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# Content Analysis and Categorization of Violence in Young Adult Novels

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# Content Analysis and Categorization of Violence in Young Adult Novels

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## Abstract

The purpose of this paper was to develop a means of identifying and categorizing violence in young adult novels. The professional literature reviewed helped to determine a working definition of violence and also provided insights for the researcher on how violence is categorized in the various medias by educators and socialogists. The identification and categorization of violence was applied to ten selected novels to form the basis for this research. The researcher selected five experts in the field of young adult literature who were interviewed and asked to submit ten or more titles of novels that they knew young adults were reading and that contained elements of violence. A compiled list of the ten most frequently mentioned novels was used for the research. For this research, the novels read were determined to be one of two categories of violence-realistic or non-realistic. This was determined by a method of content analysis developed for this research which included analysis of each unit of violence in four areas of concern: 1) perpetrator of the violence, 2) victim of the violence, 3) cause of the violence, and 4) the outcome of the violence. The data for each novel was recorded on a table. Several summary analyses of the content analysis data was done. On the whole, the method of content analysis and the categorization of violence developed for this research was satisfactory . and proved to be useable in analyzing the ten novels.

CONTENT ANALYSIS AND CATEGORIZATION

OF VIOLENCE

IN YOUNG ADULT NOVELS

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A Research Paper
Presented to the
Faculty of the Library Science Department

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In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

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Janice Burriss Reelitz
November 7, 1978

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Read and Approved by
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November 21, 1978

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# INTRODUCTION

The theme of violence and the use of that theme in literary motifs is not new. The Greeks used it in their myths, Shakespeare realized the importance of violence to symbolize human conflicts, and as David Brian Davis states, "for more than one hundred and sixty years American literature has shown a peculiar fascination with homicidal violence."[1]

Certainly the literature of the 1970's has not weakened that trend. American novelists, both those writing for the adult fare and those writing for the young adult reader, employ the use of violent themes in many of their novels.

A good indication that young adults are reading novels that contain violence is shown by the results of book polls and surveys taken in the 1970's of young reader's interests. In 1975, Ken Donelson of Arizona State University asked 325 English teachers and librarians across the country to compile a list of recommended novels—novels that would be worth an adolescent's time to read. Mr. Donelson found that,

> "The three adolescent novels most widely recommended today are Robert Cormier's THE CHOCOLATE WAR, Susan Hinton's THE OUT-SIDERS and Paul Zindel's THE PIGMAN. The three adult novels so recommended are Peter Benchley's JAWS, Richard Adams' WATER-SHIP DOWN, and Margaret Craven's I HEARD THE OWL CALL MY NAME."[2]

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[1]David Brian Davis, "Violence in American Literature," Violence and the Mass Media, ed. Otto N. Larson (New York: Harper & Row, 1968), p. 70.

[2]Ken Donelson, "Of Chocolate and Gangs and Pigs: Of Sharks and Rabbits and Owls—Some Recommended Adolescent and Adult Novels, 1976," Arizona English Bulletin, April 1976, p. 6.

Of these six titles, five deal directly with the theme of violence and the
effect violence has on the characters of the novels.

The 1977 Books for Young Adult Book Poll, conducted by Dr. G. Robert
Carlsen at the University of Iowa, was a research study of the reading choices
of sixteen to nineteen year olds. In the section devoted to books of adventure
and suspense the authors stated,

> "Violent action is the key to this category and the readers
> can choose anything from being choked by a piano wire to being
> torn apart by a pack of hostile dogs."[3]

There is growing concern on the part of educators, parents and sociol-
ogists alike that the violence young people are exposed to through the media
will do inherent harm to them and influence their thinking and actions toward
violent acts. Many studies, particularly in the area of television, have
been done to determine the cause and effect of viewing violence.

In his study of the sociology of literature, Professor Morroe Berger of
Princeton University relates that in the late 1960's and early 1970's,

> "Special concern revolved around the effects of television,
> which occupies by far the greatest attention of audiences,
> especially the young, and which displays much violence. Two
> national commissions and one scientific advisory committee
> were established to inquire into these effects, and two major
> scholarly reviews of the evidence appeared. Although they
> hardly touch upon the novel, these surveys do have some
> bearing on it."[4]

One of these committees, the United States Surgeon General's Scientific
Advisory Committee on Television and Social Behavior stated in its report,

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[3]G. Robert Carlsen, Connie Bennett and Anne Harker, "1977 Books for
Young Adult Book Poll," English Journal, January 1978, p. 92.

[4]Morroe Berger, Real and Imagined Worlds (Cambridge, Massachusetts:
Harvard University Press, 1977), p. 200.

Television and Growing Up, that,

> " 'While the data are by no means wholly consistent
> or conclusive, there is evidence that a modest relationship
> does exist between the viewing of violence and aggresive
> behavior.' "[5]

These and other studies seem to indicate there is some relationship

between viewing violence and aggressive acts on the part of the viewer.

However, studies that have been conducted on the effects of violence in

literature seem to take a slightly different slant.  Reports on these

studies indicated that,

> "one's position on the effect of pornography and
> violence in literature and the mass media depended on
> one's attitude toward censorship.  Those favoring full
> freedom of expression tended to find little or no
> evidence of harmful effects, thereby concluding that
> restrictions were unnecessary or harmful.  Advocates
> of good literature began to find themselves in the
> somewhat uncomfortable position of holding that "good"
> literature had good effects but "bad" literature had
> little or no effects."[6]

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[5]Ibid.                              [6]Ibid.

## THE PROBLEM

Although recognizing the importance of determining the effect of violence in the media this paper did not address that problem. The purpose of the research was not to determine "good" or "bad" literature, or whether by reading a novel that contains violence there would be a relationship between that violence and aggression on the part of the reader.

Rather, the focus was on determining what actually takes place in the violent episodes of the novel, and how the whole of the novel, plot and characters, relate to those episodes. More specifically, this research dealt with the content of the novels that young adults are reading which contain violent episodes or whose main theme is the treatment of violence.

This researcher believed that if one were interested in determining the effect of violence on a reader of violent novels, this step of doing a content analysis of the violent novels or novels dealing with violence would be an important step in making that evaluation. However, in view of the fact that very few content analyses of fiction that contains violence as been done to date, this researcher concluded that a study in this area was needed, and indeed would be welcomed.

### Specific Problem Statements

1. Can violent episodes or units of violence be identified in fiction and be used as a basis to analyze the content of violence in young adult novels?

2. Can criteria to determine whether the over-all effect of treatment of violence in fiction is realistic or non-realistic be applied to young adult novels?

## Hypotheses

1. Violent episodes or units of violence can be identified in fiction and can be used as a basis to analyze the content of violence in young adult novels.

2. Criteria to determine whether the over-all effect of the treatment of violence in fiction is realistic or non-realistic can be applied to young adult novels.

## Definitions

Young adult was defined as: young people from the ages of thirteen to seventeen.

Young adult novels was defined as: a novel that young adults are reading, as determined by the panel members selected for this research; and can be a novel written specifically for the young adult or for the adult reader.

Violence, for the purpose of this research, was recognized and treated "as a form of human interaction."[7] For further expansion of the term 'violence', the definition that the American educator George Gerbner conceptualized for a study done at Anneberg School of Communications, University of Pennsylvania, on the content of American television programming

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[7]Irene S. Shaw and David S. Newell, Violence on Television: Programme Content and Viewer Perception (London: British Broadcasting Corporation, 1972), p. 3.

particularly aimed at violence manifested in fictional and factual programs,
was used. Gerbner defined violence,

> " 'to include physical or psychological injury, hurt or
> death addressed to living things. Violence is explicit and
> overt. It can be verbal or physical. If verbal, it must
> express intent to use physical force and must be plausible
> and credible in the content of the (material). Idle, dis-
> tant or vague threats, mere verbal insults, quarrels, or
> abuse: or comic threats with no violent intent behind them
> are not to be considered violent.' "[8]

A violent episode or unit of violence was defined as:

> "A scene of whatever duration between violent parties:
> it may include anything from a full scale battle to a single
> encounter between characters. It is limited by entrance and
> exits of characters, by changes in topic of discussion or
> by changes in locale."[9]

For the purpose of the research, content analysis was defined as:
determination of the unit of violence and a study of the elements of
violence exhibited in each unit of violence.

Four elements in each unit of violence were considered in the content
analysis. These four elements were defined as:

1. Perpetrator of the violent action: this can be the protagonist,
the antagonist, or minor characters.

2. Relationship between the perpetrator and victim of the violent act:
this can be the protagonist, the antagonist, friend, acquantance, relative,
or a stranger.

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[8] Ibid.

[9] Gloria Toby Blatt, Violence in Children's Literature: A Content Analysis
of a Select Sampling of Children's Literature and a Study of Children's Responses
to Literary Episodes Depicting Violence (Michigan State University, East Lansing
Michigan: Doctoral Dissertation, 1972), p. 12.

