the story Yes

4. Other Yes _____ No _____

Evidence: _____

Analysis Checklist

Book title: The Shakespeare Stealer

Author: Blackwood, Gary Date: 1998

Summary: Widge, an orphaned boy, is sent by his apprenticeship master to steal William Shakespeare's Hamlet.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes X No _____

Story line states that he is married and has children p. 152

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

Shakespeare acts in the plays being given during the story. His are always minor parts.

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes _____ No X

Main _____ Major _____ Minor X

Shakespeare appears as a character, but has only one or two statements that the author invented and they are very brief and realistic

3. Authorship

1. Writing - Language Yes _____ No _____

2. Writing - Authorship Yes X No _____

Shakespeare as author.

*The Shakespeare Stealer*4. Historical Accuracy:1. Historical Setting Yes X No _____Evidence: p.3 1587, 29th year of Queen Elizabeth's reign. _____

Church reform: Catholics, Protestants, & Puritans _____

Enclosure laws Common fields mentioned in Berwick p.17. _____City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Widge trips in the sewer ditch running the length of the street. _____

Spectator events: bearbaiting, dog baiting, cockfighting _____

Other Apprenticeship laws p. 7 _____

2. Historical Attitudes Yes _____ No _____

Evidence: _____

Feelings towards education/literacy Widge, an orphan is able to read and write. He is able to learn a form of stenography in a years time. Widge and another apprentice end up at a book sellers stall and look at a collection of Wm. Shakespeares plays and poems. _____Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes to a limited extent. Roylaty, merchant and peasant most represented. _____Treatment of actors Only the fact that girls were not allowed to perform was the only indication of the treatment of actors. _____3. Authentic Characters Yes X No _____

Evidence: _____

Historical figures portrayed realistically Yes. Portrayals of actual people were kept to a minimum and were realistic. The author kept dialog from actual ___ people brief and in keeping with what is known about that person. _____Fictional characters developed realistically based on their social position Widge was well educated for being an orphan. Other characters portrayals fit their social position. _____Language used by characters appropriate for setting of the story Yes, _____ Widge speaks with a rural dialect. Cosmopolitan? thought by Widge to describe London. _____

4. Other Yes _____ No _____

Evidence: _____

Analysis Checklist

Book title: Shakespeare's scribe
 Author: Blackwood, Gary Date: 2000
 Summary: Widge's story continues from the Shakespeare Stealer. It is now 1602, and the Chamberlain's Men go the road after the theaters of London are closed for fear of spreading the plague. Widge is now an apprentice to the troupe and helps Shakespeare transcribe his plays after WS breaks his arm. Widge also learns more about his parents.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes _____ No X

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes X No _____

Brother Ned is part of the troupe.

2. Fictionalization of Character Yes X No _____

Main _____ Major X Minor _____

In this book, Blackwood gives Shakespeare a more prominent role. His portrayal thus becomes much more fictionalized. The portrayal provides the reader with a possible view of how he wrote his plays.

3. Authorship

1. Writing - Language Yes X No _____

2. Writing - Authorship Yes X No _____

Shakespeare as author, but willing to use phrases stated by others

*Shakespeare's Scribe*4. Historical Accuracy:1. Historical Setting Yes X No _____Evidence: _____
Church reform: Catholics, Protestants, & Puritans Plays are banned in some places because of the Puritan. Widge must hide the crucifix that was his mothers because Catholics are persecuted. _____
Enclosure laws No __________
City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Unemployment due to the plague, beggars must carry papers, plague is why the troupe must go on the road. _____
Spectator events: bearbaiting, dog baiting, cockfighting No _____

Other _____

2. Historical Attitudes Yes _____ No _____

Evidence: _____

Feelings towards education/literacy Orphan girl who comes to live at the Pope household is able to write and draw a picture of the family so that Widge 'will not forget them'. Widge's knowledge of medicine came from a physician he was a servant to, not from books. Oral traditional. _____
Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant __________
Treatment of actors We players are held in low enough regard already. P. 155 _____3. Authentic Characters Yes X No _____Evidence: Yes, most of the time. Widge's concerns about unsanitary conditions and modern medicine thoughts are a little out of line. Same with Sal's frequent bathing. _____Historical figures portrayed realistically Yes __________
Fictional characters developed realistically based on their social position Yes, see contradictory notes above. _____

