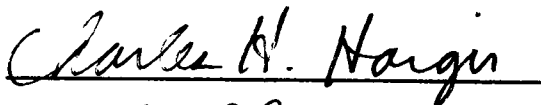


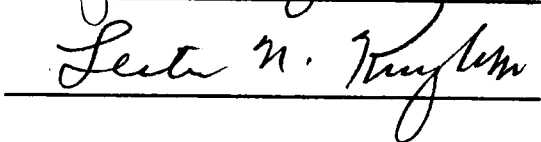
To the Graduate Council:

I am submitting herewith a dissertation written by Jeanne Beck Cobb entitled "Images and Characteristics of African Americans and Hispanic Americans in Contemporary Children's Fiction." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Education, with a major in Curriculum and Instruction.


J. Estill Alexander
Major Professor

We have read this dissertation
and recommend its acceptance:





Accepted for the Council:


Associate Vice Chancellor and
Dean of the Graduate School

IMAGES AND CHARACTERISTICS OF AFRICAN AMERICANS AND
HISPANIC AMERICANS IN CONTEMPORARY CHILDREN'S FICTION

A Dissertation
Presented for the
Doctor of Education
Degree
The University of Tennessee, Knoxville

Jeanne Beck Cobb

August 1992

DEDICATION

To all African American and Hispanic American children with the hope that the images in the books they read will be affirming and positive, stirring within them the highest and noblest of feelings about themselves ...

ACKNOWLEDGMENTS

A special appreciation is extended to many educators and scholars who assisted me in this research. First, I am grateful to Dr. J. Estill Alexander for his continued patience and guidance as he chaired my committee. Also, I wish to thank the members of my committee for unselfishly giving of their time during the project: Dr. Lester N. Knight, Dr. John R. Ray, and Dr. Charles H. Hargis. A special thank-you also to Dr. Theodore Hipple for his advice and assistance.

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ABSTRACT

Although considerable research attention was focused on the representation of minority populations in children's textbooks and literature during the period of the late 1960's to the late 1970's, research interest has been declining. The decade of the eighties has been described as a period of "benign neglect" with regard to minority issues in children's literature (Banfield, 1985a, p. 8).

The present study focused on the two largest minority groups, African Americans and Hispanic Americans, and was descriptive in nature, employing quantitative and qualitative content analysis. Four research questions were developed to determine the treatment of these two minority populations in contemporary children's trade books published by the Children's Book Council with respect to image, characteristics, and stereotyping.

The sample consisted of ten Hispanic American works of fiction and thirty-one selections of African American children's literature appropriate for elementary ages and published in the time period, 1989-1991. Two instruments were used: a list of verbal stereotypes from the research of Katz and Braly and a character analysis instrument developed by Berelson and Salter. In

addition, supplemental guidelines and stereotypes from the Council on Interracial Books for Children were employed.

Major conclusions drawn from the findings of the present study were as follows:

1. The overall number of fictional books for Hispanic American and African American children is appallingly limited. The numbers are not sufficient to meet the needs of these rapidly increasing populations of students.

2. Although the numbers were limited, the books generally were favorable in their treatment of the minority groups under consideration. Evidences of stereotypic adjectives were found in reference to both groups, but most stereotypes were positive and not explicitly stated. Some implicit, subtle stereotyping did exist in the children's literature.

3. African American and Hispanic American females were more likely than males to be portrayed in a stereotypical manner.

4. The images of the Hispanic American and African American with respect to economic status and social class were less favorable and positive than were the descriptions of physical appearance, attitudes, and interpersonal relationships.

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CHAPTER I

THE PROBLEM

Introduction

The decade of the 1980's has witnessed an unparalleled increase in the minority populations of the United States: a 79.5 percent increase in Asian and Pacific Islanders, a 38.7 percent increase in peoples of Hispanic origin, a 21.6 percent increase in Native Americans and a 14.4 percent increase in the African American population (U. S. Bureau of Census, 1990, #1057, p.2).

The above figures illustrate in a dramatic fashion the changing nature of society in the United States. This nation is rapidly becoming a pluralistic and culturally diverse one, comprised of many unique peoples with widely differing talents, backgrounds, and needs. The facts are startling!