3. <u>Action that caused the violence and the consequence(s)</u>: <u>cause</u> will include lethal weapon, use of body, physical torture, psychological abuse and arson. <u>Result</u> will include physical injury, psychological injury and death.[10]

4. The <u>over-all effect of the novelist's treatment of violent episodes or units which contain violence</u> was defined as being either realistic treatment of violence or a non-realistic treatment of violence. <u>Realistic treatment of violence</u> was defined as: violence that is depicted in graphic detail and involves the reader in the violence. <u>Non-realistic treatment of violence</u> was defined as: violence that occurs off-stage and/or is implied.[11]

## Assumptions

1. The violent content in young adult novels and the effect of that violence on readers is a concern to individuals in a position to select or recommend novels that contain violence to young adults.

2. The panel members selected by the researcher will be able to recommend to the researcher ten novels that are currently being read by young adults and are novels that contain violence.

3. Content analysis is an appropriate technique for examining violence in young adult novels.

## Limitations

1. The literature used for this study were novels of fiction.

2. The novels analyzed were novels that contain violence and were known to the panel members to be novels that young adults are currently reading.

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[10]Ibid., p. 72.          [11]Ibid., p. 12-13.

3. The number of novels analyzed to establish the utility of the criteria were limited to ten and were a compilation derived from titles most frequently listed by the panel members.

4. The criteria used focused on the content of novels that young adults are reading, and not on the evaluation of the novels being "good" or "bad" literature; or on the effect the violence contained in the novels might or might not have on a reader.

5. Each panel member was selected on the basis of his/her expertise and knowledge of what novels young adults are reading. The panel was limited to no more than six individuals.

6. The panel was selected by the researcher and should not be considered a true random sample of experts associated with young adult literature. The selection of the panel members was limited geographically to the following Iowa cities: Cedar Falls, Grundy Center and Iowa City.

7. The literature review was limited to the resources available in and through the library of the University of Northern Iowa, Cedar Falls, Iowa.

REVIEW OF THE LITERATURE

The fields of study used in the review of the literature included the

social sciences, psychiatry, psychology, English, and library science. The

review was divided basically into three areas of concern and study:  1) def-

inition of the term "violence"; and the relationship of the definition of the

term "violence" to the mass media and how media violence is reviewed and

interpreted by sociologists and educators, 2) the opinions and interpretations

of reviewers, scholars and authors of violence in American literature, and

3) a study of content analyses that have been systematically applied to

literature that contain episodes of violence.

The first step in the research was to determine what "violence" actually

is and how it is defined out of context of a value being placed on it. Web-

ster defines violence as:

"1a:  exertion of any physical force so as to injure or
abuse b:  an instance of violent treatment or procedure 2:  in-
jury in the form of revoking, repudiation, distortion, infringe-
ment, or irreverence to a thing, notion, or quality fitly valued
or observed 3a:  intense, turbulent, or furious action, force,
or feeling often destructive. . ."[12]

and the Dictionary of the English Language (Random House) defines it as:

"1. swift and intense force: the violence of a storm. 2. rough
or injurious physical force, action, or treatment; to die by
violence. 3. an unjust or unwarranted exertion of force of power,
as against right, laws, etc. 4. a violent act or proceeding. 5.
rough or immoderate vehemence as of feeling or language. . ."[13]

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[12]Webster's Third New International Dictionary of the English Language
(Springfield, Massachusetts:  G. & C. Merriam Company, 1971), p. 2554.

[13]Random House Dictionary of the English Language (New York:  Random
House, 1966),pp. 1594-1595.

The dictionary definitions were helpful and interesting in defining violence, but for the purpose of this paper establishing a link between the definitions of violence and its use in the mass media, specifically American fiction, was necessary. In order to establish a correlation between the definition of violence and its use and treatment in fiction, this researcher was interested in finding as many varied definitions of violence as possible that were used in conjunction with mass media: television, movies, comic books and books.

Recently educators, sociologists, psychologists and parents have become concerned over the effect of violence as portrayed in the mass media on people who view or read violence. Out of this concern have come various studies done by professionals in the field of communications, psychiatry, psychology, and education and by government commissions. From these studies, the majority of which have been directed toward television violence, have come some very interesting definitions and categorizations of violence.

A simple definition of violence was established at an UNESCO symposium held to study the impact of the representation of violence in the mass media on youths and adults. The UNESCO committee decided that as a "working definition", violence could be called " 'the use of means of action which are harmful to the physical, psychic or moral integrity of others.' "[14]

Two psychiatrists, Dr. Melvin Heller and Dr. Samuel Polsky, in an analysis of types, characteristics and presentation of violence on television

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[14]Mary Burnet, The Mass Media in a Violent World (Place de Fonteney, Paris-7e: United Nations Educational, Scientific and Cultural Organization, 1971), p. 7.

developed a much more involved definition of violence and two rather stimulating categories. They defined violence, first of all, to be a "conscious act that results in damage to a libidinally invested or valued object perceived in human terms."[15] To further examine violence as portrayed in the mass media, they developed the categories of "so-called digestible violence and 'indigestible' or noxious violence." Digestible violence was defined as "relatively responsive to the realities of the environment. . . associated with tension which is swiftly reduced, relieved or resolved."[16] Noxious violence, on the other hand, "tends to be portrayed as bizarre, sexually tinged, or frankly sadistic. . . (it) raises and maintains tension on a relatively high and slowly diminishing curve. . ."[17]

In 1972, a government study done for the Surgeon General's Office explored the cause and effect of viewed violence on American television. This committee used Dr. George Gerbner's Violence Index to study violence on television, in which he defined violence as " 'the overt expression of physical force compelling action against one's will on pain of being hurt or killed.' "[18] A much more detailed and fuller description of violence as developed by Gerbner was used as the primary working definition of violence for this paper (see p. 6).

A conclusion reached by nearly all the studies done in this area is that the mental state of the person viewing or reading violence determines,

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[15]Melvin S. Heller and Samuel Polsky, "Television Violence," Archives of General Psychiatry, March 1971, p. 280.

[16]Ibid.                              [17]Ibid.

[18]U.S. Congress, Senate. Subcommittee on Communications of the Committee on Commerce, Surgeon General's Report by the Scientific Advisory Committee on Television and Social Behavior (Washington: Government Printing Office, 1972), p. 311.

to a large part, if the violence viewed or read will be harmful. Heller and Polsky believe "the emotional stability and ego strength of the audience must be taken into account in assessing the impact of any given violent episode on the audience."[19]

Two British educators, Dr. Dennis Howitt and Dr. Guy Cumberbatch, in a study conducted to evaluate the effect of television violence on the viewer, concluded that the presentation of the violence has a great deal to do with how a viewer perceives and reacts to the violence. There are several factors involved in the presentation of the violence that determine the viewer's reactions:

"1. The stylisation of violence: The more violence follows the conventions of drama rather than the conventions of real life the less impact will the violence have.

2. The more unfamiliar the settings of the violence, the less distressing the violence (although this is constrained to the settings that are not eerie or spooky).

3. The more clear-cut the character, the less distressing his aggression. The sharp distinction between goodies and baddies is important here.

4. The events are make-believe rather than realistic.

5. The less children identify with characters the less they worry about them."[20]

In an interesting comparison study done between violence as portrayed visually and violence as portrayed in literature or the "arts", a government study done for the Subcommittee on Communications concluded that there is a difference in perspective of viewed violence and violence on the written page.

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[19]Heller and Polsky, p. 279.

[20]Dennis Howitt and Guy Cumberbatch, Mass Media Violence and Society (London: Paul Elek (Scientific Books) Ltd., 1975), p. 122.

As stated in the report,

> "Art, in its ideal state (and literature is a form of
> 'art') should serve in some way to provide perspective to
> the subject with which it deals—to enlighten, if not to
> instruct, the audiences, to communicate, however abstractly,
> some commentary upon the human condition."[21]

This perspective, it was felt by the committee is missing from television

programs, and therefore, the violence portrayed on television has more

potentiality for harm than a well developed novel or story.

Dr. G. Robert Carlsen of the University of Iowa also feels that violence

on television and in movies has much more impact on the viewer and poten-

tiality for harm because of the lack of developed situations and characters.

Dr. Carlsen believes that the interest of young people today in reading

"violent" novels stemsdirectly from the vast quanities of violence that they

see on television and in movies.[22]

The tendency toward greater acceptance of violence in literature, on

the part of some researchers, at least, is based on the fact that the format

of the novel allows the novelist to develop characters and situations where

cause and effect of the violent acts can be more readily discerned by the

reader. As one member of the subcommittee on Communications states,

> "The issue is not the presence of violence. The issue
> is what is done with it—done with by the writer, done with
> it by the society, done with by the reader."[23]

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[21]U.S. Congress, Senate. Subcommittee on Communications of the Committee
on Congress (Staff Report), <u>Analysis of the Character of Violence in Literature
and Violence as Expressed through Television</u> (Washington: Government Printing
Office, 1969), p. 2.

[22]Statements by Dr. G. Robert Carlsen, University of Iowa professor, in
a personal interview, University of Iowa, Iowa City, Iowa, May 8, 1978.

[23]Subcommittee on Communications of the Committee on Congress, op. cit., p.5.

That "presence of violence" can be used by a novelist in many different ways, and it can effectively conjure up many varied responses. Violence can be used to evoke terror, suspicion and hostility. Novelists often use violent scenes to provoke disgust and revulsion. For some readers violence symbolizes hopelessness and humiliation, and for some, violence is a viable solution to seemingly impossible situations.

