

Differentiation of Gender Roles
And Sex Frequency in
Children's Literature

By

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DISSERTATION APPROVAL

This dissertation submitted by Leslie D. Helleis has been read and approved by three faculty members of the American Academy of Clinical Sexologists at Maimonides University.

The final copies have been examined by the Dissertation Committee and the signatures which appear here verify the fact that any necessary changes have been incorporated and that the dissertation is now given the final approval with reference to content, form, and mechanical accuracy.

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Abstract

The primary reason for this study was to determine how gender roles and sex frequency appear in children's literature, both in the past and the present. The study centered on the following research questions: What was the proportion of stories using males or females as the main characters?; How many of each sex were represented in the stories?; Which sex was mentioned most frequently in the titles?; and What characteristics were represented in the stories for male and female characters? The characteristics that were studied for representation included beauty, brains, brawn, values, morals, and power. Also included in this section was an analysis of which sex was considered the hero or heroine and which occupation the characters held. In addition, an analysis of children's literature before and after the women's movement was presented.

For the purpose of this study a total of one hundred stories were analyzed. Authors selected included Jacob and Wilhelm Grimm, Hans Christian Andersen, Stephen Cosgrove, Stan and Jan Berenstain, as well as writers for Little Golden Books, and Disney. Twenty miscellaneous authors were also reviewed. It is well known that literature can play a large part in influencing children's perceptions, attitudes, behaviors and expectations. Not surprisingly, males rather than females were more often

dominant characters and portrayed more positively. There remains a need to educate parents and teachers to use gender neutral literature and literature that promotes gender equality among the sexes.

Introduction

Statement of the Problem

Gender stereotypes are taught to children as early as age four (Swartz et al., 2003). Countless others believe that they are taught while still toddlers (Chapman, n.d.). Gender inequality in children's literature is evident in word, deed, and illustrations of the stories. Literature also influences career preferences and perceived limitations. In addition, the use of masculine words prohibits females from identifying with the stories (Toshiko, 1998). Stereotyping in children's literature can have a negative affect on both males and females. Females are frequently portrayed as passive and emotional, with occupations such as housewife, waitress or princess. Males are seen as being active and brave. They are also frequently portrayed as insensitive or lacking caring and loving feelings. Their choices in careers are more active and exciting than those of females. They frequently occupy professions such as fireman, police officers, or princes who need to save the helpless princesses. Certain classic stories and the more contemporary stories containing stereotyping will likely continue to be read at home and at school. Both males and females may be harmed by these stereotypes. Females may be made to feel inferior or passive. Males may feel unable to express emotions, and may feel pressured to assume an occupation which is displayed as traditional for males. Like transferring of other life

information, gender stereotyping is frequently passed down from generation to generation. Since most children will be exposed to story books early in their childhood, this study will attempt to discern the differentiation of gender roles and sex frequency in a variety of literature. The classic works of Jacob and Wilhelm Grimm and Hans Christian Andersen, the more recent works of Stephen Cosgrove, and Stan and Jan Berenstain, as well as a variety of works by Little Golden Books, Disney, and twenty miscellaneous authors were reviewed. (See Tables 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 and 14).

Research Questions

The following questions will be addressed to determine the differentiation of gender roles and sex frequency in children's literature.

- What proportion of these stories use a female as the main character?
- What proportion of these stories use a male as the main character?
- How many females are represented in the stories?
- How many males are represented in the stories?
- How many females are mentioned in the titles of the stories?
- How many males are mentioned in the titles of the stories?
- What characteristics were represented in the stories for males and for females in the area of beauty, brains, brawn, values, morals, and power?
- Which sex was considered the hero or the heroine?
- What occupations were held by the females and the males?

Review of Literature

History of Children's Literature

In the review of literature there were many contradicting dates and discussions concerning the role of children's literature. It is believed that the earliest literature may have been written as early as 3000 B. C. (Summers, 1983). Prior to written books, stories were verbalized. All ages listened to the same stories. This was usually during the evening after a long day of labor. These stories were told at family gatherings or in the large halls of the kings' castle.

Originally, all literature was meant for adults. This ancient body of oral literature included myths and legends created to explain natural phenomena such as night and day and the changing seasons. Later, tales of adventure and hero's were added to the oral and written tales for adults.

Children's literature in England dates back to the A. D. 600's. However, it grew very slowly. Many years lapsed between these oral stories and the written word. During the Middle Ages, differences became evident between the way the stories were told and the type of stories told. In the castles and homes of the wealthy, traveling minstrels or important storytellers sang or told heroic tales about such subjects as King Arthur, in England. Frequently, music would accompany the singing or the storytelling. In the cottages of those less wealthy,

tales were told of simpler subjects such as farmers and animals. The stories often told of a poor man who manages to win a beautiful princess. The role of males and females reflected the stereotypes of the days. Men were considered intelligent and brave while females were considered inferior to men in nearly all respects. Women were frequently awarded to men as possessions.

For the most part, books written during the seventh century were available in two forms. One form of book was a question and answer book. The question would be written and below that was the answer. Children were expected to learn the answers to the questions. The other kind of book was a rhyming book which helped to make learning easier. Although not mentioned in many of the reference materials, also during the seventh century, the Venerable Bede translated and wrote some forty five books for his students at the monastery at Jarrow in England (Huck et al, 1987).

During the twelfth century, a book which was similar to today's encyclopedia was written by Anselm, Archbishop of Canterbury. It not only addressed religious topics and how children should behave, but also taught of animals and plants. The books of the seventh through twelfth century are noteworthy, because it was finally recognized that instruction of children was different from the instruction of adults. This acknowledgment aided in helping society realize that children were not just miniature adults. However, all of the books and the verbal tales held fast to the gender stereotyping relating to beauty, brains, brawn, values, morals, occupation, power, emotionality, and hero/heroine.

Morals were the most frequently addressed topic when it came to children's literature during these early years.

The first printing press, in England, was brought over from Germany to Westminster in 1476. However, these books continued to be for the wealthy and certainly not for children. The first books for children were lesson books. In the 1440's, young children began to read from a hornbook, which was actually a piece of parchment glued to a paddle shaped piece of wood. After the hornbooks, other study books for children were written. Once again, they were didactic in nature and intended for religious study. The moralistic beliefs of the seventeenth century Puritans accounted for much of the literature during that period. Children continued to be viewed as miniature adults, and females continued to be of less value than males. The fear of God was the mainstay of the religious instruction (Huck et al, 1987). The books instilled fear, were morbid, gloomy, and emphasized sin.

The equivalents of today's comic books were published in the later half of the sixteen hundreds. Many of these books held adventure and many were not as foreboding as the previous books. In addition, these books were written for children, as well as adults, and were much less expensive than other books. In the seventeen hundreds nursery rhymes became popular. These were not just for the wealthy to read, for they were written in the language of both the rich and the poor. Just as there was a language for the poor and a separate language for the rich, there was a separate language for males and for females. This is mentioned for educational interest only for it is out of the scope of this paper.

However, those who desire further information on this study should refer to *Sex Roles: A Journal of Research*, February, 1999. These nursery rhymes were much more enjoyable to read since they were not as gloomy or dismal as was the previous literature. However, males and females continued to be viewed on a hierarchy with females at the bottom.

In 1697, Charles Perrault added more enjoyment by writing a book of fairy tales. These fairy tales were translated into English in 1729 and added adventure to the lives of adults, as well as, children. Still, there was no voice of protest concerning the females being treated as not much more than chattel.

The first substantial amount of literature was handwritten in the Middle Ages by monks. As expected, this literature was written in Latin and was intended only for the wealthy or for religious schooling. At that time, all books were written for didactic pursuits.

Until the seventeenth and eighteenth centuries, adults viewed children as miniature adults. At the end of the seventeenth century, British philosopher, John Locke, theorized that childhood was distinct and separate from adulthood. From that time on children became more valued. Locke and others began to view children's minds as blank slates, "receptive to all kinds of learning" (Mussen et al, 1974). Publishers began to realize that children's literature represented a sizable market. Prior to the nineteenth century, very few books were written precisely for children. The books that were published for children did not intend to entertain, but rather to instill in children what to believe or how to behave. (Sutherland, 1983). Other books were written to teach about a specific subject and it became

evident that values, morals, conduct, social behavior, and gender roles could be easily taught through the written word. It was deemed of the utmost importance by the upper class, that enforcement of social class distinctions and diversions were taught and instilled in the children. Unfortunately, traditions in work and in gender value and actions were easily taught to these impressionable children, both at home and in school, through literature. The traditional work role, male superiority, and lack of female value could also be taught.

The date which is usually considered as the origin of children's literature was 1744, when publisher John Newbery printed *A Little Pretty Pocket Book* which included instructions to help parents "make Tommy a Good Boy, and Polly a Good Girl" (Huck et al, 1987), as well as helping children learn the alphabet by fun means like rhyming and playing games. Different standards for talking and for behaving were acceptable for boys and girls. Once again, being good was much more literally defined for boys. Newbery was the first publisher who had the wisdom and caring to motivate and offer love and amusement to children.

In the mid to late eighteenth century, women writers were published. Most of this literature was educational in nature and was written to teach moral values to children. This included those children as young as two or three years old. During this same era, poetry flourished which was didactic and moralistic in nature. However, there were some poems written purely for enjoyment. By the end of the eighteenth century, children's literature was well established.

Some of these texts were later used in England and colonial America and included the teaching of prayers, numbers, and the alphabet. According to Joan

Galvin (1993), literature was written and specifically intended for children as they began to emerge as a separate genre in the second half of the seventeenth century, with such writers as Jacob and Wilhelm Grimm and Hans Christian Andersen. The books written by these three authors were originally penned for adults, but were later refined for children. In 1686, John Bunyan wrote a book specifically for children. It was titled *A Book for Boys and Girls or Country Rhymes for Children*. However, much of the literature continued to be morbid, bleak, and pious. It contained warnings and recounted the deaths of misbehaving children, written as a warning to Puritan boys and girls to behave properly.