Language used by characters appropriate for setting of the story _____

4. Other Yes _____ No _____

Evidence: _____

*Analysis Checklist*Book title: The Slaying of the ShrewAuthor: Hawke, SimonDate: 2001

Summary: Smythe and Shakespeare continue on their quest for a livelihood on the Elizabethan stage. Plague has caused the theaters to shut their doors and The Queen's men to hit the road. While preparing to perform during wedding festivities, Smythe and Shakespeare once again find themselves involved with a mystery.

1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes X No _____References made to the unhappy state of his marriage.4. Missing Years Yes X No _____Story is occurring during the summer of a 'missing year'.5. Acting Yes X No _____Playwright and book-holder and sometime actor.6. Retirement Yes _____ No X7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main _____ Major X Minor _____

Story proposes a fictionalized view of what might have happened during a period of Shakespeare's life in which there is no information available about.

3. Authorship

1. Writing - Language Yes _____ No _____

2. Writing - Authorship Yes X No _____

Shakespeare as author. Rewriting other playwrights work and beginning to work on his own original pieces.

*The Slaying of the Shrew*4. Historical Accuracy:1. Historical Setting Yes No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans NoEnclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Plague has closed down the theaters for the summer.

Spectator events: bearbaiting, dog baiting, cockfighting _____

Other _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy NoClass system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Smythe is smitten with a girl who is above his station. Female victim in love with someone of the servant class. Those trying to raise their status through marriage and currying favor with the queen and nobility.Treatment of actors Smythe's father view that actors are disreputable and low class3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically Most are. Shakespeare's character is believable but highly fictionalized.Fictional characters developed realistically based on their social Position YesLanguage used by characters appropriate for setting of the story Yes4. Other Yes No

Evidence: _____

Analysis Checklist

Book title: Stage Fright on a Summer Night

Author: Osborne, Mary Pope

Date: 2002

Summary: Jack and Annie are transported back in time to find a special magic that turns daytime into night. They end up in London, England during the reign of Queen Elizabeth

I. They meet William Shakespeare while they are there.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes _____ No X

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main _____ Major X Minor _____

Pulling kids from crowd to act, buying bear to save it from bearbaiting, giving Annie and Jack the rolls they used in the play.

3. Authorship

1. Writing - Language Yes X No _____

Endnotes identify words Shakespeare is credited with creating that occur in the story.

2. Writing - Authorship Yes X No _____

Shakespeare says he would teach the kids to write plays.

*Stage Fright on a Summer Night*4. Historical Accuracy:1. Historical Setting Yes No Evidence: London Bridge, odorsChurch reform: Catholics, Protestants, & Puritans NoEnclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing,
unemployment, plague NoSpectator events: bearbaiting, dog baiting, cockfighting Yes, Annie
rescues a tamed bear that is going to be sold to the bear fights.

Other _____

2. Historical Attitudes Yes No

Evidence: _____

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and
peasant NoTreatment of actors Girls not allowed to perform3. Authentic Characters Yes No

Evidence: _____

Historical figures portrayed realistically No. Wm. Shakespeare pulling a
boy from the crowds to act in a play minutes before the start of the play.
Allowing a girl to perform, especially when the Queen was in attendance.
Descriptions of Queen E. were accurate. No documentation indicating
that she actually attended a play at the Globe. More likely would have had
the troupe come to the castle.Fictional characters developed realistically based on their social position
No. But there was not a lot of character development in the book as a
whole

Language used by characters appropriate for setting of the story _____

4. Other Yes No Evidence: End notes

*Analysis Checklist*Book title: Sweet WillAuthor: Malpass, EricDate: 1974Summary: The story of William Shakespeare's life from birth through the death of Queen Elizabeth.1. Shakespeare:1. Birth Yes X No _____2. Youth Yes X No _____3. Marriage Yes X No _____4. Missing Years Yes X No _____5. Acting Yes X No _____6. Retirement Yes _____ No X7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____Main X Major _____ Minor _____Shakespeare is the main character. It is his thoughts, words and view of events that the author has portrayed.3. Authorship1. Writing - Language Yes _____ No X2. Writing - Authorship Yes X No _____Shakespeare begins by finishing another writers play and than goes on the write his own plays.