To those reviewers and educators who do express concern over the effect of violence in literature, the treatment of violence by the writer is of utmost importance. There researchers place a definite value on the novelist's treatment or view of violence as expressed through his works. For instance, in his book, Violence and Your Child, Arnold Arnold stated the opinion that,

> "James Fennimore Cooper, Edgar Rice Burroughs and Sax Rolmer sew distrust and misinformation. This makes their kind of violence unsuitable for children. But the content of Twain's and Catlin's descriptions of violence heightens a child's sensitivity to problems, and stimulates him to look for desirable solutions."[24]

Another crucial point to consider when discussing violent themes in novels is the involvement of the reader. As Robert Penn Warren states,

> "A work, to be effective, must involve you. . . violence is a component. It's a component of our experience. It is a component of ourselves. Therefore, we are involved in the tale of violence."[25]

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[24]Arnold Arnold, Violence and Your Child (Chicago: Henry Regnery Company, 1969), p. 52.

[25]"Violence in Literature", American Scholar, 1968, p. 490.

Philip Hallie, in his review of John Fraser's book, <u>Violence in the Arts</u>, agrees with Fraser when he says that the " 'right kinds of violent works' give us moments of truth; they give us 'a certain grip on reality'."[26]

Susan Hinton, an author of young adult novels, also recognizes the importance of portraying realism in books being written for young adults. She believes that, "only when violence is for a sensational effect should it be objected to in books for teen-agers."[27] Ms. Hinton finds it an ironic twist that,

> "Adults who let small children watch hours of violence, unfunny comedy, abnormal behavior and suggestive actions on TV, scream their heads off when a book written for children contains a fist fight."[28]

It is a recognized fact that American literature has always been steeped in gore and blood. David B. Davis relates that America's first serious writer, Charles Brockden Brown, depicted a characer,

> "who is driven by an irresistible impulse to kill, another who laughs ecstatically after murdering his wife and children, and a third who attempts to rape a heroine alongside the corpse of his latest victim."[29]

In the classic children's story, <u>The Adventures of Huckleberry Finn</u>, Mark Twain has Huck witness "two of the most unforgettable murders in American literature."[30] Another of Twain's stories, <u>A Connecticut Yankee in King Arthur's Court</u>, "ends in a cataclysm of mass slaughter."[31]

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[26]Philip Hallie, "The Uses of Violence—An Attempt to Understand the Role of Brutality in Art", <u>Psychology Today</u>, October 1974, p. 21.

[27]Susan Hinton, "Teen-Agers are for Real", <u>The New York Times Book Review</u>, August 27, 1967, p. 29.

[28]Ibid.          [29]Davis, p. 70.

[30]Ibid.          [31]Ibid.

As Davis observes, many other American novelists have employed the use of violence in their stories:

> "A theme of raw, explosive violence runs through the works of Ambrose Bierce, Stephen Crane, and Jack London. It erupts with an almost predictable frequency in the novels of F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, John Steinbeck, James T. Farrell, and Robert Penn Warren."[32]

What is the popularity and fascination for violence that allows for such large audiences to enjoy and absorb so much of it in the mass media? What drives so many good writers to devote their talent and energies to writing novels dealing with the theme of violence? In a discussion panel comprised of Robert Penn Warren, William Styron, Robert Cole, and Theodore Solotaroff these questions were discussed.

William Styron, author of <u>Confessions of Nat Turner</u>, a novel "with violence of unspeakable dimensions—an absolute kind of willy-nilly slaughter, decapitation and so on,"[33] believes that violence in literature, to be meaningful, "has to be dealt with a great deal of subtlety."[34] He substantiates this philosophy further by saying,

> "my own psyche, my own constitution, is like that of most of us, repelled by pure violence. I don't think we realize how repellent violence—some really unbelievable pictorial or graphic description of violence—is, how shocking it is to the nervous system, until we come up on it. . . And I think we tend to be romantics to the extent that we all think that we are able to cope with violence. But when the thing happens, it seems to me, it's often so shocking that you can't believe it. It sticks with you for days and days.

---

[32] Ibid.

[33] "Violence in Literature", p. 485.          [34] Ibid.

And I think the same thing is true for violence
within the context of literature, in that the graphic
representation of violence makes the skin crawl.
I think violence is something that it's impossible
for a writer to relate to, to unload his own feelings
about. We all have violence in us, it's central to our
racial experience. We pray every day that it won't
happen to us. We hear about it, we know that it happens
to everybody else, and we shudder to think that it could
happen to us; and occasionally it does happen to us.
And that's what we fear, and that's why violence enters
into our literature, into the books we write."[35]

Another writer of more current novels dealing with violent themes is

David Morrell, author of First Blood and Testament. Morrell, unlike Styron,

is not a subtle writer of the horrors of violence. After reading one par-

ticuarly gory scene in Testament, Morrell's wife refused to speak to him

for three days.[36] Although these two authors approach violence differently

in their novels, they both write from fear. In fact, Morrell made the

statement that all writers of violent novels have had a shocking incident

happen to them, usually as young people, that they have never really

recovered from; and that that experience with terror and horror is being

constantly rehashed in their writing.[37]

Another point of interest between these two authors is the relevance

of their fictional violence to violence in American society. Styron writes

of the psychological and physical violence of racial conflict, and Morrell

captures the violent mood of the American people toward the Vietman war.

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[35]Ibid.

[36]Statements by David Morrell, University of Iowa professor and author, in a personal interview, University of Iowa, Iowa City, Iowa, May 8, 1978.

[37]Ibid.

Morrell, as a man and an author, is fascinated with violence. He
believes it heightens the sensibilities, makes the participants acutely
aware of themselves and the situation they are in. He feels readers and
viewers are equally entralled by violence; and the "safeness" of reading
or viewing violence without being actually physically involved accounts
for the interest that people have for mass media violence. "We are all
drawn toward the thing we fear the most. It is an instinct, gut level
thing," says Morrell.[38]

The final portion of the review of the literature dealt with reviews
of studies done of content analyses of fiction that contain violence. Very
little is being done in the area, particularly with young adult fiction.
A few studies and articles have been written on the violent content found
in fairy tales and children's nursery rhymes and songs.

Caroline Fell comments on this use of violence in children's verse
and song in her article, "I'm Gonna Kill Ya",

> "Perhaps librarians should examine some of the
> folklore of children, including their rhymes, songs
> and games, and listen to the verbal violence of child-
> hood. . . Surely 'Mary had a Little Lamb' is passive
> enough, but children have new words:
>
> > 'Mary had a little lamb
> > Her father shot it dead
> > And now it goes to school with her
> > Between two chunks of bread.'
>
> > or
>
> > Little Miss Muffet
> > Sat on a tuffet

---

[38]Ibid.

> Eating her curds and whey
> Along came a spider
> And sat down beside her
> And she picked up a spoon and beat
>     the hell out of it.' "[39]

This researcher found no studies of content analysis that have been done of violent episodes in young adult fiction. One such study, however, of the violent content of elementary fiction is the doctoral dissertation by Gloria Blatt at Michigan State University. Ms. Blatt's research was concerned with violence in children's literature and with a content analysis of literary episodes containing violence. Several ideas and methods of content analysis developed by Ms. Blatt have been incorporated into this research paper dealing with violence in young adult fiction.

In her study, Ms. Blatt used the American Library Association's Notable Book List for the years 1960 through 1970. She analyzed the content of the books with the following criteria:

1. Total space devoted to violence.

2. Details or intensity of violent description.

3. The role assumed by heroes.

4. Villians and others during acts of violence.

5. Kinds of violent acts perpetrated.

6. Relationships of participants in the act of aggression.

7. Value judgements expressed about aggression.[40]

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[39]Caroline Feller, "I'm Gonna Kill Ya", PMLA Quarterly, January 1970, pp. 4-5.

[40]Blatt, p. 70-83.

The procedure for her study details the method of tabulation of the coding units or episodes of violence. Several scales were set up to determine which actors perpetrated the violent acts and what relationship existed between those involved with the violent acts.

Blatt defined violence as being depicted in two ways—realistically and non-realistically. She categorized realistic treatment of violence as,

> "Sensuous treatment of violence—treatment which is very close to real-life situations. Details might include information on suffering, pain and death and would be of such nature as to appeal to the senses."[41]

and non-realistic treatment of violence as,

> "Nonsensuous treatment of violence—treatment of a violent scene which is not close to real-life situations."[42]

The sources used for this review of the literature to determine a working definition of violence were very helpful in formulating some concrete ideas on what violence is and how it is used and treated by authors, and in some cases, even why it is used. Certainly, the lack of material and resources available in the area of content analysis of violence in any area of literature, points up the need for this type of research to be done.

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[41]Ibid., p. 12, 14.          [42]Ibid.

# METHODOLOGY

The selection of the panel members was the first step in this research. Each panel member was selected to represent an area of expertise of young adult literature and of what young adults are reading. These areas of expertise included a senior high media specialist/librarian, a senior high individualized reading teacher, a public librarian, a professor of young adult fiction at the university level and a professor of library science at the university level.