Women writers became more prolific in the nineteenth century. However, being less valued than men, there were still just a handful of successful women writers. Some even went so far as to write under a male's name. Once again, these stories were moralistic. During the Victorian era, just like in the earlier eras, women were portrayed as inferior to men. They were told that they were inferior in intellect and must do what the males told them to do. One of the first books that fought these stereotypes was *Little Women* (1868), by Louisa May Alcott. This book was remarkable for a number of reasons: The title was about women, the story was about women, it was not fueled with moral and religious threats of damnation, and the story fought against the idea of the natural inferiority of women. The young women fought against the standards of the day, but the characters also found joy, fun and love in their lives (Alcott, 1868).

In the twentieth century, books for the pre-school and younger aged children were published, composed basically with pictures and a minimum of writing. Even so, for the most part, it was the boys who had the adventures, the brains and the brawn, whereas the girls were depicted as having more passive roles and a more passive life in general.

In America, prior to the 1960's, there were many idealistic books written. During the 1960's, the time of protest and Vietnam, idealism was replaced by realism. In the 1970's, many of the children's books were written as bibliotherapy. For example, books were written for the purpose of therapy by helping children understand concepts, fears, and the world around them. Books were written as therapy for a wide range of concerns. This trend continues today.

The purpose of a survey, which was administered by Dr. Deborah A. Gober of Columbus State University and Dr. Denise S. Mewborn of University of Georgia (1998), was to determine if and how gender sensitivity is taught in college. The *Melpomene Journal* included an article about sexism in children's literature. They discovered that only twenty eight girls, out of one hundred five books surveyed, were enticed to participate in sports.

This, in the light of studies completed, determines that "girls and women who play sports have higher levels of self-esteem and lower levels of depression" (MS. Foundation, 1991). It cannot be stressed enough how significant literature helps to transmit society's culture and gender roles. Although currently striving to make progress toward equality, even literature that receives the honor of the Newbery Literature for Children award, sometimes transmits cultural norms that

are detrimental to children and promote gender stereotyping. Although some improvements have been made, gender stereotyping continues to be a critical part of the earliest and most important learning experience of a young child. It limits their potential growth and development (Narahara, 1998; Powell et al, 1998).

Women have not achieved equality with man in any country. Of the one point three billion poor people it is estimated that nearly seventy percent are women. Between seventy five and eighty percent of the world's twenty seven billion refugees are women and children... of the world's nearly one billion illiterate adults, two thirds are women (Melpomene Journal).

Since there is so much adult illiteracy in the world, nearly one billion - two thirds of them women, the weight of the work on negating gender disparity falls in the laps of the teachers starting at the pre-school level. Both males and females are hurt by gender stereotyping. Berman (1998) found a void of literature written by male authors encouraging boys in their love of intellect and imagination. Books written by women, however, appeared to be more positive with males enjoying writing and reading books.

The feminists believe that the majority of our literature portrays a masculine-patriarchal view. According to the feminist view, women's roles are negated, minimized or entirely absent. When a female is in a literary milieu, she is frequently devalued, ignored, unimportant, and in intellect far below that of males. Even in adult literature such as, Nathaniel Hawthorne's *Young Goodman Brown* (1835), the female "remains in the background with her pink hair ribbon as

her distinguishing symbol of submission, inferiority...". Hawthorne's attention to the hero, in other words, permits him to neglect the possibility that women are equal (Roberts, 2003). America has been a leader in the feminist movement particularly since the 1920's.

Francoise Theband wrote in *A History of Women* (1994) that "The period 1920-1960, long regarded as a fallow patch between two waves of feminism, is just being explored for the first time...". It was because of the women taking over the household and working for a living while the men were at war, that gender roles started to change. Females were allowed to attend school, work in various occupations, learn skills, and experience financial independence. These females changed the way their children saw them. Unfortunately, even with some positive and strong women to emulate, the majority of literature for children continued to portray females in traditional, nonassertive and dependent roles. Also, the progress that women made during the wars was met in post war time, with much resistance caused by the male ego. Women still are not treated equally in stories. Doubts can be raised about the future and force us to reflect on the way in which literature actually functions as a social and symbolic institution (Marini, 1986).

The educational significance of children's literature paints an umbrella which encompasses how all of our stereotypes are influenced, indeed taught, by educational and literary influences both formal, and through modeling. However, the books began to be less morbid and more enjoyable for the children, depicting proper etiquette of that era, from curtsying to shaking hands, from taking ones

hat off while indoors, to dressing in a modest manner. Unfortunately, almost all of the books were written with a gender stereotype. As stated previously, even toddlers can be taught stereotypical roles which are often accepted in society. Fact is, parents frequently begin reading to their children prior to ages three or four. Gender stereotyping can be found in books for even the youngest of children, with some books targeted for the six month old child, as well as, the youngest toddler.

Abigail Adams, the wife of President John Adams, was a supporter and advocate for women's rights. In 1848, a group of women including Elizabeth Cady Stanton and Lucretia Mott declared that women be included in the right to vote. Later, in 1869, the Woman's Suffrage Association was created. The social climate was changing. Since literature replicates to a great extent what is happening and expected in society, it is obvious that until the women's movement began, gender stereotyping was more or less expected and accepted. During World War II, females took over many of the jobs formally held by men. Women began to feel better about themselves and realize that they had worth and abilities valuable outside of the home. Unfortunately, the gender stereotyping continued. Even after the Feminist Movement of the 1960's and 1970's, literature continued to favor gender stereotyping. Unfortunately, even the books that have received the prestigious Newbery Award for Children's Literature also continue to teach gender stereotyping.

Gender Roles and Sexual Stereotypes Concerns

The original purpose of children's literature was didactic. The books were written to instill in children traditional values of the times and to serve as socializing tools, such as role modeling and direct or implied instruction. It soon became apparent that gender roles and sexual stereotypes could be taught through the written word. Swartz (2003) stated "society tends to teach its citizens stereotypical roles for males and females as early as the age of four through media mediums and adult modeling". Gail Melson, in the Purdue News (July 2001), stated a concern that by the age of three or four, children become aware of gender roles and act in ways that they perceive as appropriate for their sex. Since parents frequently begin reading to their children even before they are toddlers, gender roles may be taught even earlier than previously suggested.

Children's sense of self-esteem, their work roles and their acceptance of themselves, as well as their view of their potential are influenced by the literature with which they are exposed (Gooden, 2001). Literature contributes to the way children view themselves as well as their surroundings. According to Jett (1993), gender bias may be portrayed in the pictures or in the content of books.

The majority of books encourage a male gender bias. A study by Ernst (1995), concluded that there are more books about males and those males are represented nearly twice as frequently as females. Even when a female is mentioned in the titles, the stories generally revolve around a male. Children's literature usually views females as passive and dependent (Fox, 1993). The roles of male characters are usually adventurous and exciting, whereas the roles

of female characters are limited to that of caretakers or females who are in need of help from a male (Temple, 1993).

The sexual and gender stereotypes and biases are detrimental to both males and females. They do not allow children to follow their own interests or their own emotions. In general, they inhibit freedom of individuality and may inhibit children's natural abilities to grow to fruition. As Angela M. Gooden, (2001) stated:

The literature suggests that reading sexist material might be harmful to young readers. Both males and females suffer as a result of gender stereotypes. Children's choices of what they want to become or accomplish is limited by stereotypes. Gender bias prevents individuals from exploring the activities and interests that are best suited to their personality and abilities.

Educational Significance

"Everything we read constructs us, makes us who we are, by presenting our image of ourselves as girls and women, as boys and men" (Fox, M. 1993). This quote encapsulates the extreme importance of recognizing gender stereotyping and bias in children's literature. This study will identify the various roles of males and females in the works of Jacob and Wilhelm Grimm, Hans Christian Andersen, Stephen Cosgrove, Stan and Jan Berenstain, Little Golden Books, Disney, and twenty stories from a variety of authors. It will also identify any gender bias concerning beauty, brains, brawn, occupation, emotionality, values, morals, and power. In addition, it will determine the proportion of males

and females who occupy the major roles, as well as, designate which sex is most frequently portrayed as the hero or heroine. Identification of gender stereotyping and bias in literature is an important step towards combating negative influences that may arise between each sex. Once identified, we can teach the children how to refute any less than positive characteristics relating to their gender or sex. Stereotyping or “bias in any form is an obstacle to individual rights and privileges and adversely affects the life potential of all human beings” (Conti., 1992). Gender stereotyping is especially abhorrent when it is the educational system that promotes it. Gender biased text books are used by teachers to transmit knowledge and interpretation. “Attitudes and beliefs about gender...the social structure, life situations, and career possibilities are transmitted via the texts and the teachers” (Conti., 1992).

However, a small but positive movement by concerned authors has negated literature’s sexual bias, albeit to a very small extent. It is true that most of the authors receiving the Newbery Award practiced stereotyping. However, a closer look reveals that there was less stereotyping during the more recent awards than there was previously. In addition, the Marlo Thomas books and *Free to Be You and Me* series actively set out to break through the stereotypes. Stories such as *William’s Doll*, by Zolotow (1972), attempt to help children feel freer to break the reins of traditional roles. Specifically, this book helped the nurturing attributes of males to be accepted by making it acceptable for boys to play with dolls. This was unprecedented in children’s literature. Although according to the study by Greever et al (2000) “Williams Doll Revisited”, there have been a few more unbiased books written. Children in general, and boys in

particular, still held fast to gender stereotyping. Parents, teachers, writers, and publishers need to work together to help the children transcend the chains that bind them to old stereotypes.

Methodology

Literature Sampling

In order to assess children's literature for evidence of gender stereotyping, stories were chosen from the well-known works of Jacob and Wilhelm Grimm, Hans Christian Andersen, Stephen Cosgrove, Stan and Jan Berenstain, Little Golden Books, Disney, and twenty miscellaneous authors. Forty stories were randomly selected from Grimm's Complete Fairy Tales (See Appendix A) and A Treasury of Hans Christian Andersen (See Appendix B). These classic stories were written in the 1800's and continue to be read both at home and at school. Twenty stories were randomly selected from each book. Additionally, ten stories of the Serendipity series by Stephen Cosgrove (See Appendix C), ten stories by Stan and Jan Berenstain (See Appendix D), ten stories from the Little Golden Books (See Appendix E), ten stories by Disney (See Appendix F), and twenty stories by miscellaneous authors (See Appendix G), were randomly selected. These stories were selected from Hernando County Public Library, Pasco County Library, University of South Florida Library and the author's personal collection.