*Sweet Will*4. Historical Accuracy:1. Historical Setting Yes X No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans Yes. People not taking any chances and worshipping both Protestant visibly and Catholic secretlyEnclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Plague caused the theaters to be closed.Explanation of how it was brought to London and how it spread.Spectator events: bearbaiting, dog baiting, cockfighting Bear baiting mentioned. Public executions. Traitors head on poles.

Other _____

2. Historical Attitudes Yes X No X Evidence: Wife of a noble man had a role in a masque that was performed for the Queen. Women were not allowed to act in this time period

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Yes, in how people acted towards each other. Trying to raise social standing.Treatment of actors Despised player. P.1763. Authentic Characters Yes X No

Evidence: _____

Historical figures portrayed realistically YesFictional characters developed realistically based on their social position YesLanguage used by characters appropriate for setting of the story Yes4. Other Yes X No Evidence: Author's note detailing what was fact and what was fiction.

*Analysis Checklist*Book title: The True PrinceAuthor: Cheaney, J. B.Date: 2002

Summary: Richard Malory's story continues with his apprenticeship with Shakespeare's theater company, Lord Hundson's Men. He becomes embroiled in an intrigue involving members of Queen Elizabeth's court.

1. Shakespeare:1. Birth Yes _____ No X2. Youth Yes _____ No X3. Marriage Yes X No _____

Shakespeare didn't go on summer tour in order to return home to see his wife and two daughters.

4. Missing Years Yes _____ No X5. Acting Yes X No _____6. Retirement Yes _____ No X7. Death Yes _____ No X8. Other Yes X No _____

Author includes endnotes to explain what was factual and where she took liberties.

2. Fictionalization of Character Yes _____ No XMain _____ Major _____ Minor X

As in the first book, Shakespeare has a very minor role. He appears infrequently and speaks infrequently.

3. Authorship

1. Writing - Language Yes _____ No _____

2. Writing - Authorship Yes X No _____

Shakespeare as author.

*The True Prince*4. Historical Accuracy:1. Historical Setting Yes X No _____

Evidence: _____

Church reform: Catholics, Protestants, & Puritans _____

Enclosure laws NoCity living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Theaters close during the summer due to fear of plague.Spectator events: bearbaiting, dog baiting, cockfighting The theater they use on a temporary basis is also home to bear baiting.

Other _____

2. Historical Attitudes Yes _____ No _____

Evidence: _____

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant Differences in how the law treats nobility and lower classes.Treatment of actors p. 43. 'sensitive to the common charges hurled against their profession and made every effort to conduct themselves as law-abiding, church –supporting respectable family men.3. Authentic Characters Yes X No _____

Evidence: _____

Historical figures portrayed realistically YesFictional characters developed realistically based on their social position Yes. The police man and the young lord played believable roles.Language used by characters appropriate for setting of the story Yes

4. Other Yes _____ No _____

Evidence: _____

Analysis Checklist

Book title: Will in Love

Author: Sisson, Rosemary Anne

Date: 1975

Summary: The story of Shakespeare's life from 18 years of age until retirement. Told in third person mainly through his families point of view. Focuses on life in Stratford with Shakespeare coming and going.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes X No _____

3. Marriage Yes X No _____

4. Missing Years Yes X No _____

As a teacher and beginning actor, playwright and poet.

5. Acting Yes X No _____

What he went to London to do, but the reader never goes there.

6. Retirement Yes X No _____

Where the book ends.

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main _____ Major X Minor _____

Book is based upon the few known facts, but uses fiction to fill the facts out into a story.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare as a writer of plays and poems.

4. Historical Accuracy:

1. Historical Setting Yes X No

Evidence: _____

Church reform: Catholics, Protestants, & Puritans No

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague Plague is mentioned. It closing down the theaters is why Shakespeare would return to Stratford. The story takes place in Stratford, not London, so descriptions are of a 1500's country town.

Spectator events: bearbaiting, dog baiting, cockfighting Bear baiting and cock fighting mentioned.