The panel members were:

1. Mrs. Linda Waddle, Media Specialist/Librarian, Cedar Falls Senior High School, Cedar Falls, Iowa.

2. Miss Sherry Hiland, Individualized Reading and English Teacher, Grundy Center High School, Grundy Center, Iowa.

3. Ms. Judy Kelly, Librarian, Iowa City Public Library, Iowa City, Iowa. Ms. Kelly is primarily responsible for the young adult collection.

4. Dr. G. Robert Carlsen, Professor of English, University of Iowa, Iowa City, Iowa. Dr. Carlsen teaches young adult literature courses in the College of Education and is co-author of the yearly Books for Young Adult Book Poll.

5. Dr. Gerald G. Hodges, Professor of Library Science, University of Northern Iowa, Cedar Falls, Iowa. Dr. Hodges teaches High School Library Materials and Imaginative Materials in the Library Science Department, College of Education.

Each panel member was interviewed once and was presented with the researcher's ideas for definitions and limitations for the research project (see Appendix A). Each panel member was asked to supply the researcher with a list of at least ten novels that young adults are currently reading which contain violence (see Appendix B).

Ten novels were selected from the panel member's compiled list with the most frequently listed receiving priority for inclusion. It was the researcher's decision which novels would be used to complete the list for analysis in case there were less than ten mentioned more than once (see Appendix C).

Young adults read varied types of fiction. These include novels of the occult and supersition, novels of suspense and mystery, adventure stories, science fiction tales, and chase/hunt thrillers. The decision regarding selection of novels mentioned only once by the panel was based on the attempt to include as many different types of novels in the content analysis as possible and to have as many authors represented as possible. Therefore, an individual author was included only once, even though several of his/her novels may have been listed more than once. Each novel on the completed list was read in its entirety at least once by the researcher.

METHODOLOGY OF CONTENT ANALYSIS

1. Each of the ten novels was sub-divided by the units of violence contained in the novel. These units were given a sequential number and further identified by page number.

2. Each unit of violence was analyized for four elements of content:

    1) Perpetrator of the violence

    2) Victim of the violence

    3) Cause of the violence

    4) Result of the violence.

3. Each unit of violence was categorized as either being a realistic treatment of violence or a non-realistic treatment of violence.

4. A table developed by the researcher included the following:

    1) Data from steps two and three, which represented the four areas of concern in the content analysis and the categorization of the treatment of violence.

    2) Tabulated results of the realistic and non-realistic categorizations of the treatment of violence, which indicated if the novelist, over-all, dealt with the violence in the novel realistically or non-realistically.

    3) Indentification of the protagonist(s) (see Appendix D).

5. A summary analysis was prepared to show the results of quantifying the data of the content analysis tables. Totals and percentages of each category studied in the content analysis was included for each of the ten novels (see Appendix E).

# SUMMARY

The summary was divided into three parts: 1) conclusions reached and analysis of data by the researcher upon completion of the research; 2) observations on difficulties in tabulating several of the novels, and on success of implementation of the content analysis; and 3) suggestions and comments on further study and research.

This researcher came to three basic conclusions after doing this research. First, the violence contained in the novels young adults are reading, as represented by the ten novels studied for this research, was portrayed realistically; that is, the reader was involved with the violence as it happened, and in most cases, the violence was graphically described. A cumulative total of the violent acts in all ten novels showed that seventy-six percent of the violence was portrayed realistically (see Appendix E, Table 2).

The one exception within these ten novels was Alice Hoffman's novel, Property Of, which came the closest to being a non-realistic treatment of violence (see Content Analysis Table, 4). The non-realistic acts totaled forty-eight percent of the novel's total violent acts (see Appendix E, Table 1). The three major deaths that occured in the novel were all portrayed off-stage with no reader involvement, and much of the street gang violence was mentioned after the action had taken place. One violent episode, which resulted in the rape of the narrator and the death of the antagonist, was presented in dream-like sequences, and except for the reader's being present

at the scene, would have made the violence non-realistic. This, however, did not make the story any less a 'violent' novel. Hoffman has written a depressing, yet compelling story of the teen-age drug scene of New York and of the life of the street gangs.

Quite the opposite of the non-realistic treatment of the violence in Hoffman's story was David Morrell's, First Blood, in which there were twenty-eight separate units of violence containing fifty acts of violence that resulted in twenty-six plus deaths, of man and animal. These units, for the most part (seventy percent), were portrayed quite realistically (see Appendix E, Table 1).

The second conclusion drawn by this researcher was that there was more violence in the novels young people are reading than a first cursory reading suggested. The first reading of many of these ten novels did not leave this researcher with the impression of so much violence as the much deeper and involved reading done for the content analysis actually revealed. This was particularly true, for example, of Robert Cormier's, The Chocolate War, which climaxes with an incredibly violent scene that goes on for four pages (see Content Analysis Table, 2). The over-all tone of the book, however, did not, at least to this researcher, seem overly violent. This may be accounted for in part by the fact that nineteen of the twenty-five units of violence contained in the book were psychological abuse. The tabulated results showed that the twenty-five units of violence made The Chocolate War the third most violent novel of the ten (see Appendix E, Table 1).

One final conclusion as seen in the content analysis data summaries came as a surprise to the researcher. A general assumption made by the researcher at the beginning of the research was that the protagonist would be the primary

victim of the violence and that the antagonist would perpetrate the highest percentage of the violent acts. Only part of this assumption seemed valid when using these particular ten novels in tabulating statistics on violence contained in young adult novels. Appendix E, Table 2 showed that over-all, the protagonist with forty-one percent of the total violence, actually perpetrated the most violence. The antagonist accounted for thirty-three percent and the minor character twenty-six percent.

However, even though the protagonist generated the most violence he/she was also the victim of the violence the majority of the time. The antagonist was the victim of the violence only seventeen percent of the time, with the protagonist and the stranger taking the brunt of the violent act, forty percent and twenty-six percent respectively (see Appendix E, Table 2).

An interesting observation this researcher made after reading these ten novels, was that the better written the novel the more intense and horrifying and disturbing the violence becomes. Of these ten novels, Marathon Man, written by William Goldman, was, to this researcher's mind, by far the best written. Marathon Man was a very tightly controlled, fast-paced story with intriguing twists of plot and had a very satisfying revenge sequence at the conclusion. Of all the novels, Marathon Man was the most difficult for this researcher's violence-sodden mind to handle and absorb. Goldman, a master of inventing and portraying very realistic torture scenes, included, not one but two, intense units of torture that although accounting for only eleven percent of the violent action of the novel, simply boggle the mind (see Content Analysis Table, 3).

The reverse of this correlation that better written was more horrifying could be seen in the example of Stephen King's novel, Carrie. There was actually more unit violence in Carrie (25) than in Marathon Man (19) and almost as much as in First Blood (28) (see Content Analysis Tables, 5, 3, 6), but

unlike in Marathon Man or First Blood the violence in Carrie was easily dis-
missed. Several reasons account for this. King recounted the scenes of
violence through several viewpoints, and though that was an interesting
technique, in the hands of King, the violence became boring and redundant.
The shuddering in Carrie, on the reader's part, lies in the literary style,
not the content.

This researcher encountered some difficulties with the tables in
analyzing some of the novels. This was particularly true of those novels
that dealt with psychological violence and injury. The psychological violence
in Deathwatch, by Robb White, for example, started as early as page thirty-
three and did not let up until the very end when the protagonist finally was
able to prove he was not a murderer.

In Where Are The Children?, by Mary Higgins Clark, the psychological
damage done to the protagonist started with the kidnapping of her two
children and her mental anquish was a running theme throughout the novel
until her children were found. Although the psychological abuse actually
occurs continually, the tabulated results showed the psychological violence
to be only thirteen percent of the total violence of the novel (see Appendix
E, Table 1). Tabulating the sustainment of the psychological violence was also
difficult in the science fiction novel, House of Stairs, by William Sleator.
Although there were physically violent acts punctuating the story (see Content
Analysis Table, 8), the real violence of the novel centers around the psycho-
logical experiment the children (protagonists) were forced to participate in.

There was a particular subtleness of horror in Sol Stein's, The Magician.
Not only is the violence on the part of the antagonist mindless and without

cause, but the subtle violence of the injustice of the law made this story very chilling reading; and at the same time difficult to analyze.

Also, in all of the novels there were instances where a unit or act of violence occured when there was no bodily or psychological injury. To make the Content Analysis Tables more accurate the category of 'no injury' should have been included. In the compulation of the summary analysis tables (Appendix E) the term 'act of violence' was used rather than 'unit of violence'. This was done to assure greater accuracy in the tabulation of the violent content, as several of the novels contained units of violence that were made up of more than one act of violence.

The most difficult novel to analyze was <u>Carrie,</u> by Stephen King, the novel dealing with the occult and supernatural powers. Each unit of violence was recorded as it happened in the story even though many of the units were merely retelling the violence through another person's viewpoint. The final total units of violence, therefore, showed more violence occuring than actually took place in the novel. This distortion was unsatisfactory to the researcher and indicated the need to develop additional methods to analyze books of this nature. Carrie's telekinetic powers were listed separately as that was a special form of inflicting injury and harm not dealt with in any of the other novels (see Content Analysis Table, 5).

Basically the method of content analysis developed for this research worked well and would be a satisfactory method for analyzing any young adult novel that contained violence. The Content Analysis Tables and the Summary Analysis Table 1 clearly showed the over-all realistic or non-realistic treatment by the respective authors.