In 1965 African Americans composed approximately 10.8 percent of the total population in the United States. Other minority groups including Hispanic Americans, Asian Americans, American Indians, Pacific Islanders, Eskimos, Aleuts, and all other non-white peoples composed approximately one percent of the population in our country (Barabba, 1975).

As of January, 1990 African Americans composed 12.4 percent of the total U. S. population, while Hispanic Americans numbered approximately 8.3 percent and other minorities about 3.5 percent (U.S. Bureau of Census, 1990, #1057, p. 3). Indeed, these statistics for the twenty-five year period illustrate the rapidly changing composition of the population of the United States from minority peoples totaling 11.8 percent in the mid-1960's to a minority population in 1990 of approximately 24.2 percent. As awareness of the diversity in the society increases, so does the concern of teachers about the formidable task of assuring equal educational opportunities as well as appropriate instructional materials for the minority peoples of this nation, who now represent approximately one-fourth of the population. The rapidly changing composition of U.S. society has dictated a new challenge and emphasis for education. As Smith warned, even in 1977:

We are not, nor shall we ever be, the melting pot that textbooks have tried to make us ... We must recognize the need to extend the range of human variability and understand that different does not mean being inferior. The ultimate goal, then, is to employ a culturally pluralistic curriculum which will accurately represent our diverse society ... We must build a social system where men of differing ethnicities will learn freely from one another (pp. 10,11).

Education for diversity has become a necessary mandate of the 1990's, dictated by the realities of a growing minority population in the United States.

The issue of culturally relevant learning materials and, concurrently, the representation of minority groups in textbooks and children's trade books was first brought to the public eye in the 1960's (Larrick, 1965). The civil rights movement gave impetus to a growing awareness that certain ethnic groups had been excluded and isolated, outside "the mainstream of dominant American culture" (Gast, 1965, p. 1). Time magazine hurled stones at the public schools for failing to teach minority children to read and, consequently, blamed schools for creating an "underclass" of Blacks and Hispanics who felt shut out of the American dream ("Minority Within a Minority," 1979).

Educators, teachers, and librarians debated, published books and articles, deplored and abhorred the inequities and the lack of relevant, appropriate textbooks and literature for minorities during the decades of the 1960's and 1970's. In the twenty-six years since its establishment, the Council on Interracial Books for Children, has been instrumental in directing attention to the continued unequal representation of minority groups in children's literature as well as to issues of stereotyping and bias. Composed of

teachers, librarians, illustrators, parents and authors, the organization has published numerous studies and books, protesting the treatment of minorities and women in textbooks and trade books, as well as encouraging education for all children that embodies the ideal principles of cultural pluralism and diversity.

The publishing companies' initial response to charges of racism and sexism in textbooks and children's books resulted in the issuing of guidelines for positive racial and sexual images as well as an increase in the numbers of females and minorities in the literature (Britton and Lumpkin, 1977).

Although the omissions and misrepresentations were recognized as early as the mid-1960's, the initial concern and controversy appears to have been replaced by "benign neglect". In the 1980's there were fewer studies published concerning the representation of minority groups in children's books. Sims, in a mid-1980's status report concerning the number of available books about African Americans, reported a serious decline since the mid-1970's (Banfield, 1985a).

Special bibliographic publications are often the most valuable resource for educators interested in the portrayal of minorities in children's literature. Lists such as The Black Experience in Children's Books published by the New York Public Library or Books for

the Spanish Speaking Child: A List for Collection Development published by the El Paso Public Library in 1979 and updated in 1983 are examples of the obscure attention presently being given multicultural literature for children. The Black Experience is updated about every five years, most recently in 1989, but the latest editions are often not available in certain locations of the United States. Other bibliographies, such as the one mentioned above for Hispanic children, are even more difficult to locate. Also, these are not critical analyses but rather a listing of the limited titles available.

Little attention is now being given to what earlier was identified as a major omission. In a publication entitled Instructional Materials the National Education Association (1989) pointed to a continued problem, obviously unresolved:

The Association acknowledges that many contemporary texts related to ethnic-minority groups do not portray realistically their lifestyles but convey a negative self-concept to ethnic minority students. The Association believes that educators and boards of education should adopt and use textbooks and other educational materials in all subject areas that accurately portray the contributions of ethnic and other minorities (p. 30).