Evaluation Categories

Each of the selected stories was evaluated for sexual stereotyping, gender bias and/or frequency of sex representation. The stories were examined in ten categories. These categories include frequency of male and female

representation, sex of the main character, beauty, brains, brawn, occupation, emotionality, and values and/or morals. Also evaluated was a determination of which sex had the most power and which could be depicted as a hero or a heroine (See Tables: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14).

Results

Main Character

Within the twenty stories by Jacob and Wilhelm Grimm there were thirty-one females and sixty-eight males represented. There were no females in three of the stories. Males were represented in all of the stories. Designation of main characters also demonstrated a male bias. There were thirteen males and seven females chosen for the main characters. The gender representation in the titles demonstrated a male dominance. There were ten males and seven females mentioned in the titles. In two of these stories, both a male and a female were designated. Five titles were neutral with neither a male nor a female distinguished.

Out of the twenty stories by Hans Christian Andersen, there were thirty-nine females and forty-eight males represented as characters. There were thirty-two neutral characters, that is, characters in which gender was not identified. Male bias was also evident in the main characters. There were twelve males and five females. However, there was also one story with both male and female main characters and two stories where the main characters were gender-neutral. A male dominance was also represented in the titles. There were seven males and three females, along with four stories indicating both male and female together in the titles. Six of the titles were neutral.

Throughout the ten stories by Stephen Cosgrove there were two females and twenty-five males represented as characters. Females were represented in

only one of the ten stories. Males were represented in every story. Both the main character and title of each story demonstrated a male bias. Nine out of the ten stories had a male main character. All but one title was male. The remaining title was neutral. There were twenty three neutral characters throughout the ten stories.

The stories by Stan and Jan Berenstain displayed an almost equal representation of females and males. Thirty-two females and thirty-three males were represented as characters within the ten stories. Only one character was neutral. Females were portrayed as the main character in four of the stories, whereas males were portrayed as the main characters in only two of the stories. Four stories represented both a female and a male main character. All ten stories represented both female and male in the title.

Represented in the ten Golden Press/ Little Golden Books stories were fifteen females, thirty-eight males and fifteen neutral characters. A male bias was demonstrated in the main characters and titles. Out of the ten stories, there was only one female main character and nine male main characters. With the exception of one neutral title, eight others were male dominated.

Relevant to the Disney stories were twenty-seven female, fifty eight male and twelve neutral characters. Representation of main characters was almost equal with four female, five male and one story with both a female and a male main character. There were also more variations in the titles. Females were represented in four titles, males in two and both female and male in one. In three titles, the neutral character was represented.

The twenty stories by miscellaneous authors also demonstrated male bias. Out of the twenty stories there were forty female, sixty-three male and five neutral characters represented. There were three females and sixteen males chosen as the main characters. Only one story had both a female and a male main character. There were two females and thirteen males mentioned in the titles. Five titles were neutral.

Beauty

In Wilhelm and Jacob Grimm's *Ferdinand the Faithful* and *Ferdinand the Unfaithful*, beauty was the sole reason that the girl falls in love with the hero. "The girl fell in love with Ferdinand the Faithful because he was a handsome man". This was prior to knowing anything else about him.

In their story *The Donkey*, upon seeing the princess the prince said, "I like her above all measure. I have never yet seen anyone so beautiful as she is". He had never spoken to the princess. Her beauty was his sole criteria for liking her. He thought that the princess should love him based solely on his physical appearance. "Thou seest who I am and seest also that I am not unworthy of thee".

Reviewing the twenty Grimm's stories, beauty was not an issue in twelve of them. To be physically attractive was deemed important for males in only one story. In seven stories it was deemed important for females to be attractive.

In Hans Christian Andersen's story *The Cock and the Weathercock*, the cucumber "would have found him very interesting and attractive, but she didn't

know him, so she admired the cock from the hen yard". Unlike some of the other stories, the female cucumber realized that before she could really find the cock, attractive, she would have to get to know him first. This is very unlike the majority of the male characters who expressed loving for physical beauty alone.

In *The Girl Who Stepped on Bread*, Inger was described as pretty. Had it not been for her beauty, the story states that she would have been treated more harshly due to her pride and arrogance.

Both outer and inner beauty was mentioned in *The Teapot*. Much value was initially placed on the physical beauty, until there was perceived hardship. She felt alive when a bulb became her heart. She gained power and strength from within.

Beauty was not an issue in eleven of Andersen's twenty stories. To be physically attractive was deemed important for males in only one story. In seven stories, it was deemed important for females to be attractive. It was not infrequent that a male character would comment about the lack of beauty in many of the stories.

In the Serendipity series by Stephen Cosgrove, beauty was often portrayed in nature. A few of the stories described characters in a less than flattering light. For example, in *Wheedle on the Needle*, Wheedle was described as big and fat with a very large red nose. *The Muffin Muncher* was described as a "monstrous dragon", using the terms "enormous" and "slightly overweight." In *Leo the Lop*, there was a strive to be "normal" in appearance. The main characters in these stories happen to be male. Out of the ten stories, only four

referred to beauty as an issue of physical attractiveness. The remaining six stories focused on the surroundings of the characters.

Moreover, beauty was not an issue in eight of the ten stories by Stan and Jan Berenstain. The only reference to beauty was in *Berenstain Bears and Too Much TV* where the family was taking time to look at the stars. "It was all so big and beautiful". In the story *Berenstain Bears and Too Much Junk Food*, the reference was about some of the characters getting "chubbier", indicating the unhealthiness and unattractiveness that could ensue.

In the Golden Press/ Little Golden Book story, *The Saggy Baggy Elephant*, beauty was a factor. Until he was made fun of by a parrot, Sooki-Sooki thought he looked fine. After the parrot focused on negatives, Sooki-Sooki tried to hide in a dark place so his "saggy and baggy wrinkled skin" would not show. A tiger in the same story was described as "sleek" and "smooth".

Four of the ten Golden stories, elicited beauty as a factor in four of the stories. In three of these stories the main character was male. *Ukulele and Her New Doll* showed that beauty is superficial. In that story, the beautiful china doll with real hair, big blue eyes and lovely clothes could not be washed, fed sand cookies, or put in a sand house. She ultimately favored her sand doll her daddy made for her and would choose it to take to bed.

In the Disney story *Aladdin*, Aladdin was "dazzled" by Jasmine's beauty. The genie turned the ragged peasant into an elegant, handsome prince. In *Cinderella*, there were two ugly daughters and Cinderella, Cinderella was the "sweet and beautiful girl who won the hearts of those who met her". In *Snow White*, Snow White "grew more and more beautiful and her sweet nature made

everyone love her". In *The Little Mermaid*, Ariel "spied a handsome prince", but was unable to speak with him at first. Beauty was a factor in eight of the ten Disney stories. One aspect in at least three of the stories mixed beauty with a kind and friendly disposition.

Out of the twenty miscellaneous stories, nine mentioned beauty. Only five out of those nine had a deep focus on appearance. For example, in *The Velveteen Rabbit*, the fairy was the "loveliest" in the world and her face was like the "most perfect flower". Also, the old, balding, skin horse said that once you are real, you can't be ugly, except to people who don't understand. The boy always thought the rabbit was beautiful.

Beauty seemed necessary for females in the story *Nobody Asked Me If I Wanted a Baby Sister*. The baby sister was described as a beautiful, chubby, blue-eyed baby. Beauty was also a factor when Oliver tried to sell his little sister and questions about attractiveness and physical appearance were raised.

In the story, *Muppet Kids in Frogs Only*, Fozzie was initially discriminated against because he was a bear and did not look like the members of the club he was trying to join. In *Don't Cry, Big Bird*, Big Bird originally felt "too big" and wished he were smaller. Snuffle-up-a-gus helped Big Bird see the benefits to being larger.

Brains

There was, on occasion, more than one character in the stories who exhibited intelligence. For instance, in Grimm's story *The Water of Life*, the youngest prince had brains and the dwarf that helped him also had brains.

However, for purposes of consistency this would count as males having brains in one story. The only exception would be if a story had both a male and a female displaying intelligence and in this case it would be so designated. After analyzing the stories, brains were not significant in ten of the stories. This includes the stories where very little intelligence was displayed. In six stories, males were obviously the most intelligent and in three, females were the most intelligent. In one story, both the male character and the female character displayed intelligence.

In Andersen's, *The Shadow*, charm and deception were both indicators of the way intelligence was portrayed. The Shadow's clever and sneaky ways allowed him to appear as his master and his master as his shadow. Cleverness was also portrayed in Andersen's *The Pixy and the Grocer*. The pixy was able to continue living the best of both worlds. He decided to "share himself" between the grocer and the student. Two females and five males possessed intelligence.

Brains were displayed in all ten of Cosgrove's books. *Hucklebug* had a wise, old caterpillar giving advice to Berry, who ended up learning from his mistakes. Males showing brains were dominant in nine of the ten stories. However, there were males in three of the stories that showed intelligence lacking. There were also three stories where plans were devised in hopes of a beneficial outcome to the character. For instance, in *Wheedle on the Needle*, Wheedle thought that if he took the lumberjacks' tools, they would stop whistling and he could get some rest. They responded by whistling while making new tools. In *The Muffin Muncher*, the dragon had to think of a plan to get muffins from the villagers, they in turn benefited as well.

Female brains were portrayed in only one story. In *The Dream Tree*, both mother and daughter showed intelligence. They also allowed others to learn and discover beauty for themselves.