Further studies could be augmented by breaking down the cause of the violence to more specific terms, such as injury or death by gun, knife, poker stick, garrote or poison, to name just a few. Modification of the Content Analysis Tables could deal with the deeper implications of the motive behind the violence—self defense, injustice of society, insanity, jealously, defense of property.

Jean Sauro dealt with this issue in part in her article, "Violence and the Art of Storytelling", in which she suggested that teachers use violent stories read aloud to their classes to springboard discussions of the implications of violence and how the "rage" in all of us is dealt with. As Sauro stated,

> "Some kinds of rage appear in largely physical forms; other kinds of rage appear in quiet, impassive forms. In the face of human frustration and disaster, some of us celebrate, some of us howl, some of us shut ourselves up in our rooms, and some of us swing a pickax."[43]

43Jean Sauro, "Violence and the Art of Storytelling," English Journal, May 1976, p. 60.

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APPENDIXES

34

Content Analysis and Categorization
of Violence
in Young Adult Novels

Panel Member:

The purpose of this research is two fold; 1) to conduct an analysis of violent content in literature and 2) to categorize the treatment of violence in literature.

This research is being limited in two ways:  1)to fiction and, 2) to novels that young adults are currently reading.

As a panel member, selected for your involvement with young adults and the literature young adults are reading, you are requested to list ten (10) novels that you feel meet the following criteria:

       1) contain units or episodes of violence.

       2) are currently being read by young adults.

For the purpose of this research the following definitions were established.

1.  Young adult will be defined as:  young people from the ages of thirteen to seventeen.

2.  Young adult novel will be defined as:  a novel that young adults are reading, as determined by the members of the panel for this research paper; and can be a novel written specifically for the young adult or for the adult reader.

3.  A violent episode or unit of violence will be defined as:

    "A scene of whatever duration between violent parties:  it
may include anything from a full scale battle to a single encounter
between two characters.  It is limited by entrance and exits of
characters, by changes in topic of discussion or by changes in
locale." (Blatt)

4. <u>Violence</u>, for the purpose of this research will be recognized and treated "as a form of human interaction." (Shaw and Newell)  For further expansion of the term violence, the definition that the American educator, Dean George Gerbner, conceptualized for a study done at Anneberg School of Communications, University of Pennsylvania, on the content of American television programming particularly aimed at violence manifested in fictional and factual programs will be used.

Gerbner defined <u>violence</u>,

> " 'to include physical or psychological injury, hurt or death addressed to living things.  Violence is explicit and overt. It can be verbal or physical.  If verbal, it must express intent to use physical force and must be plausible and credible in the context of the (material).  Idle, distant or vague threats, mere verbal insults, quarrels or abuse:  or comic threats with no violent intent behind them are not to be considered violent.' "  (Shaw and Newell)

Your participation in helping to formulate this part of the research is greatly appreciated.

Janice Burriss Ehret
Department of Library Science
University of Northern Iowa
Cedar Falls, Iowa

APPENDIX B.  Panel Member's Recommended Novels


<u>Mrs. Linda Waddle</u>, Media Specialist/Librarian, Cedar Falls High School.

1.  David Morrell, <u>First Blood</u>.
2.  David Morrell, <u>Testament</u>.
3.  Stephen King, <u>Carrie</u>.
4.  Stephen King, <u>The Shining</u>.
5.  Robb White, <u>Deathwatch</u>.
6.  William Goldman, <u>Marathon Man</u>.
7.  Robin Cook, <u>Coma</u>.
8.  Alice Hoffman, <u>Property Of</u>.
9.  James Dickey, <u>Deliverance</u>.
10. Bernard Taylor, <u>Godsend</u>.
11. Mario Puzo, <u>The Godfather</u>.
12. David Seltzer, <u>The Omen</u>.
13. Peter Sandberg, <u>Wolf Mountain</u>.
14. Peter Benchley, <u>The Deep</u>.


<u>Ms. Judy Kelly</u>, Public Librarian, Iowa City, Iowa.

1.  Mary Higgins Clark, <u>Where are the Children?</u>
2.  Stephen King, <u>The Shining</u>.
3.  Stephen King, <u>Carrie</u>.
4.  Stephen King, <u>Salem's Lot</u>.
5.  William Blatty, <u>The Exorcist</u>.
6.  Thomas Tyron, <u>The Other</u>.
7.  David Morrell, <u>First Blood</u>.
8.  David Morrell, <u>Testament</u>.
9.  Robert Cormier, <u>I Am The Cheese</u>.
10. Anonymous, <u>Go Ask Alice</u>.

Dr. Gerald Hodges, Professor, Library Science, University of Northern Iowa.

1.  Don Bredes, Hard Feelings.
2.  David Morrell, First Blood.
3.  Sol Stein, The Magician.
4.  S. E. Hinton, The Outsiders.
5.  S. E. Hinton, Rumble Fish.
6.  Robb White, Deathwatch.
7.  Mary Higgins Clark, Where Are The Children?
8.  Robert Cormier, The Chocolate War.
9.  Richard Peck, Are You in the House Alone?
10. Stephen King, Carrie.
11. Irene Hunt, The Lottery Rose.


Dr. G. Robert Carlsen, Professor, College of Education, University of Iowa.

1.  David Morrell, First Blood.
2.  Frank Herbert, Soul Catcher.
3.  Richard Peck, Are You in the House Alone?
4.  Sol Stein, The Magician.
5.  Robert Cormier, The Chocolate War.
6.  William Goldman, The Marathon Man.
7.  William Goldman, Magic.
8.  Mark Sadler, The Falling Man.
9.  William Sleator, House of Stairs.
10. Robb White, Deathwatch.
11. Don McCall, Jack the Bear.

<u>Miss Sherry Hiland</u>, Individualized Reading and English Teacher, Grundy Center High.

1.  Stephen King, <u>The Shining</u>.

2.  Stephen King, <u>Salem's Lot</u>.

3.  Stephen King, <u>Carrie</u>.

4.  David Morrell, <u>First Blood</u>.

5.  Anonymous, <u>Go Ask Alice</u>.

6.  Richard D'Ambrosio, <u>No Language But A Cry</u>.

7.  Peter Benchley, <u>The Deep</u>.

8.  Peter Benchley, <u>Jaws</u>.

9.  Mary Higgins Clark, <u>Where Are The Children</u>?

10. Peter Maas, <u>Serpico</u>.

APPENDIX C.  Compiled List for Content Analysis

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2.  Cormier, Robert.  The Chocolate War.  New York:  Dell Publishing Co.,
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APPENDIX D.   Content Analysis Tables

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CONTENT ANALYSIS TABLE 1

Title  Where Are The Children?          Author   Mary Higgins Clark

Protagonist(s) Nancy Harmon Eldridge                    Units of Violence

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Perpetrator of Violence:** pgs | 3&7 | 5&6 | 83 | 102 | 134 | 134 | 163 | 170-2 | 183 | 200 | 205 | 206 | 240 — 243 | | | | | | | | | | |
| Protagonist | | | | | | | | | | | | | ✓ | | | | | | | | | | |
| Antagonist | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ ✓ | | | | | | | | | | |
| Minor Character | | | | | | | | | | | | | | | | | | | | | | | |
| **Victim of Violence:** | | | | | | | | | | | | | | | | | | | | | | | |
| Protagonist | | | | | | | | | | | | ✓ | ✓ | | | | | | | | | | |
| Antagonist | | | | | | | | | | | | ✓ | | | | | | | | | | | |
| Friend | | | | | | | | | | | | | | | | | | | | | | | |
| Acquaintance | | | | | | | | | | | ✓ | | | | | | | | | | | | |
| Relative | | | ✓✓ | | | | | ✓ | ✓✓ | | | | | | | | | | | | | | |
| Stranger | ✓✓ | ✓✓ | | ✓✓ | ✓✓ | ✓ | | ✓ | | ✓ | ✓ | | | | | | | | | | | | |
| **Cause of Violence:** | | | | | | | | | | | | | | | | | | | | | | | |
| Lethal weapon | | | | | | | | | | | ✓ | | | | | | | | | | | | |
| Use of body | | | | ✓ | ✓ | | | ✓ | ✓ | | | ✓ | ✓✓ | | | | | | | | | | |
| Physical torture | | | | | | | | | | | | | | | | | | | | | | | |
| Psychological abuse | | ✓ | | | | ✓ | | | | | | | | | | | | | | | | | |
| Arson | | | | | | | | | | | | | | | | | | | | | | | |
| Other | ✓ | | ✓ | ✓ | ✓ | | ✓ | | ✓ | | | ✓ | | | | | | | | | | | |
| **Result of Violence:** | | | | | | | | | | | | | | | | | | | | | | | |
| Physical injury | ✓ | | | ✓ | ✓ | ✓ | | | ✓ | | ✓✓ | ✓ | ✓✓ ✓ | | | | | | | | | | |
| Psychological injury | | ✓ | | | | | | ✓ | | | | | | | | | | | | | | | |
| Death | | | ✓ | | | ✓ | | | ✓ | | | | | | | | | | | | | | |
| **Treatment of Violence:** | | | | | | | | | | | | | | | | | | | | | | | |
| Realistic | ✓ | ✓ | | ✓ | ✓ | ✓ | | ✓ | | ✓ | ✓✓ | ✓ | ✓✓ | | | | | | | | | | |
| Non-realistic | | | ✓ | | | ✓ | | ✓ | ✓✓ | | | | | | | | | | | | | | |

Over-all Effect of Treatment of Violence: Realistic.