The present researcher has examined the critical issue of whether or not the educational publishing

Industry has kept pace with the phenomenal growth of minority populations in the United States in the particular area of trade book literature. The researcher has investigated the quantity as well as the quality of this genre of literature for children as well as the characteristics and images of minority peoples as reflected in the current children's trade books.

Statement of the Problem

Although considerable research was conducted concerning the representation of minority populations in children's textbooks and literature during the period of the late 1960's to late 1970's, research interest has been declining. At the same time, minority populations were rapidly increasing. At present there are no in-depth studies investigating the images, characteristics, and stereotypes of African Americans and Hispanic Americans in currently published children's trade book literature. The limited attention devoted to the problem at this time focuses on quantitative figures. The present study has sought to meet this need by focusing not only on quantitative aspects of representation in children's literature, but also on qualitative issues of appropriate portrayal as well.

This investigation focused on African Americans and Hispanic Americans since they are projected to be

the two largest minorities in the United States for the 1990 census figures, currently being tabulated and in publication. Projected statistics for these two minority groups indicate that together they constitute slightly less than one-fourth of the current U.S. population (U.S. Bureau of the Census, 1990, #1053, pp.18-19). It is a logical assumption, then, that the children's books for these two largest minority populations should now comprise approximately twenty percent of the total children's books currently being published.

Looking ahead to the year 2000, it is estimated that African American, Hispanic American, Native American, Asian American and all other minority students will comprise roughly one-third of our nation's students (De Palma, 1990). Consequently, by the year 2000, at least one-third of all children's books published should be directed to minority audiences in order to address the pressing needs of a rapidly increasing and significantly larger minority population. If educators are to meet the challenge of literacy for a diverse culture in the coming two decades, then the issue of culturally relevant and appropriate learning materials must be addressed.

For educators, as well as publishers, the problem becomes a two-headed dragon. How can the numbers of books needed for the ever growing demands be provided

without sacrificing the quality needed to reflect authentically the uniqueness of each culture? Obviously, in-depth investigations of minority portrayal in literature and textbooks are needed. Content analysis is one means of evaluating educational materials critically for accuracy and authenticity using proven criteria .

Taxel (1986) emphasized this need for in-depth content analyses when he stated that quantitative figures alone are inadequate for assessing the current picture:

The figures [percentages of books published for minority populations] say nothing about whether the black character in question was central to the story or simply a 'dark face in the crowd.' Nor do these figures speak to the qualitative dimension of black representation in these books. The presence of characters from a particular group is no guarantee that the representation will be realistic or favorable. This has certainly been the case of Black Americans ... (p. 246).

The present researcher has investigated, using the technique of content analysis, the extent to which publishers and educators are providing adequate numbers of quality children's books to portray accurately and to meet the needs of the two largest minority populations - African Americans and Hispanic Americans.

Statement of the Purpose

The ultimate purpose of this study was to give research attention to an area in which there has been little consideration in the past decade in an attempt to determine whether stereotypical images of Hispanic Americans and African Americans exist in the trade book literature children are reading in today's society.

The specific purposes of this study were: (1) to determine what images and characteristics were attributed to African American and Hispanic American characters in fictional trade books for children; (2) to determine what, if any, stereotypic terms were used in describing African American and Hispanic American characters, and whether or not those terms were of a positive or negative nature; (3) to determine whether the treatment of African Americans and Hispanic Americans in children's fictional trade books was biased; and therefore inappropriate for use in elementary classrooms, based on a list of established criteria for each minority group as defined by the Council on Interracial Books for Children.

Justification

The written word in the hands of a young reader is a potent weapon with the potential to mold and shape

beliefs and attitudes. Books wield a powerful impact, and that influence should never be underestimated. For this reason educators have a tremendous responsibility to be informed about the contents of the literature we present to our elementary school children and to be well-informed about the images portrayed in those books.