Other _____

2. Historical Attitudes Yes X No

Evidence: _____

Feelings towards education/literacy No

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant _____

Treatment of actors Actors are godless, drunken fellows.

3. Authentic Characters Yes X No

Evidence: _____

Historical figures portrayed realistically Yes

Fictional characters developed realistically based on their social position Yes

Language used by characters appropriate for setting of the story Yes

4. Other Yes No

Evidence: _____

Analysis Checklist

Book title: Will's Quill

Author: Freeman, Don

Date: 1975

Summary: Willoughby Waddle is a country goose who decides to visit London. While there he meets a man who turns out to be William Shakespeare.

1. Shakespeare:

1. Birth Yes _____ No X

2. Youth Yes _____ No X

3. Marriage Yes _____ No X

4. Missing Years Yes _____ No X

5. Acting Yes X No _____

Willoughby interferes with a dueling scene onstage

6. Retirement Yes _____ No X

7. Death Yes _____ No X

8. Other Yes _____ No _____

2. Fictionalization of Character Yes X No _____

Main _____ Major X Minor _____

Befriending a goose.

3. Authorship

1. Writing - Language Yes _____ No X

2. Writing - Authorship Yes X No _____

Shakespeare as author.

4. Historical Accuracy:

1. Historical Setting Yes X No _____

Evidence: Crowded, busy streets.

Church reform: Catholics, Protestants, & Puritans No

Enclosure laws No

City living conditions: overcrowding, unsanitary roads/housing, unemployment, plague People dumping pans out the windows.

Spectator events: bearbaiting, dog baiting, cockfighting No

Other _____

2. Historical Attitudes Yes _____ No No

Evidence: _____

Feelings towards education/literacy No

Class system apparent: Royalty, upper, gentry, merchant, yeomen and peasant No

Treatment of actors No

3. Authentic Characters Yes _____ No X

Evidence: _____

Historical figures portrayed realistically No. Shakespeare stopping to help a goose and give it food.

Fictional characters developed realistically based on their social position No. Fictionalized portrayal of a goose, given human feelings and thoughts.

Language used by characters appropriate for setting of the story Yes.

4. Other Yes _____ No _____

Evidence: _____

Chapter 5

Summary, Conclusions, Recommendations

Summary

This study analyzed how accurately authors of historical fiction portray William Shakespeare, the man and events of his life. An attempt was made to locate 25 books that contained Shakespeare as a character or dealt with events from his life. Twenty-two books were chosen that were written for children, young adults and adults with recommendations for young adults. Each book was read, summarized, reread and examined by completing a content analysis checklist designed to evaluate the portrayal of William Shakespeare and events of his life. Four hypotheses were proposed. Two hypotheses were tested and accepted:

1. In the majority of books for young people in which William Shakespeare appears as a character, the author's portrayal of him contains known facts.
2. In the majority of books in which Shakespeare appears as a character, the author's portrayal is fictionalized beyond the known facts.

Two hypotheses were tested and rejected:

3. The issue of the authorship of the Shakespeare canon is addressed 25 percent of the books.
4. The majority of authors develop settings that accurately reflect the historical time period.

This study concluded that the portrayal of William Shakespeare in literature for young people is based on known facts, but authors fictionalize his character in order to develop their story. Authors develop realistic historical settings, but tend to include

inaccurate information in terms of literacy and the roles of females. Readers need to be aware that facts are integrated with fiction.

Conclusions

Literature has the ability to influence what a reader thinks and believes. Authors of historical literature who portray events, places and people accurately facilitate the reader's ability to understand history. Authors who use literary excesses in their portrayal of history can negatively affect the reader's impressions and understanding. The use of literature to supplement textbooks in the classroom has increased. It is important for parents, teachers and librarians to be cognizant of the impact that historical literature can have on what children and young adults read and how that literature helps them make meaning. This research investigated whether authors of children's and young adult literature portray William Shakespeare, the man and his life, accurately.

The researcher found that 95% of authors base their portrayal of William Shakespeare on at least one known fact of his life. A significant correlation was found between the importance of Shakespeare's character in the story and the number of known life facts presented by the author. The stories in which Shakespeare is a main character have three to five facts incorporated. While the stories in which he is a minor character have one to three facts. This shows that authors who develop Shakespeare as a character are basing their character development on known facts.