CONTENT ANALYSIS TABLE 2

Title  The Chocolate War                    Author   Robert Cormier

Protagonist(s)  Jerry Renault

Units of Violence

| Perpetrator of Violence: pgs. | 1 (7-10) | 2 (14) | 3 (28/33) | 4 (35) | 5 (36/39) | 6 (41) | 7 (80) | 8 (83/87) | 9 (99) | 10 (123/127) | 11 (131/132) | 12 (137/138) | 13 (139) | 14 (139) | 15 (140) | 16 (141/142) | 17 (151/152) | 18 (155/153) | 19 (157) | 20 (158/159) | 21 (161) | 22 (162/163) | 23 (164) | 24 (171) | 25 (180/184) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | ✓ |
| Antagonist |  |  | ✓ | ✓ | ✓ |  |  | ✓ |  | ✓ |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Minor Character | ✓ | ✓ |  |  |  | ✓ | ✓ |  | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

Victim of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | ✓ | ✓ |  |  |  |  |  |  |  | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  |  | ✓ |
| Antagonist |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Friend |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Acquaintance |  |  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ |  | ✓ |  |  |  |  |  |  |  |  |  |  |  |  |  | ✓ |
| Relative |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Stranger |  |  |  |  |  | ✓ |  |  |  |  |  |  |  |  |  |  |  |  |  | ✓ |  |  |  | ✓ |  |

Cause of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Lethal weapon |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Use of body | ✓ |  |  | ✓ |  |  |  |  |  | ✓ | ✓ |  |  |  |  |  | ✓ |  |  |  |  |  | ✓ |  | ✓ |
| Physical torture |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Psychological abuse |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ |  |  | ✓ |  |
| Arson |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Other |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

Result of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Physical injury | ✓ |  |  | ✓ |  |  |  |  |  |  | ✓ | ✓ |  |  |  |  | ✓ |  |  |  |  |  |  | ✓ |  |
| Psychological injury |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ |  | ✓ |  |  |
| Death |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

Treatment of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Realistic | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ |  |
| Non-realistic |  |  |  |  |  | ✓ |  |  |  |  |  |  | ✓ | ✓ |  |  |  |  |  |  |  |  |  | ✓ |  |

Over-all Effect of Treatment of Violence:  Realistic

43

CONTENT ANALYSIS TABLE 3

Title  Marathon Man                         Author  William Goldman

Protagonist(s) a. T.B. Levy (Babe); b. H.D. Levy (Scylla)        Units of Violence

| Perpetrator of Violence: Pgs. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 2-5 | 3-7 | 51 | 54 | 56 | 64 | 72 | 104-6 | 128 | 171 | 176-8 | 180 | 143 | 210 | 243 | 244 | 254 | 261 | 262 |
| Protagonist | | b✓ | | | b✓ | | b✓ | | | | | | 2u | | a✓ a✓ | | | a✓ | a✓ |
| Antagonist | | | ✓ | ✓ | | | | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | | | | |
| Minor Character | ✓✓ | | | | ✓ | | ✓ | | | | | ✓ | | | | | | | |
| **Victim of Violence:** | | | | | | | | | | | | | | | | | | | |
| Protagonist | | | b✓ | b✓ | | | a✓ | b✓ | a✓ | a✓ | | a✓ | a✓ | | | | | | |
| Antagonist | | | | ✓ | | | | | | | ✓ | | | | ✓ | | ✓ | ✓ | |
| Friend | | | | | ✓ | | | | | | | | | | | ✓ | | | |
| Acquaintance | | | | | | | | | | | | | | | | | | | |
| Relative | | | | | | | | | | | | | | | | | | | |
| Stranger | ✓✓ | ✓ | | | | | ✓ | | | | | | | | | ✓ | | | |
| **Cause of Violence:** | | | | | | | | | | | | | | | | | | | |
| Lethal weapon | | ✓ | ✓ | | ✓ | ✓ | | ✓ | | | ✓ | | | ✓ | | ✓ | ✓ | ✓ | |
| Use of body | | ✓ | | | ✓ | | ✓ | | ✓ | | | ✓ | ✓ | | | | | | |
| Physical torture | | | | | | | | | | ✓ | | ✓ | | | | | | | |
| Psychological abuse | | | | | | | | | | | | | | | | | | | |
| Arson | | | | | | | | | | | | | | | | | | | |
| Other | ✓ | | | | | | | | | | | | | | | | | | |
| **Result of Violence:** | | | | | | | | | | | | | | | | | | | |
| Physical injury | | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ | ✓ | | ✓ | | | ✓ | ✓ | | | |
| Psychological injury | | | | | | | | | | | | | | | | | | | |
| Death | ✓✓ | | | | ✓ | ✓ | ✓ | | ✓ | | | ✓ | | | ✓ | | ✓ | ✓ | |
| **Treatment of Violence:** | | | | | | | | | | | | | | | | | | | |
| Realistic | | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| Non-realistic | ✓ | | | | | ✓ | | | | | | | | | | | | | |

Over-all Effect of Treatment of Violence: Realistic.

44

CONTENT ANALYSIS TABLE 4

Title  Property Of                                    Author Alice Hoffman

Protagonist(s) Narrator:  a. / b. McKay                          Units of Violence

| | 1 | 2 | 3 | | 4 | | 5 | 6 | 7 | 8 | 9 | | 10 | | 11 | 12 | | 13 | | 14 | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 12 | 18 | 18 | 26 | | 29 | 31 | 59 | 70 | 75 | 121 | 133 | | 135 | 136 | 176 | 177 | 192 | 225 | 225 | | | | | | | |

Perpetrator of Violence:

a.            b.
(The Pack; The Dolphin)

| | 1 | 2 | 3 | | 4 | | 5 | 6 | 7 | 8 | 9 | | 10 | | 11 | 12 | | 13 | | 14 | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | | | | b✓ | | b✓ | | | | | | | | a✓ | | b✓ | | | b✓ | | | | |
| Antagonist s | a✓ | b✓ | b✓ a✓ | | a✓ a✓ | | b✓ | | | a✓ a✓ | a✓ a✓ | | | | | b✓ | | | | | | | |
| Minor Character | | | | | | | | ✓ | ✓ | | | | | ✓ | | | | | ✓✓ | | | | |

Victim of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | | | | | w✓ | | | b✓ | a,b | a✓ | a✓ | a✓ | | b✓ | | b✓ | | | | | | | |
| Antagonist | | b✓ | a✓ | a✓ | | a✓ | | | | | | a✓ | | | | | b✓ | | | | | | |
| Friend | | | | | | | | | | | | | | | ✓ | | | | | | | | |
| Acquaintance | | | | | | | | | | | | | | | | | | | | | | | |
| Relative | | | | | | | | | | | | | | | | | | | | | | | |
| Stranger | ✓ | | | ✓ | | ✓ | | ✓ | | ✓ | | | | | | | | | ✓✓ | | | | |

Cause of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Lethal weapon | ✓ | ✓ | ✓ | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | | ✓ | | | | ✓ | | | | | |
| Use of body | | | ✓ | ✓ | ✓ | ✓ | | | ✓ | | | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | | | | |
| Physical torture | | | | | | | | | | | | | | | | | | | | | | | |
| Psychological abuse | | | | | | | | | | | | | | | | | | | | | | | |
| Arson | | | | | | | | | | | | | | | | | | | | | | | |
| Other | | | | | | | | | | | | | | | | | ✓ | | | | | | |

Result of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Physical injury | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓✓ | | | | | |
| Psychological injury | | | | | | | | | | | | | | | | | | | | | | | |
| Death | | ✓ | | | | | | | ✓ | | | ✓ | | | | | | | | | | | |

Treatment of Violence:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Realistic | | | ✓ | | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | | | | | |
| Non-realistic | ✓ | ✓ | ✓ | | ✓ | | | ✓ | | ✓ | ✓ | | ✓ | | | ✓ | | ✓ | | | | | |