Multicultural children's books perform a dual function. For minority children these stories can be a mirror, imaging and reflecting their special heritage and validating their worth as members of a unique culture. For mainstream children, these books are a window into another's world, a means of gaining knowledge and understanding of peoples different from themselves (Cox and Galda, 1990). For some children, those who have never had the opportunity to experience first hand a friendship with a child from another ethnic group, the multicultural trade book may be the only image they have of another child's feelings and life experience. For other children, growing up in large urban inner city schools, there may be several minority or ethnic groups represented there along with the challenge of understanding one another and growing up in that turbulent setting. Children's literature may provide a key to each ethnic group's own uniqueness as well as point to common dreams, fears, and struggles, universally shared.

There is a need for educators to evaluate critically the images and characteristics of minority groups as reflected in children's literature. Huck (1979) called attention to this need when she stated:

It is necessary to evaluate minority literature not only with regard to its general literary value but in a special light according to the image presented by the group (p. 431).

The Council on Interracial Books for Children echoed this need (1980):

We must be concerned above all with the effects of a book on the children who read it. What happens to children from the racial group depicted when they look in that mirror and see sameness, ugliness, dependency on whites, lack of resistance, acceptance only on the basis of an endless willingness to suffer? What happens when they see none of their own people showing strength? There is a similar list of questions for white children, and it also points to a pattern of harmful effects. What happens when white children look in that mirror and see only themselves, although the world itself is not thus?...What happens when they see minority people incapable of doing for themselves, desiring only to be accepted by persons unlike themselves? Does this prepare white children for reality? Does it inspire the best human values, anger against injustice, a desire to unite with others in order to make this a healthy society? (p. 13)

Since there is a scarcity of content analyses of fictional literature about the two largest minority

populations in the late 1980's and early 1990's, a need exists for evaluating the treatment of these characters in the literature children are reading. The few studies published in the 1980's and 1990's did not address the genre of children's fictional literature, in particular trade books, (Peters, 1986; Tongchinsub, 1988;) or did not address the two minority populations of concern the present study (Stolz, 1988; Bryant, 1986; Chew, 1986). One study, Reimer (1992), did investigate fictional literature for Hispanic Americans and African Americans but was not an in-depth analysis, rather a quantitative count of minority children. As Taxel (1986) pointed out, quantitative figures alone are not sufficient for assessing the current status of minority representation in children's fictional literature. These and other studies relevant to the present research will be discussed in greater detail in Chapter II.

Teachers know that what children read is important. It is also known that minority populations are rapidly becoming a viable presence in our nation's schools, and that those minority children have a clear preference for books with characters similar to themselves (Beauchamp, 1970; Lewis, 1970).

The whole language movement is a growing trend in the elementary schools today. This philosophy stresses the use of children's literature, a major part of which

is trade books, for the teaching of reading and the integration of other subject areas with reading. Kenneth Goodman (1989), a major proponent of this movement, stated that "It is relatively easy to set aside basal readers and use real children's literature to develop reading in whole-language classrooms" (p. 218). Since this is his belief and the movement is rapidly gaining momentum in the schools today, it is imperative that we evaluate the current children's literature, referred to also as trade books, to insure the appropriateness of those books for our minority populations and for our majority children, as well.

Assumptions of the Study

The assumptions inherent in this study were as follows: (1) Children's trade books are used in elementary classrooms and are important supplementary learning materials. Often, in classrooms purporting a whole language philosophy, they constitute the basic reading materials (Goodman, 1989). (2) Children's attitudes toward others, particularly other racial and ethnic groups, are shaped and adapted through reading about those groups. (3) Children's trade books portraying Americans of differing cultures, and ethnic origins are one means of fostering understanding and cooperation

between ethnic groups (Harada, 1982). (4) The present researcher is qualified to analyze literature about African American and Hispanic American children. It was assumed that after a thorough study of the research base and using guidelines developed by the Council on Interracial Books for Children, the present researcher was able to make decisions regarding the appropriateness of certain books for use in elementary classrooms. Since the guidelines used as criteria have been developed in consultation with educators, writers, and media specialists of that particular ethnic group, it was assumed that these criteria should be able to be applied by educators outside that ethnic group. These same decisions of appropriateness for use are being made by teachers of mainstream and minority children in classrooms throughout the United States each school year. Therefore, it was assumed in this study that the present researcher/educator could use the above mentioned guidelines carefully in conjunction with proven instruments and could choose books free of bias and stereotyped images.