Brains were displayed in nine out of the ten Berenstain Bear books. Education was the modality used to portray brains. Females, primarily Mama Bear, used her knowledge in five stories. Males used brains in three stories. In *The Berenstain Bears Trouble at School*, Brother Bear used cleverness to take advantage of the attention he was getting when sick. Gramps used storytelling to get morals across to Brother Bear. In *The Berenstain Bears and the Trouble with Grown-ups*, Brother Bear created a play to help show how parents act and aid the parents understanding of what it is like being a cub. Both females and males displayed brains equally in one story.

Out of the ten Little Golden Books stories, four exhibited intelligence by males, one by a female, and two by both a female and a male. In *The Poky Little Puppy*, the obedient puppies are ultimately rewarded. *Little Crow* realized it was more important to help Red Elk to safety, than be the first to tell of the buffalo. He used intelligence to get the priorities straight. In *Batter Up!*, Coaches Sam Brown and Wendy Young displayed intelligence in their approach to make each child feel important and talented. In *Smokey the Bear*, Mother Bear taught her Bear Cub what to do when danger threatens. After his experience, Bear Cub began instructing others in the importance of fire safety. Brains were not a factor in three stories.

Disney's collection of books contained four stories displaying females' intelligence and six stories displaying male intelligence. *The Little Mermaid*

appeared to have a mind of her own. *Pocahontas* sought spiritual guidance and listened to her heart. *Aladdin* wanted to impress the “smart, beautiful princess,” Jasmine. In *Cinderella*, the fairy godmother knew just what to do to help Cinderella. There were also neutral characters in that story displaying smarts. Brains were often displayed by males when rescuing other characters. In *Lady and the Tramp*, Lady described Tramp as “masterful”. *The Jungle Book* shows Baloo teaching Mowgli how to survive in the forest. Bagheera, fearing danger, knew Mowgli needed to be with people. In order to attain the characters objectives, there were struggles to overcome in each story.

Throughout the twenty stories by miscellaneous authors, twelve stories had an emphasis where characters displayed intelligence. Eight stories had no emphasis on brains. Males dominated intelligence in seven stories, whereas females dominated in only four. One story portrayed both a females and a male using intellect. In *The Little Engine that Could*, the Little Blue Engine used her brains to motivate and believe in herself. In *Arthur’s Pen Pal*, the babysitter used strategy to get the siblings to connect.

Males displayed intelligence in Winnie the Pooh’s *Piglet is Entirely Surrounded by Water*. This occurs when Pooh created a rescue plan to save Piglet. Rabbit was also seen as “clever” and Owl “knows things”. *The Velveteen Rabbits’* skin horse was “wise” and told the rabbit about becoming real.

Imagination was used as a coping skill and to overcome fear in *The Gorilla Did It* and *There’s Something in My Attic*. The ability to work together in some stories portrayed knowledge to problem-solve.

Brawn

Brawn was not displayed nearly as much as one would suspect. However, in children's stories, magic, personalization of animals and animation of objects frequently render physical powers unnecessary. In Jacob and Wilhelm's stories, brawn was rarely displayed. In the twenty stories read, there were no examples of females displaying any kind of physical strength. Brawn was not a factor in fourteen of the stories. In the six remaining stories, men displayed physical strength. This physical strength was mainly displayed when the male hero was fighting to be rewarded by the marriage of the female character. The exception to this was *The Bremen Town Musicians* where the characters used their strength to frighten the robbers away.

Similar to the Grimms' stories, brawn was rarely displayed in the Andersen tales. In the twenty stories read, there were no examples of females displaying any kind of physical strength. Brawn was not a factor in nineteen of the tales. There was only one story portraying male brawn.

Out of the ten Cosgrove Stories, only four displayed brawn. Males were the only ones to depict physical strength. Each character had a description of being large. For example, in *The Muffin Muncher*, there was an "enormous" dragon. In *Trapper*, it was the monster. Bravery was portrayed by one lumberjack in *Wheedle on the Needle*. To prove he wasn't scared, he whistled right at Wheedle.

In the Berenstain Bears series, only one story out of ten focused on physical strength. In *The Berenstain Bears' New Baby*, Papa Bear labored a lot.

He sharpened his tools, chopped down a tree, constructed a bed, and carried it home and upstairs.

Six out of the ten Little Golden Books emphasized male brawn. While indicating strength in *Five Little Fireman*, one fireman had “muscles as big as baseballs”. Due to the lion’s physical strength in *Tawny, Scrawny Lion*, he was feared. The tiger’s good shape was emphasized in *The Saggy Baggy Elephant*. The crocodile was described as having fierce jaws. In *Little Crow*, the men left the village to scout buffalo. Chief Running Horse was said to have “great strength”.

Brawn was primarily displayed by males in the Disney collection. Six out of the ten stories showed male brawn. Two showed both female and male brawn. One story showed female and neutral brawn, whereas one story showed more. Bravery was also a factor in brawn. *Pocahontas* described Kocoumas as a “brave warrior”. In *101 Dalmatians*, Sergeant Tibs and Pongo both displayed bravery. Perdita, who was normally gentle, displayed brawn to protect her puppies. In *The Lion King*, King Mufasa and Scar both had brawn. *The Jungle Book* portrayed Kaa as “mighty”. Shere Khan was strong and vengeful. Bravery was also portrayed in that story. *Cinderella* showed physical strength doing all of the work and housework. In *The Little Mermaid*, Prince Eric had to fight with all his “strength and wits”.

Out of the twenty stories by miscellaneous authors, only nine portrayed any amount of brawn. Six of them showed brawn dominated by males. One story displayed a neutral character with brawn. One story displayed a female

character with brawn and one story had both a female and male character displaying brawn.

Male strength was the focus in *Arthur's Pen Pal*, where the character was often seen playing physically competitive sports. Similarly, in *Meet Babar and His Family*, Babar does most of the work. Stereotypically, the female is picking flowers and watching while the males are illustrated playing sports, and working on activities. Although males and females were shown playing tennis and sailing a boat, the male was dominant because they had to ask Babar if they could go for a drive. The father drove the car.

A female showed bravery in *There's Something in My Attic*, when she went into the attic and lassoed her nightmare. *The Little Engine That Could* described one engine as the Big Strong Engine. This engine was male and had the ability to pull the happy little train over the mountain, but felt it was beneath him. The Shiny New Engine responded similarly. Another male engine stated he was too old and tired to help. Ultimately, it was the female Little Blue Engine that showed bravery and strength to get the female happy little train over the mountain. Although she was smaller, she was able to overcome obstacles and accomplish her goal.

Occupation

To determine the gender stereotyping which may influence the reader, references are made to all occupations represented in the stories. Although

controversial, for clarity reasons, sons, daughters, mothers, fathers, husbands, and wives were not included as occupations.

Depicted within the twenty stories by the Grimm brothers, nineteen stories included characters with occupations. There were forty occupations represented. Males had thirty-eight occupations while females had twelve. Out of twelve female occupations, eight were passive that is, five princesses, two queens, and one beggar. The remaining three were spinners, equivalent to today's weavers. The thirty-eight male occupations were, in general, more active. God was counted as an occupation and was a character in one story. Saint Peter appeared in one story and his occupation was guardian of heaven's gates. Other male roles included two tailors, seven kings, five musicians, five princes, three apprentices, one innkeeper, one judge, two merchants, one shepherd, one soldier, one servant, one woodcutter, two stable boys, and two robbers.

From the twenty works by Hans Christian Andersen, fourteen stories included characters with occupations. There were twenty-five occupations represented. Males had eighteen occupations while females had eight. Out of the eight female occupations five were passive. They included five princesses, three queens, one fortuneteller, two witches and one beggar. The remaining five consisted of a maid, a nurse and a servant. The eighteen male occupations were, in general, more active. God and an Angel, as a transporter, were counted as occupations in one story. Other male roles included three kings, three scholars, one squire, one tourist, one traveler, one merchant, one grocer, one student, one trumpeter, one soldier, one servant, one chairman, one messenger, one defender, and one shoemaker.

Within the ten Serendipity stories by Stephen Cosgrove, three stories included characters with occupations. Four occupations held by males were represented. They included two mayors, one head baker, one king, and a ship full of builders. There were no occupations represented that a female held.

The Berenstain Bear collection represented nine occupations. Out of the six male occupations, one was a doctor, one was a coach, two were teachers, two were farmers, two were movers, and one was a veterinarian. Females were also represented by active jobs. Females held positions as a teacher, two were seamstresses, one was a doctor, and one a police officer. There were also female and male students. Three stories made no occupational references.

Six out of the ten Little Golden Books included male characters with occupations. The male roles included one forest ranger, one State Game Warden, one instructor, one policeman, one fire chief, four firemen, one cook, one coach, one sailor, one trader (of coconuts), and many hunters. One story stated that the father worked outside the home, but did not indicate a specific craft. The only female reference to an occupation was made in *Batter Up!*, where the female character was a coach. *Batter Up!* portrayed an equal amount of importance between the female and the male coach.

Disney represented a vast variety of occupations throughout their stories. Both females and males were portrayed in thirty-eight roles. Eight occupations were represented by females. They included one shepardess, two princesses, one caretaker, one cook, one sergeant, and three queens. A Fairy Godmother

and a Grandmother Willow, a wise old tree spirit, were also counted as occupations and characters in two stories.

The majority of the twenty-nine occupations held by males were active. They included five Kings, three princes, two advisors, one space ranger, one cowboy, one companion, one Sultan, one fruit seller, one tiger-god, one genie, and one Governor. Other male roles included one court composer, one postman, one Indian Chief, one explorer, one paperboy, one dog catcher, one servant, one Colonel, two thieves, one fur-coat seller, one teacher and one Great Grand Duke. Groups represented by males included warriors, settlers, robot guards, toy soldiers, and palace guards. For the purpose of calculating, each of these roles will be represented as one.

Thirteen out of the twenty books by miscellaneous authors contained references to twenty-five occupations. There were twelve occupations held by females and thirteen by males. One story contained a character who was a nurse, however no sex was identified.