Over-all Effect of Treatment of Violence:  Realistic

Title __Carrie__                                          Author   Stephen King

Protagonist(s)   Carrie White

CONTENT ANALYSIS TABLE 5

### Units of Violence

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 6-8 | 11 | 53-7 | 642 | 92 | 93 | 44-5 | 96 | 113+ | 120 | 121 | 160 | 164 | 167 | 175 | 157 | 179 | 182 | 189 | 145 | 169 | 204 | 210 | 217 | 220 | 229 |
| **Perpetrator of Violence:** | | | | | | | | | | | | | | | | | | | | | | | | | |
| Protagonist | | | | | ✓ | | ✓ | | ✓ | | | | | ✓ | ✓ | ✓ | | | ✓ | ✓ | | ✓ | ✓ | ✓ | | ✓ | ✓ |
| Antagonist | ✓ | | | | | | | ✓ | | | | ✓ | ✓ | | | ✓ | ✓ | | | | | | | | | |
| Minor Character | | ✓ | ✓ | ✓ | ✓ | | ✓ | | | ✓ | | ✓ | | | | | | | | ✓ | | | | | ✓ | |
| **Victim of Violence:** | | | | | | | | | | | | | | | | | | | | | | | | | |
| Protagonist | ✓ | ✓ | ✓ | | ✓ | | ✓ | | | | | | ✓ | | | ✓ | ✓ | | | | | | | | | |
| Antagonist | | | | ✓ | | | | | | | | | | ✓ | ✓ | ✓ | | | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ |
| Friend | | | | | | | | | | | | ✓ | | | ✓ | | | | ✓ | | | | ✓ | | | |
| Acquaintance | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Relative | | | | | ✓ | | ✓ | | | ✓ | | | | | | | | | | | | | ✓ | | | |
| Stranger | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Animal | | | | | | | | ✓ | | | | | | | | | | | | | | | | | | |
| **Cause of Violence:** | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Lethal weapon | | | | | ✓ | | | | ✓ | ✓ | | ✓ | | ✓ | ✓ | | | ✓ | | | | | | | | |
| Use of body | | ✓ | ✓ | ✓ | ✓ | | ✓ | | | | | | | | | | ✓ | | | ✓ | | | | ✓ | | |
| Physical torture | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Psychological abuse | ✓ | | ✓ | | | | | | | | | | ✓ | | | | | | | | | | | | | |
| Arson | | | | | | | | | | | | | | | ✓ | | | | | | | | | | | |
| (Telekinetic Powers)   Other | | | | | ✓ | | ✓ | | ✓ | | | | | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ | ✓ | | ✓ | ✓ |
| **Result of Violence:** | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Physical injury | | ✓ | ✓ | ✓ | ✓ | | ✓ | | ✓ | | ✓ | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | | | ✓ | | ✓ |
| Psychological injury | ✓ | | ✓ | | ✓ | ✓ | | ✓ | | | ✓ | | | | | | | | | | | | | | | |
| Death | | | | | | | | ✓ | | | | | ✓ | ✓ | ✓ | | | ✓ | | | ✓ | ✓ | ✓ | | ✓ | |
| **Treatment of Violence:** | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Realistic | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ |
| Non-realistic | | | | | ✓ | ✓ | | | | | | | ✓ | ✓ | | | ✓ | ✓ | | | | | ✓ | | | ✓ |

Over-all Effect of Treatment of Violence:   Realistic.

46

CONTENT ANALYSIS TABLE 6

47

Protagonist(s)  Rambo

**Units of Violence**

| | 1 | 2 | 3 | | | | 4 | | | 5 | 6 | | | 7 | 8 | | 9 | | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 24 | 29 | 44 | 53 | | | | | | 54 | 60 | 88 | 99 | 101 | 102 | 105 | 106 | | 106 | 111 | 122 | 130 | 133 | 137 | 138 | 153 | 160 |

**Perpetrator of Violence:**

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | ✓ | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | | ✓ | ✓ | | | ✓ | | | ✓ | ✓ | ✓ | | |
| Antagonist | | | | ✓ | | | | | | | | | | | | | | | | | ✓ | | | | | | |
| Minor Character | | ✓ | | | | | | | | ✓ | ✓ | ✓ | | | | | | ✓ | | | ✓ | | | | | ✓ | ✓ |

**Victim of Violence:**

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | | | ✓ | | ✓ | | | | | ✓ | | ✓ | | | | | ✓ | | | | | | | | | | |
| Antagonist | | | | | | ✓ | ✓ | | ✓ | | | | | | | | | | | | | | | | | | |
| Friend | | | | | | | | | | | | | | | | | | | | | ✓ | | | | | | |
| Acquaintance | | | | | | | | | | | | | | | | | | | | | | | | | | ✓ | |
| Relative | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Stranger | ✓ | ✓ | | ✓ | | ✓ | | | ✓ | | ✓ | | | ✓ | ✓ | | | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | | ✓ |
| Animal | | | | | | | | | | | | ✓ | | | | ✓ | ✓ | ✓ | | | | | | | | | |

**Cause of Violence:**

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Lethal weapon | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ |
| Use of body | ✓ | | | | | ✓ | | | ✓ | | ✓ | | | | | | | | | | ✓ | | | | | | ✓ |
| Physical torture | | ✓ | | | | | | | | | | | | | | | | | | | | | | | | | |
| Psychological abuse | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Arson | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Other | | | | | | | | | | | | | | | ✓ | | | ✓ | | | | | | | | | |

**Result of Violence:**

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Physical injury | ✓ | | ✓ | | | | | ✓ | | | ✓ | | | | | | | | | | ✓ | | | | ✓ | | |
| Psychological injury | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Death | | ✓ | | ✓ | | ✓ | | | | | | | | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | | ✓ |

**Treatment of Violence:**

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Realistic | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | | ✓ | | | |
| Non-realistic | ✓ | ✓ | ✓ | | | | | | | | | | | | | | | | | | ✓ | | ✓ | | | ✓ | ✓ |

Over-all Effect of Treatment of Violence:

CONTENT ANALYSIS TABLE 6 CONT.

48

**Protagonist(s)**                    Units of Violence

| | 18 | 19 | 20 | 21 | 22 | 23 | | 24 | | 25 | | 26 | 27 | 28 | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 168 | 171 | 177 | 195 | 226 | 229 | 230 | | 237 | 234 | | 231 | 243 | 245 | 254 | | |

**Perpetrator of Violence:**

| Row | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓✓ | ✓ | ✓✓ | ✓ ✓ ✓ ✓ |
| Antagonist | | | | | ✓ | ✓ | | | ✓ | | ✓ |
| Minor Character | ✓ | ✓ | ✓ | | | | | | | | ✓ |

**Victim of Violence:**

| Row | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | ✓ | | ✓ | | ✓ | ✓ | | ✓ | | | ✓ |
| Antagonist | | | | | ✓ | ✓ | | ✓✓ | | ✓ | |
| Friend | | | | | | | | | | | |
| Acquaintance | | | | | | | | | | | |
| Relative | | | ✓ | | | | | | | | |
| Stranger | | ✓ | | ✓ | ✓ | ✓ ✓ | | ✓ ✓ | ✓ ✓ ✓ | | |

**Cause of Violence:**

| Row | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Lethal weapon | | ✓ | ✓ | ✓ | ✓✓ | | ✓ | ✓ ✓ ✓ | ✓ ✓ ✓ ✓ | | ✓ ✓ |
| Use of body | ✓ | | | | | | | | | | |
| Physical torture | | | | | | | | | | | |
| Psychological abuse | | | | | | | | | | | |
| Arson | | | | | ✓ ✓ | | ✓ ✓ | | ✓ ✓ | | |
| Other | | | | | | | | | | | |

**Result of Violence:**

| Row | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Physical injury | ✓ | ✓ | ✓ | | | ✓ | | | ✓ ✓ ✓ | | |
| Psychological injury | | | | | | | | | | | |
| Death | | ✓ | | ✓ ✓ | | | | ✓ | | ✓ ✓ ✓ ✓ | |

**Treatment of Violence:**

| Row | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Realistic | | | ✓ ✓ | | ✓ ✓ | ✓ ✓ ✓ | ✓ ✓ | ✓ ✓ ✓ ✓ | | ✓ ✓ | |
| Non-realistic | ✓ ✓ ✓ ✓ | | ✓ | | | ✓ | | ✓ | | ✓ ✓ | |

Over-all Effect of Treatment of Violence: Realistic

CONTENT ANALYSIS TABLE 7

Title  Are You in the House Alone?          Author  Richard Peck

Protagonist(s)  Gail Osburne                     Units of Violence

Perpetrator of Violence:

| pgs. | 1 24-5 | 2 48-9 | 3 54 | 4 82 | 5 88-9 | 6 102-3 | 7 105 | 8 107-9 | 9 162 | 10 165 |
|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | | | | | | | | | ✓ | |
| Antagonist | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| Minor Character | | | | | ✓ | | | | | |

Victim of Violence:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | | |
| Antagonist | | | | | | | | | ✓ | |
| Friend | | | | | | | | | | |
| Acquaintance | | | | | | | | | ✓ | |
| Relative | | | | | | | | | | |
| Stranger | | | | | ✓ | | | | | |

Cause of Violence:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| Lethal weapon | | | | | | | | ✓ | | |
| Use of body | | | | | ✓ | | ✓ | ✓ | | |
| Physical torture | | | | | | | | | | |
| Psychological abuse | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | | | |
| Arson | | | | | | | | | | |
| Other | | | | | | | | | | |

Result of Violence:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| Physical injury | | | | | ✓ | | ✓ | ✓ | | |
| Psychological injury | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | | | |
| Death | | | | | | | | | | |

Treatment of Violence:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| Realistic | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ |
| Non-realistic | | | | | ✓ | | | | | |

Over-all Effect of Treatment of Violence:  Realistic.

49

50

Title <u>House of Stairs</u>                          Author     William Sleator

Protagonist(s)  a. Lola;  b. Peter;  c. Abigail;  d. Oliver;  e. Blossom          Units of Violence



Perpetrator of Violence:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | 10 | | 11 | 12 | | 13 | | 14 | 15 | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

Over-all Effect of Treatment of Violence: Realistic.