Limitations of the Study

Conclusions reached during this investigation were limited to the particular books in the sample, as identified from the inquiry letters mailed to members of

the Children's Book Council. Images and characteristics of the African American and Hispanic American were limited to those descriptive categories under investigation which were as follows: physical traits; status position of character (occupation, economic, educational level, social class); locale (time and geographical setting); goals or values; plus-minus position in story (the approval or disapproval of the character); attitudes toward others (peers and other ethnic groups, family members, authority figures); and other personality traits not identified by the Katz and Braly List of Verbal Stereotypes.

The above categories were based on an analytic character instrument developed by Berelson and Salter (1946) in a classic study on images of majority and minority Americans in adult magazine fiction. The Berelson and Salter technique used several coders. The present study was limited to the analysis of the investigator only, due to the unavailability of qualified coders who could devote the large blocks of time needed to analyze all the books in the sample. Three outside coders were employed to analyze six books from the sample for a measure of instrument and coder reliability.

The Katz and Braly List of Verbal Stereotypes was

used in the present study to measure the presence or absence of stereotypes in the children's fictional trade books. Since this list was developed in 1933, there may be changes and additions to the original list. Although the list is still used as the major instrument for evaluating stereotypes, it is not without criticism (Miller, 1982). The present researcher recognized the limitations of this instrument and utilized this instrument in conjunction with a list of updated stereotypes as identified by the Council on Interracial Books for Children (1980), as only one of several data sources for drawing conclusions about the books in sample.

Findings cannot be applied to a description of other minority groups or to the portrayal of African Americans and Hispanic Americans in children's literature other than the fictional books published in the years 1989 through 1991 and included in the sample. Findings from this study were limited to those books identified from the inquiry letters to publishers and depended on availability. A discussion of sampling procedures can be found in Chapter III.

Delimitations of the Study

In an attempt to limit the scope of the study, the present study was delimited to fictional books published

during the years 1989, 1990, and 1991. The sample was delimited to those books published by member firms of the Children's Book Council, which publishes a large percentage, approximately 80-90 percent, of all children's trade books (Chall et al., 1979). This technique followed the example set previously by Larrick (1965) and Chall et al. (1979) who selected books for content analysis following this procedure.

The books to be studied were delimited to those having one or more African American characters and to those having one or more Hispanic American characters. The setting was delimited to the United States in order to achieve the objectives of the study, which was to describe African Americans and Hispanic Americans. Settings outside the United States would have given a picture of Africans, Puerto Ricans, or Mexicans, for example, and not Americans. The books selected were those appropriate for elementary grade levels (K through 6). A total of ten works of fiction for Hispanic American children and thirty-one fictional books for African American children were analyzed in this study.

Definitions of Terms

The following terms were defined by the Council on Interracial Books for Children and served as a frame of reference for the study:

1. African Americans - This identified the race of people originating in Africa, also referred to as Blacks, formerly referred to as Negroes, those Americans of African descent.

2. Hispanic Americans - This term referred to Chicanos (Mexican Americans), to Puerto Ricans (living in the United States), and to some people from Central America, South America, or the Caribbean, those people possessing a common culture, heritage, and language (Spanish). Within this ethnic group are many subgroups, each distinctly unique and very different from the others. The term as used by the United States Bureau of Census referred to all peoples united by a common bond, the Spanish language.

3. Minority group - This term referred to a smaller group as contrasted to the larger group, described as the majority or mainstream, a racial group regarded as different from the larger group of which it is a part.

Other terms used in the study were:

4. Characteristics - This term, based on the categories identified by Berelson and Salter, referred to those seven items on the character analysis instrument: (physical traits, status position, locale, goals, plus-minus position in story, attitudes toward others, personality traits).

5. Coders - This term referred to the present researcher and the three other educators who were involved in the content analysis. Two educators were Hispanic American and one was African American. They analyzed a total of six books for the purpose of establishing instrument and coder reliability.

6. Content analysis - As defined by Berelson (1971) was "a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (p. 18). Berelson further elaborates that content analysis may be quantitative or qualitative. If qualitative, the interest of the researcher will "lie less often in the content as such and more often in other areas to which the content is a cue, i.e., which it reflects or expresses or which is latent in the manifest content" (p. 124). A content analysis may, in fact, involve both quantitative (percentage and frequency reports) as well as qualitative analyses.