The female characters consisted of one caretaker, one fairy, one nurse, three teachers, one carpooler, one saleswoman, one cook, one babysitter, one Queen, one hauling train and one switching train. The males consisted of one teacher, one gardener, three doctors, one night watchman, one shoemaker, one shepherd, one King, one performer, one newspaper delivery boy, one passenger engine and one freight engine. For the purpose of calculation, the many males who were hunters and fisherman were tallied as one each.

Emotionality

In the Grimm brothers works, males displayed more emotion than the females. This was not expected since society, even in the 1800's, had stereotyped females as more emotional. Out of the twenty stories reviewed, fifteen of them contained emotionality by at least one character. Four of the female characters displayed sorrow, two displayed happiness, one displayed anger and one displayed love. The witch in *Jorinda and Joringel* was the only female to display anger. Six of the male characters expressed sorrow, two expressed horror, two expressed fear and two expressed joy. The following emotions were attributed to one male character each: happiness, love, jealousy, anxiety, despair, anger, and pity.

In the works by Hans Christian Andersen, males displayed more emotion than the females. This too was unexpected since again females were typically stereotyped as more emotional. Out of the twenty stories reviewed, fourteen of them contained emotionality by at least one character. Some characters displayed multiple emotions in the same story. The emotions displayed by the female characters were: sorrow, hurt, feeling alive, loneliness, pride, arrogance, and hatred. Three of the male characters displayed happiness and four displayed sorrow. The other emotions expressed by male characters included bliss, vengeance, being cynical, fear, anger, sadness, devalued, misery, and contentment. Two stories with neutral characters displayed loneliness, curiosity, pain, anticipation, anxiety, fear, and helplessness.

Not surprisingly, males displayed more emotions in Cosgrove's books. This is primarily due to females being in only one story. The emotionality displayed by the females in *The Dream Tree* was mischievousness, contentment, and joy. The male emotions consisted of loneliness, feeling "dejected", love, hurt, sadness, fear, gratefulness, thankfulness, happiness, confusion, feeling ashamed, forgiveness, kindness, feeling "poor in spirit", irritated, tired, greedy, bitterness, jealousy, disbelief, selfishness, and contentment.

Both females and males displayed emotion in every book. Often times, characters displayed more than one emotion in the same story. The emotions expressed included: happiness, irritability, responsibility, disappointment, anxiety, pride, concern, sarcasm, jealousy, thoughtfulness, loneliness, competitiveness, bossiness, anger, unjust, confusion, understanding, self-pity, wary, friendly, embarrassed, guilt, and playfulness.

As with the many categories evaluated, the Berenstain Bears stories show almost equal amounts of emotions expressed by both female and male characters. Each story contained emotional aspects. The emotions portrayed include: happiness, concern, disappointment, sadness, anger, nervousness, pride, irritability, loneliness, bossiness, competitiveness, jealousy, thoughtfulness, friendliness, and selfishness. Both parents tend to display similar emotions and are often seen supporting each other.

The ten Little Golden Books portrayed more emotions among males. This is most likely due to males dominating as main characters. This is not to say that females were emotionless. In *Ukelele and Her New Doll*, Ukelele felt comfort with the dolly made by her father. Although feeling confused, self-conscious, and

fearful, *The Saggy Baggy Elephant*, ultimately felt accepted and happy. Low self-esteem played a role in two of the ten stories. Other emotions displayed included happiness, sadness, disappointment, curiosity, excitement, confusion, fear, and pride.

Females displayed more emotions than males in the Disney literature. All of the stories contained emotionality by at least one character. Multiple emotions were displayed by some characters. The emotions by female characters consisted of happiness, fear, selfishness, excitement, cruelty, sadness, appreciation, hurt, thoughtfulness, worry, confusion, helplessness, feeling heartbroken, falling in love, jealousy, rage, and terror. The emotions expressed by male characters included feeling lighthearted and happy, shock, panic, pain, irritability, bewildered, generous, impressed, argumentative, jealous, pride, fear, anger, selfishness, excited, lucky, bored, furious, delighted, thoughtfulness, greedy, astonished, suspicious, falling in love, and loneliness. There were neutral characters within some stories showing emotions as well. They consisted of wickedness, astonishment, sympathy, panic, impressed, surprised, anger, happiness, and fear.

Males dominated the emotions displayed in the collection of Little Golden Books. Ten out of the twenty stories showed only males with emotions. Seven out of the twenty stories showed both females and males with emotions. Only two stories focused solely on female emotions. The emotions expressed by female characters included excitement, happiness, fear, frustration, shock, sadness, irritability, caring, joy, "rage and disappointment", mischievousness, helplessness, security, and love. The emotions expressed by male characters

included love, security, caring, mischievousness, anger, “rage and disappointment”, arrogance, selfishness, jealousy, irritability, sadness, happiness, fear, insecurity, competitiveness, excitement, cranky, vengeful, greedy, empathetic, hurt, loneliness, and anxiety.

Values and Morals

Values were difficult to differentiate by sex partially because there were more males in the stories than females. The females in the stories, in general, were in far lesser roles. Therefore, the discrepancy between the amount of values held by females and the amount of values held by males is mainly due to the majority of the male count and major roles in the stories.

In Grimms’ tales, females were frequently portrayed as objects. They were often viewed as helpless and in need of males to rescue them. Often times, they were prizes to be given to the males. The females had no say in these exchanges. Devaluation of females was evident in the manner in which they were treated, that is, being ordered or told what to do and being expendable. For example, in Grimms’ *The Hut in the Forest*, the woodcutter and his wife sent his three daughters, one at a time, into the forest to take the woodcutter’s lunch to him. After the first one did not return, they sent the second one the following day. When the second one did not return, they sent the last daughter. The woodcutter and his wife displayed no sense of loss or sorrow. Only with the third daughter did the wife hesitate at all. Five females in the stories valued beauty, one industriousness, one obedience, one keeping ones promises and one

kindheartedness. Ironically, the third daughter in *The Hut in the Forest* valued love towards all mankind and animals.

Three males in the Grimms' stories valued honesty. Politeness, optimism, flexibility, loyalty, courage, leadership and faithfulness were each displayed by individual characters. All of the male characters valued beauty whenever a young maiden was involved.

There were various morals in some of the stories although they were not addressed as such. Among the unspoken morals were the following: Kind Acts Are Rewarded, There is Power in Working Together, Do Not Judge Others, Arrogance Will Not Benefit You, If You Do Things Wrong the Devil Will Get You, Make Haste Slowly, Good Character Brings Power, and Brains are Better than Brawn.

The values portrayed by males in Andersen's stories consisted of: one independence, two confidences, three wittiness, one greediness, one shallowness, one critical, one vain, one proud, one deceitful, one selfishness, and one loyalty. The female characters portrayed values consisting of: one genius, two protection, one materialism, one teaching, one judging others, one inner beauty and inner strength, one in natural beauty, and one of intelligence. One story consisted of a gender-neutral character as envious and discontented. Three stories contained no values or morals.

In contrast to Grimms' writings, Andersen's writings were more explicit. Unlike Andersen's, Grimms' morals were implied rather than stated. Out of the twenty stories, nine of Andersen's stories had morals. In the story *The Teapot*, a few morals were given. For example:

There is no point in talking about your shortcomings; other willingly does that for you...We all have faults and we all have talents too...Greatest blessings, to be able to forget yourself in caring for others...My memories cannot be taken from me.

In *The Butterfly*, the moral was “But to live is not enough...One must have sunshine, freedom, and a little flower”. The moral that good fortune can come from good deeds is implied. Also implied was that one wants what one cannot have in the story *The Sweethearts*. In *Clod Hans* perseverance pays off. The moral, directly stated in *The Cock and the Weathercock*, was “It’s better to boast and crow than to be blasé and break”. *The Silver Shilling* stated “In this world you only have the value that the world gives you” and “Don’t give up, eventually justice will triumph”. Similar to previously mentioned stories, *The Pine Tree* has more than one moral, although they are closely related. For example:

Be glad that you are young. Enjoy your strength and pleasure of being alive...If I only could have been happy when I had the chance to be...Everything must come to an end. The final moral was a quote from *The Shadow*, “A man is no better than his word”.

Cosgrove wrote each story containing values and morals which are often reiterated at the end of each story. The values portrayed by males consisted of: one beautiful singing, one sharing, one being “normal”, two love and friendship, one beauty of nature, one being humble, two helping others, and one learning from mistakes. The values portrayed by females were to allow others to discover beauty for themselves.

In *Hucklebug*, the moral is, if you have learned from your mistake, it’s not a mistake, but rather a lesson. The moral in *Leo the Lop* emphasizes that normal is whatever you are. *The Gnome from Nome* shows that love truly is warm.

Trafalgar True portrayed how selfishness and greed can destroy you, but sharing and love will bring happiness.

The Berenstain authors implied values and morals throughout their stories. They were not sex specific. The values that encompassed both females and males included honesty, sharing, safety, not being greedy, being active, responsibility, family time, acceptance, good health, and viewing themselves objectively.

The morals, for example, in *The Berenstain Bears and the Trouble With Grown-ups*, “grown ups and cubs get quite a surprise when they see themselves through the other’s eyes”. The moral in *The Berenstain Bears and the Trouble With Friends* states “When making friends, the cub who's wise is the cub who learns to compromise”. *The Berenstain Bears and the Truth* emphasizes honesty and states, “No matter how you hope, no matter how you try, you can’t make truth out of a lie”. The indication is that once trust is broken, it takes a lot to fix it.

Values and morals were not directly stated in the works of the Little Golden Books. However, following rules, love, inner beauty, unselfish acts, tolerance and acceptance for differences, courage, team work, and intelligence were valued.

The moral displayed in the story, *Tawny Scrawny Lion*, was that intellect can out power brawn. In *Little Crow*, courage and unselfish acts are honorable. In *Ukelele and Her New Doll*, it does not matter how pretty something is, it is how good it makes you feel. This also indicates that outer beauty is superficial. *The Saggy Baggy Elephant* shows that there is an important place for everyone in society and everyone has something positive to offer.