The fictionalization of Shakespeare's character was found to have a direct relationship to the development of his character. Authors fictionalize their portrayal of Shakespeare's character the most in stories in which he is a main character. In order to develop Shakespeare as a main character, it is necessary for writers to create realistic

conversations between Shakespeare and the other characters. History leaves us records of events. Authors of historical fiction add plausible details to these events to make them come alive. This was true of the stories analyzed. Shakespeare's character participates in events that the author has invented or elaborated upon in order to bring life and interest to events and people of the past.

The issue of the authorship debate is specifically mentioned in two of the books. Both books support the theory that Edward de Vere is the true author of the Shakespeare *oeuvre*. The authors included an afterword to explain more about the authorship debate and to give further background to their story. The inclusion of historical notes in a book can help the reader's historical understanding of events, especially controversial ones.

Authors developed realistic historical settings through their descriptions of city living conditions. The plague that seemed to worsen during the summer was a frequent theme. The inclusion of spectator events such as bear baiting, cock fighting, and public executions are recurrent topics. Historical attitudes are illustrated through the descriptions of the class system and characters trying to better their situation. The treatment of acting as an undesirable profession in the 16th century was accurately developed.

The author incorporating twentieth century views of literacy into the story often comprised a historically accurate book. Education was accessible to more of the population in the 16th century, but boys and girls of the lower classes were still mostly illiterate. Several books had orphans being able to read and write or mothers who believed it was important for their daughters to be educated.

Young boys were enlisted to play female parts during the 16th century. Girls were not allowed to perform on the Elizabethan stage, yet six books included girls that

performed on stage. Two books had girls performing for Queen Elizabeth, which would have been cause for the troupe to lose their patronage or be imprisoned.

Recommendations

Further research can be done to examine the effects of historical fiction on young people's historical understanding. Readers can be divided into two groups. Each group could complete an intact survey to see what they already know about Shakespeare. One group could read a title about Shakespeare that includes historical notes and the other could read a title without. After completing the stories the readers could be surveyed again to see what they learned about Shakespeare and if they could separate the fact from the fiction.

Authors that include William Shakespeare as a character, also develop additional historical figures in their stories. This study can be modified to analyze the portrayal of all historical characters included in the stories. How accurately are historical figures portrayed in the story and how consistent are the portrayals throughout a selected sampling of books.

Similar research could be applied to the portrayal of other historical figures in children's and young adult literature. A comparison could be done to see if authors fictionalize the characters, conversations and events in an analogous manner.

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*Appendix A
Analysis Checklist*

Book title: _____
Author: _____ Date: _____
Summary: _____

1. Shakespeare: (Yes indicates the fact was mentioned in the book)

- 1. Birth Yes _____ No _____

- 2. Youth Yes _____ No _____

- 3. Marriage Yes _____ No _____

- 4. Missing Years Yes _____ No _____

- 5. Acting Yes _____ No _____

- 6. Retirement Yes _____ No _____

- 7. Death Yes _____ No _____

- 8. Other Yes _____ No _____

2. Fictionalization of Character Yes _____ No _____
Main _____ Major _____ Minor _____

3. Authorship

- 1. Writing - Language Yes _____ No _____

- 2. Writing - Authorship Yes _____ No _____

4. Historical Accuracy:

1. Historical Setting Yes _____ No _____

Evidence: _____

Church reform: Catholics, Protestants, & Puritans _____

Enclosure laws _____

City living conditions: overcrowding, unsanitary roads/housing,
unemployment, plague _____

Spectator events: bearbaiting, dog baiting, cockfighting _____

Other _____

2. Historical Attitudes Yes _____ No _____

Evidence: _____

Feelings towards education/literacy _____

Class system apparent: Royalty, upper, gentry, merchant, yeomen and
peasant _____

Treatment of actors _____

3. Authentic Characters Yes _____ No _____

Evidence: _____

Historical figures portrayed realistically _____

Fictional characters developed realistically based on their social position _____

Language used by characters appropriate for setting of the story _____

4. Other Yes _____ No _____

Evidence: _____