7. Instruments - In the present study the term was used to refer to the character analysis instrument, developed by Berelson and Salter (1946) and subsequently modified by Gast (1965), Cata (1977), and Harada (1982). A second instrument used in the study was the Katz and Braly List of Verbal Stereotypes (1933).

8. Criteria - This term indicated the guidelines developed by the Council on Interracial Books for Children (listed in Appendix E) and used to measure bias appropriateness for use in elementary classrooms.

9. Bias - This term referred to any inclination that inhibits impartial judgment; to cause to have a prejudiced view, to influence or prejudice. In this study bias was referring specifically to the image of the minority characters with regard to characterization and whether or not the image presented in the literature was biased. A list of criteria, relating specifically to characterization and image portrayal, as compiled by the Council on Interracial Books for Children was used for evaluating whether or not a book was biased. A separate set of criteria for African American characters and for Hispanic American characters was used. A book was considered biased if evidences of bias were found in characterization (category I) and in either language/terminology (category II) or illustrations (category III). A book must have satisfied category I plus either category II or III to have been rated biased/inappropriate.

10. Stereotype - This term was a relatively rigid and oversimplified or biased perception or conception of an aspect of reality, especially of persons or social groups (Miller, 1982, p. 4).

11. Plus-minus position - The term " plus-minus position" referred to the general position or status of a character in the story as viewed by the other characters, either in a positive or negative way (Berelson, 1946).

12. Trade books - Children's books, either fiction or non-fiction, printed by publishing firms and sold to schools, public libraries, and parents. These books were also referred to in the present study as children's fiction or children's literature. The trade book may be a non-fiction book also; however, the present study included only fictional trade books. Trade books are used in whole-language classrooms as one of the major reading materials. In other classes they may be used as supplementary reading materials to the basal textbooks.

13. Image - The term "image" as defined by The American Heritage Dictionary of the English Language referred to the concept of someone that is held by the public, the character projected to the public. It is the reproduction of the appearance of someone. In the present study it referred to the projected appearance of the Hispanic Americans and African Americans as depicted in the children's fictional works.

Research Questions

The research questions for this study were as follows: (1) How were African American characters described in current children's fictional literature published from 1989 to 1991?

(2) How were Hispanic American characters described in current children's fictional literature published from 1989 to 1991?

(3) What evidence was there of stereotyping in the treatment of African American characters in current children's fictional literature published from 1989 to 1991?

(4) What evidence was there of stereotyping in the treatment of Hispanic American characters in current children's fictional literature published from 1989 to 1991?

Overview of the Study

The present study was descriptive in nature and used content analysis, a technique for the evaluation of communication media in a systematic and objective way. Content analysis involves not just a subjective opinion about individual books but an objective description of content based on some criteria or pre-established categories, depending on the variables of interest to

the researcher. This study was a description of "what is", a description of the present image of African American characters and Hispanic American characters in contemporary children's fiction.

Books for the content analysis were selected by sending an inquiry letter to all publishing firms that are members of the Children's Book Council. This organization is responsible for publishing a large majority of trade books for children each year. Publishers were asked to identify for each of the three years, 1989, 1990, and 1991, titles and authors of fictional books about African Americans and Hispanic Americans. They were also asked to identify the ethnic origin of the author, if known. The sample for the study included all fictional books identified by the Children's Book Council publishers for Hispanic American children and a random sample of one-third of those books identified by publishers as African American literature.

The investigation involved a two part analysis of books in the sample. The first was the use of the character analysis instrument developed by Berelson and Salter (1946) in one of the first content analyses of adult minority fiction. Later researchers have modified and expanded this instrument for use with Asian-American characters, American Indian characters, African

Americans, and Hispanic Americans (Harada, 1982; Cata, 1977; Gast, 1965) in children's literature. The present study used a modification of the form and included the following seven characteristics: physical traits, status position, locale, goals, plus-minus position of character, attitudes toward others, personality traits (See Appendix A).