In the Disney books, the themes tend to revolve around dreams, love, and honesty. Females were viewed in some stories as helpless requiring males to rescue them and/or care for them. Traits that were valued consisted of friendship, beauty, kindness, listening with your heart, loyalty, working together, respect, and love. Although not directly stated, morals were there. They consisted of: trust and love triumph, good triumphs over evil, the spirits will guide you, you must take your place in the circle of life, and jealousy causes trouble.

One story that outwardly stated a female to male inequality was in *The Jungle Book*. In this story, Mowgli is referred to as a “man-cub”, whereas the female is referred to as the “girl-cub”. Baloo warned (when asked about a girl-cub) to “Forget about those. They’re nothing but trouble”. This is one example of sexism and devaluing females.

Values and morals were not directly stated in the twenty stories by miscellaneous authors. However, the many values that were implied consisted of: honesty, trust, caring, friendship, love, appreciation, respect, believing in yourself, good manners, sharing, forgiveness, acceptance, togetherness, empathy, determination, selflessness, and confronting fears. In the story *Wiki Wants to Read*, Wiki showed the readers that if you strive for your goals, you can achieve them. *The Tale of Two Bed Mice* showed that you need to compensate those whom you have done wrong. *The Velveteen Rabbit* portrayed if you love something enough, it can become real.

Initially, in *Arthur’s Pen Pal*, Arthur feels that little sisters are no fun, always in need of help and are a pain. He would rather have a brother. By the end of the story, the females allow the male to see that girls and boys are

capable of doing the same things. Much of the book, *Nobody Asked Me if I Wanted a Baby Sister*, demonstrated that females were less desired than males. The females are displayed as an object to be used for service.

Don't Cry, Big Bird portrayed that it is good to be empathetic and accommodating to others' differences. *The Boy Who Cried Wolf* showed that if you tell lies, no one will believe you when you are telling the truth. In *Grover Goes to School*, it portrays how people should like each other for who they are, not what they can give you. Class distinctions and the males deeming themselves higher than the females are portrayed in *The Little Engine That Could*. Using determination and believing in herself, the Little Blue Engine is able to display her strength and courage to get over the mountain.

Power

Power is generally considered a positive trait to possess, however, it must be remembered that power can be abused or in certain cases wasted. For example, in the Brother's Grimm story of *The Nail*, even though the merchant had power and free will, he made poor choices. Power was wasted on this man. Overall, the men held the majority of the power in these stories. Out of the twenty Grimm stories, the possession of power was held by fifteen males and only four females. In the remaining story there was no power involved. Overall, the males held most of the power, but the power was not always put to use in positive ways. When the females possessed the power they usually had to outwit the males in order to obtain it. In addition, in one of the stories the female was punished for

having the power. Males were definitely dominant in the power arena. This again was a reflection of societal values.

Nine males and only four females possessed power in the twenty Andersen stories. One neutral character possessed power and five stories had no indication of power. Interestingly, one story portrayed power in both a male and female character.

Referring to the ten Cosgrove stories, power was possessed by seven males. Two neutral characters and one female character possessed power. In the story *Raz-Ma-Taz*, the male had the power, but lost it due to misuse. In *Kartusch*, the wisdom to enjoy life was power. *The Dream Tree* portrayed a female holding power in knowledge.

In the Berenstain Bears stories, the power was primarily held by a parent. Four female characters and two male characters possessed power in six of the stories. Three stories contained both a female and male character holding power. The character with the power used it as an educational tool. One story gave no indication of power.

Out of the ten Little Golden Books stories, eight males and one female possessed power. One story had no indication of power. In *Tawny Scrawny Lion*, the rabbit's intellect was more powerful than the lion's brawn. In *Smokey the Bear*, Smokey used his power of knowledge and experience to educate others.

Power is used for both good and bad by multiple characters in the Disney literature. Often times the evil, wicked, or bad character originally possesses the power. However, good ultimately triumphs over evil. For the purpose of this

study, the character with the prevailing power is calculated. Out of the ten Disney stories, eight male characters and only two females held power.

The literary works by the miscellaneous authors portrayed males having more power than females. Out of the twenty stories, ten stories showed males with power. Females were portrayed having power in seven stories. Two stories represented both a female and a male character possessing power. One story contained two neutral characters holding power. In the story *Louie*, Susie had the ability to make Louie behave and open up. *The Velveteen Rabbit* portrayed the power of love. In *The Boy Who Cried Wolf*, the young shepherd originally had the power, but he misused it. *The Tale of Two Bad Mice* showed both a female and male character having the power to destroy and the power to make right.

Hero or Heroine

In Jacob and Wilhelm Grimm's stories it was not surprising to discover that more males than females were designated as the heroes. In the twenty stories selected, nine designated the males as the hero, seven did not include a hero or heroine and only four chose a woman to have the role as heroine. Once again this is evidence of sexual bias in favor of males.

Because of the proliferation of inanimate objects in Hans Christian Andersen's stories, there were very few characters that could be depicted as heroes or heroines. There were no heroes or heroines in thirteen of the twenty

stories. Four stories depicted the male characters as heroes. Two stories portrayed the female character as heroines. One story portrayed a neutral gender character as a hero.

The collection of Serendipity books, by Stephen Cosgrove, designated males as the hero in seven of the ten stories. Two stories represented a neutral character as the hero or heroine. One story generated no hero or heroine. In *Trafalgar True*, the main character was able to get the Kith and Kin characters to join in unity, work together, and feel love. In *Leo the Lop*, the possum made the bunnies aware that although they are different, they are all “normal”. In *Kartusch*, the emerald snake was able to show the furry eyeballs how to fully use and appreciate their senses.

Throughout the Berenstain Bears writings, four stories portrayed the female characters as heroine. Two stories depicted the male characters as heroes. Three stories had both a female heroine and male hero. One story contained no hero or heroine.

Out of the ten Little Golden Books stories, six portrayed the male character as the hero. One story portrayed a herd of elephants as the heroes, but will be calculated in the tally as one neutral character. Three stories contained no hero or heroine.

In Disney’s literary collections, seven stories depicted the male character as heroes. Two stories portrayed the female character as heroine. One story had both a male and a female hero and heroine. In *The Little Mermaid*, Ariel

saved the prince's life and King Triton, Ariel's father, granted her wish to be human. In *Cinderella*, the Fairy Godmother magically made it possible for Cinderella to attend the ball. This ultimately led to the prince's quest to find Cinderella and the two living happily ever after. Similarly, in *Snow White*, it was Prince Charming who saved her.

Out of the twenty miscellaneous books, there were no heroes or heroines in five. Four stories depicted the female character as heroine, whereas eight stories portrayed males as the hero. Two stories contained both a female and male character as hero/heroine. One story portrayed two neutral characters as the heroes. In *The Elves and the Shoemaker*, the two elves helped the couple prosper and feel good. Due to the boys' love in *The Velveteen Rabbit*, the rabbit became real. In *Nobody Asked Me if I Wanted a Baby Sister*, Oliver was able to calm the baby and stop her from crying. In the story *Louie*, Susie helped the main character open up. Both Lisa and Corduroy were heroes in *Corduroy*, for being just what the other needed - a friend. The Little Blue Engine in *The Little Engine That Could*, was the heroine. This was despite the fact that she was the smallest and had never been over the mountain before. She was willing to help, gave her all and believed in herself.

Ratios of Females to Males

Grimm	Basis of Comparison
F M	
31 : 68	Sex of Characters Represented
07 : 13	Main Character
07 : 10	In Titles
07 : 01	Importance to Possess Beauty
03 : 06 (1:2)	Possessing Brains or Intelligence
00 : 06	Brawn
12 : 38 (6:19)	Occupations
04 : 15	Power
04 : 09	Heroines/Heroes

Morals were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories, this tally is specifically here to display the differences and/or similarities by male and female characters.

F = Female

M = Male

Ratios of Females to Males

Andersen	Basis of Comparison
F M	
39 : 48 (13:16)	Sex of Characters Represented
05 : 12	Main Character
03 : 07	In Titles
07 : 01	Importance to Possess Beauty
02 : 05	Possessing Brains or Intelligence
00 : 01	Brawn
08 : 18 (4.9)	Occupations
04 : 09	Power
02 : 04 (1:2)	Heroines/Heroes

Morals were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories, this tally is specifically here to display the differences and/or similarities by male and female characters.

F = female

M= male

Ratios of Females to Males

Cosgrove		Basis of Comparison
F	M	
2	25	Sex of Characters Represented
1	9	Main Character
0	9	In Titles
1	3	Importance to Possess Beauty
1	9	Possessing Brains or Intelligence
0	4	Brawn
0	4	Occupation
1	7	Power
0	7	Heroines/Heroes

Morals were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories, this tally is specifically here to display the differences and/or the similarities by male and female characters.

F = female

M = male

Ratios of Females to Males

Berenstain	Basis of Comparison
F M	
32 : 33	Sex of Characters Represented
4 : 2 (2:1)	Main Characters
10 : 10	In Titles
1 : 1	Important to Possess Beauty
5 : 3	Possessing Brains or Intelligence
0 : 1	Brawn
5 : 6	Occupation
4 : 2 (2:1)	Power
5 : 3	Heroines/Heroes

Moral were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories this tally is specifically here to display the differences and/or similarities by male and female characters.

F = female

M = male

Ratios of Females to Males

Little Golden Books	Basis of Comparison
F M	
15 : 38	Sex of Characters Represented
1 : 9	Main Character
1 : 8	In Titles
1 : 3	Importance to Possess Beauty
3 : 7	Possessing Brains or Intelligence
0 : 6	Brawn
1 : 6	Occupation
1 : 8	Power
0 : 6	Heroines/Heroes

Morals were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories, this tally is specifically here to display the differences and/or similarities by male and female characters.

F = female

M = male

Ratio of Females to Males

Disney	Basis of Comparison
F : M	
27 : 58	Sex of Characters Represented
5 : 6	Main Character
5 : 3	In Title
5 : 4	Importance to Possess Beauty
4 : 6 (2:3)	Possessing Brains on Intelligence
3 : 8	Brawn
8 : 29	Occupations
2 : 8 (1:4)	Power
4 : 8 (1:2)	Heroines/Heroes

Morals were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories, this tally is specifically here to display the differences and/or similarities by males and female characters.