CONTENT ANALYSIS TABLE 9

Title  The Magician          Author  Sol Stein

Protagonist(s)  Ed Japhet

Units of Violence

| | 1 | | | | 2 | | | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | 11 | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Perpetrator of Violence: pgs. | 18 | 32 | | | | | | 55 | 81 | 82 | 98 | 111 | 112 | 116 | 256 | 272 | 297 | | | 309 | | | | | | |

**Perpetrator of Violence:**

Protagonist
Antagonist
Minor Character

**Victim of Violence:**

Protagonist
Antagonist
Friend
Acquaintance
Relative
Stranger

**Cause of Violence:**

Lethal weapon
Use of body
Physical torture
Psychological abuse
Arson
Other

**Result of Violence:**

Physical injury
Psychological injury
Death

**Treatment of Violence:**

Realistic
Non-realistic

Over-all Effect of Treatment of Violence: Realistic

51

Title   Deathwatch                          Author   Robb White

Protagonist(s)   Ben                                   Units of Violence

| Perpetrator of Violence: pgs. | 1 13-19 | 2 23 | 3 24-1 | 4 46 | 5 49 | 6 58-59 | 7 61 | 8 101 | 9 153 | 10 156 |
|---|---|---|---|---|---|---|---|---|---|---|
| Protagonist | | | | | | | | | ✓ | ✓ |
| Antagonist | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| Minor Character | | | | | | | | | | |
| **Victim of Violence:** | | | | | | | | | | |
| Protagonist | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| Antagonist | | | | | | | | | ✓ | ✓ |
| Friend | | | | | | | | | | |
| Acquaintance | | | | | | | | | | |
| Relative | | | | | | | | | | |
| Stranger | | ✓ | ✓ | | | | | | | |
| **Cause of Violence:** | | | | | | | | | | |
| Lethal weapon | ✓ | | ✓ | | | ✓ | ✓ | ✓ | | ✓ |
| Use of body | | | | | | | | | | |
| Physical torture | | | | | | | | | | |
| Psychological abuse | | | ✓ | ✓ | ✓ | ✓ | | | | |
| Arson | | | | | | | | ✓ | | |
| Other | | | | | | | | | | |
| **Result of Violence:** | | | | | | | | | | |
| Physical injury | | | | | ✓ | | ✓ | | ✓ | |
| Psychological injury | | | ✓ | ✓ | ✓ | ✓ | | | | |
| Death | | ✓ | | | | | | | | |
| **Treatment of Violence:** | | | | | | | | | | |
| Realistic | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ |
| Non-realistic | | ✓ | | | ✓ | | | | | |

Over-all Effect of Treatment of Violence: Realistic.

APPENDIX E.  Summary Analysis Tables

SUMMARY TABLE #1

| | Where are the Children? | | The Chocolate War | | Marathon Man | | Property Of | | Carrie | | First Blood | | Are You in the House Alone? | | House of Stairs | | The Magician | | Deathwatch | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Acts | % | Acts | % | Acts | % | Acts | % | Acts | % | Acts | % | Acts | % | Acts | % | Acts | % | Acts | % |
| Total Acts of Violence | 16 | | 25 | | 19 | | 21 | | 28 | | 50 | | 10 | | 22 | | 21 | | 10 | |
| **Perpetrator of Violence:** | | | | | | | | | | | | | | | | | | | | |
| Protagonist | 1 | .06 | 1 | .04 | 7 | .37 | 5 | .24 | 15 | .46 | 38 | .66 | 1 | .10 | 22 | 100 | 3 | .14 | 2 | .20 |
| Antagonist | 15 | .94 | 5 | .20 | 8 | .42 | 12 | .57 | 6 | .21 | 5 | .10 | 8 | .80 | – | – | 10 | .48 | 8 | .80 |
| Minor Character | – | – | 20 | .80 | 5 | .26 | 6 | .29 | 9 | .32 | 12 | .24 | 1 | .10 | – | – | 8 | .38 | – | – |
| **Victim of Violence:** | | | | | | | | | | | | | | | | | | | | |
| Protagonist | 2 | .13 | 16 | .64 | 8 | .42 | 8 | .38 | 8 | .29 | 11 | .22 | 7 | .70 | 22 | 100 | 6 | .29 | 6 | .60 |
| Antagonist | 1 | .06 | – | – | 5 | .26 | 6 | .29 | 10 | .36 | 8 | .16 | 1 | .10 | – | – | 7 | .33 | 2 | .20 |
| Friend | – | – | – | – | 2 | .11 | 1 | .05 | 4 | .14 | 1 | .02 | – | – | – | – | – | – | – | – |
| Acquantance | 1 | .06 | 8 | .32 | – | – | – | – | – | – | 1 | .02 | 1 | .10 | – | – | 1 | .05 | – | – |
| Relative | 5 | .31 | – | – | – | – | – | – | – | – | 4 | .14 | 1 | .02 | – | – | – | – | – | – |
| Stranger | 12 | .75 | 3 | .12 | 5 | .26 | 8 | .38 | – | – | 26 | .52 | 1 | .10 | – | – | 5 | .24 | 2 | .20 |
| Animal | – | – | – | – | – | – | – | – | 1 | .04 | 7 | .14 | – | – | – | – | – | – | – | – |
| **Cause of Violence:** | | | | | | | | | | | | | | | | | | | | |
| Lethal weapon | 1 | .06 | – | – | 10 | .53 | 10 | .48 | 7 | .25 | 34 | .68 | 1 | .10 | 2 | .09 | 3 | .14 | 6 | .60 |
| Use of body | 7 | .44 | 7 | .28 | 6 | .32 | 11 | .52 | 8 | .29 | 7 | .14 | 3 | .30 | 12 | .55 | 15 | .71 | – | – |
| Physical torture | – | – | – | – | 2 | .11 | – | – | – | – | 1 | .02 | – | – | – | – | – | – | – | – |
| Psychological abuse | 2 | .13 | 19 | .76 | – | – | – | – | 3 | .11 | – | – | 6 | .60 | 8 | .36 | 3 | .14 | 4 | .40 |
| Arson | – | – | – | – | – | – | – | – | 1 | .04 | 6 | .12 | – | – | – | – | – | – | 1 | .10 |
| Telekinetic power | – | – | – | – | – | – | – | – | 13 | .46 | – | – | – | – | – | – | – | – | – | – |
| Other | 7 | .44 | – | – | 1 | .05 | 1 | .05 | – | – | 2 | .04 | – | – | – | – | – | – | – | – |
| **Result of Violence:** | | | | | | | | | | | | | | | | | | | | |
| Physical injury | 11 | .69 | 6 | .24 | 10 | .53 | 16 | .76 | 15 | .54 | 13 | .26 | 3 | .30 | 10 | .45 | 12 | .57 | 3 | .30 |
| Psychological injury | 2 | .13 | 19 | .76 | – | – | – | – | 6 | .21 | – | – | 6 | .60 | 7 | .32 | 3 | .14 | 4 | .40 |
| Death | 3 | .19 | – | – | 10 | .53 | 3 | .14 | 9 | .32 | 26 | .52 | – | – | – | – | 2 | .10 | 1 | .10 |
| **Treatment of Violence:** | | | | | | | | | | | | | | | | | | | | |
| Realistic | 12 | .75 | 21 | .84 | 17 | .89 | 11 | .52 | 21 | .75 | 35 | .70 | 9 | .90 | 15 | .68 | 19 | .90 | 8 | .80 |
| Non-realistic | 4 | .25 | 4 | .16 | 2 | .11 | 10 | .48 | 7 | .25 | 15 | .30 | 1 | .10 | 7 | .32 | 2 | .10 | 2 | .20 |

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CUMULATIVE TOTALS OF CONTENT ANALYSIS DATA
(222 Total Units of Violence
in the Ten Novels Analyzed)

|  | Number of Acts | % of Total |
|---|---|---|
| **Perpetrator of Violence:** | | |
| Protagonist | 95 | 40.8 |
| Antagonist | 77 | 33.0 |
| Minor Character | 61 | 26.2 |
| Total | 233 | 100.0 |
| **Victim of Violence:** | | |
| Protagonist | 94 | 40.2 |
| Antagonist | 40 | 17.1 |
| Friend | 8 | 3.4 |
| Acquaintance | 12 | 5.1 |
| Relative | 10 | 4.3 |
| Stranger | 62 | 26.5 |
| Animal | 8 | 3.4 |
| Total | 234 | 100.0 |
| **Cause of Violence:** | | |
| Lethal weapon | 74 | 32.2 |
| Use of body | 76 | 33.0 |
| Physical torture | 3 | 1.3 |
| Psychological abuse | 45 | 19.6 |
| Arson | 8 | 3.5 |
| Telekinetic power | 13 | 5.6 |
| Other | 11 | 4.8 |
| Total | 230 | 100.0 |
| **Result of Violence:** | | |
| Physical injury | 99 | 49.5 |
| Psychological injury | 47 | 23.5 |
| Death | 54 | 27.0 |
| Total | 200 | 100.0 |
| **Treatment of Violence:** | | |
| Realistic | 168 | 75.7 |
| Non-realistic | 54 | 24.3 |
| Total | 222 | 100.0 |