The second part of the content analysis involved the use of the Katz and Braly List of Verbal Stereotypes (see Appendix B). This instrument was used in one of the first studies done on stereotypes, which was conducted at Princeton University in 1933 (Katz and Braly, 1933).

Although the technique was not originally designed for written material, it has become a classic instrument for the detection of stereotypes. Miller (1982) states that it has prevailed as the primary technique for the direct assessment of stereotypes (pp. 14-15). The present study followed the same procedure as the original researchers and allowed for additional terms to be added on the instrument. Updated terms were added from the Council on Interracial Books for Children guidelines concerning stereotyping to assure that more contemporary stereotypes might not be excluded. (see Appendix C) A complete discussion of the measurement of stereotypes can be found in Chapter II,

and a discussion of both instruments can be found in Chapter III of this study.

Each book was analyzed using first the character analysis instrument, and secondly, using the Katz and Braly List of Verbal Stereotypes. Finally, the findings from these two instruments were examined against the established criteria from the Council on Interracial Books for Children to determine whether or not each book was biased and inappropriate for classroom use. Procedures for data analysis and decisions regarding bias are discussed in Chapter III.

The investigator of this study was primary coder and evaluator of books in the sample. Three other educators, one African American and two Hispanic Americans analyzed a total of six books from the sample to verify the reliability of the investigator's coding of characteristics and stereotypes as well as the reliability of the two instruments used in the study.

Organization of the Study

Chapter I is an introduction to the study and includes the following sections: statement of problem, statement of purpose, justification, assumptions, limitations and delimitations of the study, a definition of terms, research questions, and an overview of the study.

Chapter II is the literature review which includes four major sections: research techniques of the study, general content analysis studies of minority group representation in children's literature, factors to be considered in evaluating multicultural children's literature, and the power of the written word.

Chapter III involves the discussion of methodology which includes the general design of the present study, sample selection, instruments, and reliability.

Chapter IV includes presentation of data and findings of the study. Chapter V includes a summary, conclusions, and recommendations.

CHAPTER II

REVIEW OF THE LITERATURE

The purpose of the review of the literature is to report the findings of studies that are relevant to the present investigation. In a search for appropriate references, numerous books, journal articles, doctoral dissertations, and conference papers were reviewed. Database searches of Dissertation Abstracts International (1861-1991), Modern Language Association (1965-1991), and Education Resources Information Clearinghouse (1965-1991) were conducted for each of the minority groups under investigation with regard to stereotyping, content analysis as a research method, images of African Americans and Hispanic Americans as portrayed in children's literature, and criteria related to the analysis of books. The majority of references were dated in the time period of the mid-1960's to late 1970's and dealt with African American studies. Research from the 1980's to the present is virtually nonexistent.

This chapter contains the following four sections: (1) literature related to the research techniques of this study; (2) general content analysis studies of the

representation of minority groups in children's literature; (3) factors to be considered in evaluating multicultural children's literature; (4) power of the written word.

Literature Related To The Research Techniques Of This Study

This section of related research focuses on content analysis as a research method and on selected aspects of the measurement of stereotypes.

The analysis of content is a central topic in all of the sciences dealing with man. The capacity for speech is man's most striking characteristic, and language is bound up with rational thought, the emotions, and all of the distinctively human parts of man's internal life... Rightly viewed, content analysis is a core problem in the study of man, and to work at solving it could alter the social and behavioral sciences in fundamental ways (Hays, 1969, pp. 57, 67).

The formal research technique of content analysis is closely allied to man's most basic and unique form of interaction: communication through the written and spoken word (Holsti, 1969, p. 1). It involves the careful and systematic examination of any such communication which may include books, magazines and journals, newspapers, songs, poems, letters, interviews, radio or television programming, movies or plays.

Definition and Principles of Content Analysis

Bernard Berelson's classic definition of content analysis is the one most often quoted by professionals engaged in this method of research:

Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication (Berelson, 1971, p. 18).

The key to performing content analysis in an efficient and competent manner lies in the understanding and careful application of the four essential principles of Berelson's definition. Objectivity dictates that the end product will be the antithesis of a subjective, impressionistic critique. It means that specific categories will be well-defined and applied in a manner such that another researcher could take the same categories and arrive at similar findings (Stempel, 1989, p. 125).