F = female

M = male

Ratios of Females to Males

Miscellaneous Authors	Basis of Comparison
F M	
40 : 63	Sex of Characters Represented
4 : 17	Main Character
2 : 13	In Titles
1 : 5	Importance to Possess Beauty
5 : 8	Possessing Brains or Intelligence
2 : 7	Brawn
12 : 13	Occupations
8 : 11	Power
6 : 10 (3:5)	Heroines/Heroes

Morals were not sex specific and multiple emotions were displayed by both males and females in the stories. For this reason, it was impossible to designate an accurate count in these areas. Although neutral characters were portrayed throughout the stories, this tally is specifically here to display the differences and/or similarities by male and female characters.

F = female

M = male

Ratios of Females to Males

Total of All Stories Reviewed	Basis of Comparison
F M	
186 : 333 (62:11)	Sex of Characters Represented
27 : 68	Main Character
28 : 60 (7:15)	In Title
23 : 18	Important to Possess Beauty
23 : 44	Possessing Brains or Intelligence
5 : 33	Brawn
42 : 114 (12:30)	Power
25 : 47	Heroine/Heroes

In conclusion, males dominate in all categories with the exception of the importance to possess beauty.

F = female

M = male

Summary, Discussion and Conclusions

Summary

This study identifies the differentiation of gender roles and sex frequency in children's literature using story selections from the works of Jacob and Wilhelm Grimm, Hans Christian Andersen, Stephen Cosgrove, Stan and Jan Berenstain, Little Golden Books, Disney, and twenty miscellaneous authors. The selected stories were evaluated in the following areas: the sex of the characters, the sex of the main character, the sex of the hero/heroine and the sex representation in the title. The works were also evaluated in the following areas of beauty, brains, brawn, occupation, emotionally, values/morals and power.

Male dominance was clearly prominent in almost all of the areas. The two possible exceptions were beauty and emotionality. In determining beauty, the criterion was the importance placed upon the character to possess beauty. It was far more important for the females, rather than the males, to be beautiful. Out of the forty-four stories where beauty was a factor, twenty-three of the stories indicated that beauty was important for females to possess and eighteen indicated beauty as an important trait for males. Emotionality was difficult to access. However, overall males expressed as much if not more emotions than did the females. This could be accounted for by the manner in which the male characters were usually more fully developed in the literature. Rather than misinterpreting the results to imply that the females were less emotional, it may

well be that the smaller and less valuable roles given to this sex minimized the opportunity for emotional expression.

Discussions and Conclusions

The results of this study are supported by many other studies (Alber, 1996; Gooden, 2001; Teeper, 1999; Fox 1993; Ernst, 1995). It must be realized that the classics, as well as more current writings, will continue to be a part of children's literature. Whether read at home or within the school system, the stereotypes of past and current literature possess the potential of negatively impacting both our male and female children. Fortunately, literature also has "the potential of altering perceptions and possibly helping to change lives" (Goodness, 2001). If literature is able to negatively affect children's lives, then it can also have a positive effect. Positive portrayals of their sex have the possibility to improve children's self-esteem and identity options in their lives. With this in mind, parents and teachers need to help children become aware of sexual stereotyping in literature and realize that these stereotypes are not acceptable.

Although avoiding literature that contains gender stereotyping is one solution (Fox, M., 1993), it may be unrealistic. Avoiding such literature would make for a very limited sample, because studies have shown that gender stereotyping continues in current literature. A more realistic approach may include teaching awareness of gender stereotyping and teaching children how to recognize and refute such stereotyping. Today's authors need to become more sensitive to avoid gender stereotyping. It is also important for writers and

publishers to write and publish books that have positive images of both male and female characters. Likewise, it is important that males and females are equally represented as the main characters and the titled characters. Literature is needed that shows equality, allowing children to express their emotions and be all they can and want to be.

Occupations represented for both sexes need to be sex-free; both males and females need to occupy non-traditional roles. With the overwhelming evidence presented by this and other studies, it suggests that sexual stereotyping and gender bias exist in both past and current children's literature. Before we read to our children, we need to be prepared to discuss the stereotyping and bias that we discover in the literature. We need to read a variety of books with varying views. Swartz et al (2003) have the following practical suggestions to prevent sexual stereotyping and gender bias: It is important to use phrases like "Ladies and Gentlemen" instead of "Guys". Using both male and female examples and activities will broaden ideas of self and career goals. Following societal norms only forms a cycle from one generation to another and limits a child's creativity. Flexibility is the key. A child's potential is maximized when he or she is not limited to male or female standards.

Since today's society generally acknowledges that females and males are equal and need to be treated as such, it is imperative that we do not allow any literature promoting inequality to go unchallenged. As adults, we need to ensure that positive role models are promoted for all of our children to enhance their well-being. Additionally, classroom teachers in their school settings and in their

selection of materials need to break through the bias of the past and promote gender equality.

Being observant in detecting the literature that continues to display gender bias or stereotyping is essential. Although some strides have been made by the feminist movement and the non-discrimination Title IX act, granting equality of the sexes, there is still much to be accomplished.

Many biases begin to be formed when the children are toddlers or pre-schoolers (Eaton, 1983). The parents have the power, and the duty, to read to the children without bias. In books containing bias, the bias needs to be discussed with the children and put into the proper perspective.

Children are naturally eager to learn and it is the obligation of all adults to be certain that gender bias does not limit the children's future. Bibliotherapy is literature written as a therapeutic tool. It helps children, as well as adults, to understand a situation, an emotion, other people, as well as oneself. "There is nothing wrong with using books as tools of therapy as long as the standards of good literature are met" (Galvin, 1993). Many books have been written specifically to address gender bias.

Both parents and teachers need to be aware of the limitations they put on their children's potential when they accept gender stereotyping in literature. With the proper training of our teachers, better parenting education for our parents and more awareness from the publishers and writers, our children could be made aware of their full potential, socially, behaviorally, physically, intellectually, and emotionally. This is a task that has been slow in making its appearance. Individuals as well as society are slow to change.

It is anathemic that, in this present day, most authors continue to degrade females as less valuable than males. Likewise, it is anathemic that we expect fathers to demonstrate love, kindness, sensitivity and gentleness when literature offers few roles of males containing these characteristics. However, there are some promising signs. For example, the prestigious Newbery Award books are making some small strides in reducing gender stereotyping. It is past due for all literature to follow in their footsteps.

Now, ever since the mythological age, readers have formed their personal identities through literary texts. Reading teaches us to understand our lives - our emotions and passions, our pleasures, our anxieties, our desire - in terms of symbols. We learn to decipher the world, society, life and death....Literature is therefore the primary realm in which subjectivities and socialization proceed hand in hand... reality, imagination, and language enable us to unlock social and individual models of identity, in particular models of gender identity and sexual difference. (Marini, 1986).

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Appendices

Appendix - A

Literature by: Jacob and Wilhelm Grimm

Doctor Knowall

The Donkey

Ferdinand the Faithful and Ferdinand the Unfaithful

The Fox and the Cat

The Bremen Town Musicians

The Frog Prince

The Glass Coffin

The Griffin

The Hut in the Forest

Jorinda and Joringel

The Nail

The Old Beggar Woman

The Rabbits' Bride

The Singing Bone

The Tailor in Heaven

The Three Snake-Leaves

The Three Spinners

The Water of Life

The Wilful Child

The Wolf and the Fox

Appendix - B

Literature by: Hans Christian Andersen

The Angel

The Butterfly

Clod Hans

The Cock and the Weathercock

The Days of the Week

A Drop of Water

The Flying Trunk

The Girl Who Stepped on Bread

The Great Sea Serpent

It Is Perfectly True

The Pine Tree

The Pixy and the Grocer

The Princess and the Pea

The Shadow

The Silver Shilling

The Storks

The Swans' Nest

The Sweethearts

The Teapot

The Tinderbox

Appendix - C

Literature by: Stephen Cosgrove

The Dream Tree

The Gnome From Nome

Hucklebug

Kartusch

Leo the Lop

The Muffin Mucher

Raz Ma Taz

Trafalgar True

Trapper

Wheedle on the Needle

Appendix - D

Literature by: Stan and Jan Berenstain

Berenstain Bears Get the Gimmies

Berenstain Bears Learn About Strangers

Berenstain Bears New Baby

Berenstain Bears and Too Much Junk Food

Berenstain Bears and Too Much TV

Berenstain Bears and the Trouble with Friends

Berenstain Bears and the Trouble with Grown Ups

Berenstain Bears Trouble at School

Berenstain Bears Trouble with Pets

Berenstain Bears and the Truth

Appendix - E

Literature by: Golden Press/ Little Golden Books

Batter Up! by Andrew Gutelle

Doctor Dan the Bandage Man by Helen Gaspard

Five Little Firemen by Margaret Wise Brown and Edith Thacher Hurd

Little Crow by Caroline McDermott

My Puppy by Patsy Scarry

The Poky Little Puppy by Janette Sebring Lowrey

The Saggy Baggy Elephant by K. and B. Jackson

Smokey the Bear by Jane Werner

Tawny Scrawny Lion by Kathryn Jackson

Ukelele and Her New Doll by Clara Louise Grant

Appendix - F

Literature by: Disney

Aladdin story adapted by Ann Braybrooks

Cinderella by Walt Disney Productions

The Jungle Book Adapted from the Mowgli Stories by Rudyard Kipling

Lady and the Tramp based on the story by Ward Greene

The Lion King by Disney Enterprises, Inc.

The Little Mermaid by Disney Enterprises, Inc.

101 Dalmatians based on the book by Dodie Smith

Pocahontas by Disney Enterprises, Inc.

Snow White by Walt Disney Productions

Toy Story by Disney Enterprises, Inc.

Appendix - G

Literature by: Miscellaneous Authors

Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst

Arthur's Pen Pal by Lillian Hoban

The Boy Who Cried Wolf retold by Fieys Littledale, based on Aesop's Fable

Corduroy by Don Freeman

Don't Cry, Big Bird by Sarah Roberts

The Elves and the Shoemaker by Hilda

The Gorilla Did It by Barbara Shook Hazar

Grover Goes to School by Dan Elliott

The Little Engine That Could by Watty Piper

Little Fur Family by Margaret Wise Brown

Louie by Ezra Jack Keats

Meet Babar and His Family by Laurent de Brunhoff

Muppet Kids in Frogs Only by Louise Gikow

Nobody Asked Me If I Wanted a Baby Sister by Martha Alexander

Pierre by Maurice Sendak

Piglet is Entirely Surrounded by Water by A. A. Milne

The Tale of Two Bad Mice by Beatrix Potter

There's Something in My Attic by Mercer Mayer

The Velveteen Rabbit by Margery Williams

Wiki Wants to Read by Lila Sheppard

Tables

Table 1

Summarization of Characters

Jacob and Wilhelm Grimm:

*female characters	31
*male characters	68
*main character	07 females 13 males
*named in title	05 females 08 males 02 both female and male 05 neutral

Table 2

Sex of the Characters

Jacob and Wilhelm Grimm

	<u>F</u>	<u>M</u>	<u>MC</u>	<u>Title</u>	<u>N</u>
	0	3	M	N	
	1	3	M	M	
	4	2	F	N	
	5	1	F	F	
	2	1	F	F	
	1	2	F	F/M	
	3	6	M	M	
	2	1	F	F	
	1	5	M	N	
	1	1	F	F	
	0	7	M	M	
	0	3	M	M	
	1	2	F	F	
	2	0	M	M	
	1	3	M	N	
	1	4	M	N	
	2	4	M	M	
	1	3	M	M	
	1	7	M	M	
	2	1	M	F/M	
Total	<u>31F</u>	<u>68M</u>	<u>13M</u>	<u>8M 5F</u>	<u>0N</u>
				<u>2 M/F 5N</u>	

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Table 3

Summarization of Characters

Hans Christen Andersen:

*female characters	39
*male characters	48
*neutral characters	32
*main characters	07 females
	17 males
	02 neutral
*named in title	03 females
	08 males
	04 both female and male
	05 neutral

Table 4

Sex of the Characters

Hans Christian Andersen

	<u>F</u>	<u>M</u>	<u>MC</u>	<u>Title</u>	<u>N</u>
	0	3	M	M	
	3	1	M	M	
	1	4	M	M	
	1	2	M	M	
	2	5	M/F	M/F	
	1	3	M	N	
	3	3	M	N	
	7	1	F	F	
	1	3	M	M	13
	3	2	F	N	
	2	2	N	N	6
	1	3	M	M	
	2	2	F	F	
	2	2	M	M	
	3	3	N	N	1
	1	2	F	M/F	4
	0	0	M	M/F	5
	1	2	M	M/F	
	2	0	F	F	3
	3	5	M	N	
Total	<u>39F</u>	<u>48M</u>	<u>12M 5F</u> <u>1M/F 2N</u>	<u>7M 3F 4M/F</u> <u>6N</u>	<u>32N</u>

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Table 5

Summarization of Characters

Stephen Cosgrove:

*female characters	02
*male characters	25
*neutral characters	23
*main characters	01 females 09 males 00 neutral
*named in title	00 females 09 males 00 both female and male 01 neutral

Table 6

Sex of the Characters

Stephen Cosgrove:

	<u>F</u>	<u>M</u>	<u>MC</u>	<u>Title</u>	<u>N</u>
	2	1	F	N	1
	0	3	M	M	
	0	4	M	M	2
	0	2	M	M	12
	0	2	M	M	7
	0	2	M	M	
	0	2	M	M	1
	0	3	M	M	
	0	2	M	M	
	0	4	M	M	
Total	<u>2F</u>	<u>25M</u>	<u>9M 1F</u>	<u>9M 0F</u>	<u>23 N</u>
			<u>0M/F 0N</u>	<u>0M/F 1N</u>	

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Table 7

Summarization of Characters

Stan and Jan Berenstain:

*female characters	32
*male characters	33
*neutral characters	01
*main characters	04 females
	02 males
	04 both female and male
	00 neutral
*named in title	00 females
	00 males
	10 both female and males
	00 neutral

Table 8

Sex of the Characters

Stan and Jan Berenstain

<u>F</u>	<u>M</u>	<u>MC</u>	<u>Title</u>	<u>N</u>
3	3	M/F	M/F	
2	3	M	M/F	
2	2	F	M/F	
3	2	F	M/F	
2	2	F	M/F	
4	4	F	M/F	
6	6	M/F	M/F	
3	7	M	M/F	
4	2	M/F	M/F	1
3	2	M/F	M/F	
<u>32F</u>	<u>33M</u>	<u>4F 2M</u>	<u>0M 0F</u>	<u>1N</u>
		<u>4M/F</u>	<u>10M/F 0N</u>	

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Table 9

Summarization of Characters

Golden Press/Little Golden Books:

*female characters	15
*male characters	38
* neutral characters	15
*main character	01 female
	09 males
	00 both female and male
	00 neutral
*named in title	01 female
	08 males
	00 both female and male
	01 neutral

Table 10

Sex of the Characters
Golden Press/ Little Golden Books

	<u>F</u>	<u>M</u>	<u>MC</u>	<u>Title</u>	<u>N</u>
	2	5	M	N	
	2	2	M	M	
	2	10	M	M	
	2	4	M	M	
	0	2	M	M	
	3	3	M	M	
	0	5	M	M	1
	2	2	M	M	
	0	2	M	M	15
	<u>2</u>	<u>3</u>	<u>F</u>	<u>F</u>	
Total	<u>15F</u>	<u>38M</u>	<u>9M 1F</u>	<u>8M 1F</u>	<u>15N</u>
			<u>0M/F 0N</u>	<u>0M/F 0N</u>	

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Table 11

Summarization of Characters

Disney:

*female characters	27
*male characters	58
*neutral characters	12
*main characters	04 females
	05 males
	01 both female and male
	00 neutral
*named in title	04 females
	02 males
	01 both female and male
	03 neutral

Table 12

Sex of the Characters

Disney

	F	M	MC	Title	N
	1	7	M	M	
	5	4	F	F	4
	1	6	M	N	
	3	4	M/F	M/F	4
	2	8	M	M	0
	2	5	F	F	
	4	6	M	N	4
	2	6	F	F	
	4	9	F	F	0
	3	8	M	N	0
Total	<u>27F</u>	<u>58M</u>	<u>5M 4F</u>	<u>2M 4F</u>	<u>12N</u>
			<u>1M/F 0N</u>	<u>1M/F 3N</u>	

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Table 13

Summarization of Characters

Miscellaneous Authors:

*female characters	40
*male characters	63
*neutral characters	05
*main character	03 females
	16 males
	01 both female and male
	00 neutral
*named in title	02 females
	13 males
	00 both female and male
	05 neutral

Table 14

Sex of the Characters

Miscellaneous Authors

	F	M	MC	Title	N
	2	3	M	M	
	2	1	M	M	
	0	1	M	M	2
	2	1	M	M	
	1	6	M	M	
	1	1	M	M	2
	1	1	M	N	1
	2	4	M	M	
	2	4	F	F	
	1	3	M	N	
	1	2	M	M	
	3	6	M	M	
	2	9	M	N	
	7	3	M	M	
	1	3	M	M	
	1	7	M	M	
	4	1	M/F	N	
	2	1	F	N	1
	2	4	M	M	
	3	2	F	F	
Total	<u>40F</u>	<u>63M</u>	<u>16M 3F</u> <u>1M/F 0N</u>	<u>13M 2F</u> <u>0M/F 5N</u>	<u>6N</u>

F = female

M = male

MC = main character

N = neutral (i.e. not identified as male or female)

Glossary

Glossary

The research questions of this study lent itself to eleven basic definitions:

1) gender and its differentiation from sex, 2) neutral, 3) beauty, 4) brains, 5) brawn, 6) emotionality, 7) occupation, 8) value, 9) morals, 10) power, and 11) hero or heroine.

1.) Gender is defined by Dr. David Womhaner as: The social script that accompanies identification with a determination of ones' sexual status (i.e., male or female)...or sex is the biological difference (male and female)...and gender is learned patterns of behavior that we call masculine and feminine. Gender is described by Eitzen as distinguishing between and differentially evaluating males and females. Virtually everything social is gendered (Long, 2003).

The point of gender differentiation is to justify the exploitation of an identifiable group - women...gender refers to the social identity of men and women. It cannot be understood at the level of the individual (Eitzen, 2000).

Biologically sex refers to ones' physical sex, that is, male or female, while masculine and feminine are more cultural terms. Many dictionaries incorrectly define gender as sex whereas anthropological definitions would most likely define gender as a product of culture (Roth, 2002). Dr. John Money is credited with the term "gender identity" to describe a person's inner sense of himself or herself as male or female. This will be the definition for this study.

The author defines the additional terms surveyed as follows:

2. Neutral signifies that the character in the story was not identified as male or female.

3. Beauty is defined as physical attractiveness as seen through the eyes of the characters.

4. Brains are defined as intelligence, including wit or problem solving skills.

5. Brawn is designated as physical strength.

6. Emotionality - a state of feeling (Webster, 1993).

7. Occupation signifies the job or work assigned to that character.

8. Value is defined as the estimated worthiness of character traits.

9. Morals are defined as the lessons to be drawn from the story whether the ethical judgment is right or wrong (Webster, 1993).

10. Power signifies control and influence. Power is generally viewed in this country "as something that is more often abused than used for overall societal good...as the domain of men" (Valdes, 1998). Others define power as "wanting to have an impact on others" (Winter, 1973). In this work, power is not differentiated between good or bad. It is noted as who held the control. The variety of power can take many different forms. For the purpose of this study, the power will be based on Lips' definition as wanting to have an impact on others (1985).

11. Hero or heroine is defined as the character in the story that has the greatest ability or courage. Hero and Heroine can also designate the character that saves someone, some occasion or object.