The systematic principle refers to carefully selected categories which are applied to all items of content being studied. The categories are decided upon prior to the investigation, and the same categories used throughout, in the same manner, with each item in the sample. The third principle, which is the quantitative application, refers to numerical values, often reported as frequencies or percentages. The fourth principle to

be applied in content analysis research is manifest content and pertains to the researcher's responsibility to record the content as it appears, not as he or she interprets it or believes it to be (Berelson, 1966, pp. 262-263).

There is a general consensus in the literature that Berelson is correct in insisting that content analysis be objective and systematic. There has been considerable debate concerning the principles of quantification and manifest content, however. With the advent of the newer qualitative research methods has come the idea that knowing the relative frequency of certain references in a content item is insufficient. These advocates of qualitative analysis state that it is also useful to know whether or not the references are favorable or unfavorable. These points appear to Stempel (1989) to be a matter of system application or a failure of the study to be totally systematic in the full application of the term (p. 126).

Holsti (1969) elaborated on the quantitative/qualitative debate in the literature regarding content analysis by pointing out that the term quantitative may take on many different meanings, no one of which will be applicable for all types of research projects (p. 8). As is the case in other fields of study, terminology can be

confusing, and a word may mean different things to different investigators. Holsti concluded that the content analyst should use qualitative and quantitative methods to supplement each other and gain further insight into the material being investigated (Holsti, 1969, p. 11). Pool concluded:

It should not be assumed that qualitative methods are insightful, and quantitative ones merely mechanical methods for checking hypotheses. The relationship is a circular one; each provides new insights on which the other can feed (p. 192).

Manifest content, the other principle set forth by Berelson and debated in the literature, has often been criticized by those who have serious objections to dealing only with the surface meaning of a text when they feel the intent or deep structure is quite the opposite. The issue has not been resolved in the literature and concerns the question of whether or not objectivity can be maintained if manifest content as a principle for content analysis is disregarded (Stempel, p. 126).

One of the crucial problems for the content analyst is selection of the unit of analysis. Carney (1972) believed that unitizing is the way in which we can achieve uniformity. Units may include character,

theme, paragraph, sentence, item, or time and space measure. The goals of the research and kinds of information needed dictate the choice of unit of analysis. These units have been described as the "what" and "how" or substance and form categories. "What is said" categories deal with subject matter, values, characteristics, and traits. "How it is said" categories deal with form of communication and type of statement (Good, 1972, pp. 267-268).

Berelson and Salter's Character Instrument

One of the earliest content analysis studies was done by Berelson, a pioneer in this technique of research, and Salter in an investigation of the treatment of majority and minority groups in American magazine fiction. This study, published in 1946, analyzed 185 stories using two basic units of analysis. The first unit being the character in the story and the second unit being the story as a whole.

Berelson and Salter's preliminary work in developing a character analysis instrument which involved the coding of eight characteristics for each character within the story was unique and innovative. The eight characteristics for which data were obtained in this study are as follows: role in story (major,

minor, hero, heroine, villain); role in story (major, (occupation, economic status, educational level)); social origin (race, nationality, religion); personality traits; goals or values (ends characters were trying to achieve); plus-minus position in story (approval or disapproval of the character); summary identification by ethnic groups (Berelson and Salter, 1946, pp. 171-172).

Eight analysts, all graduate students in sociology, conducted the investigation using the above categories for each speaking character and documenting with a summary or quotation from the story. Findings from the study indicated that on role, status, goals, and frequency of representation the minority groups were poorly treated and represented. An additional finding was that Negroes and Jews received less favorable treatment than the European and Asian minority peoples in the stories (Berelson and Salter, 1946, p. 186).

The character analysis instrument developed in the preceding study was used with slight modifications in several content analysis studies which will be discussed in another section of this chapter (Gast, 1965; Cata, 1977; Brown, 1978; Harada, 1982; Sybrandy, 1987).

Selected Aspects of Stereotype Measurement

In addition to the character analysis instrument developed by Berelson and Salter, another research technique that has been employed in content analysis studies investigating minority group representation has been the measurement of stereotypes.

The term "stereotype" was first used to refer to a method of printing involving the casting of plates of type from molds instead of using the original forms (Miller, 1982, p. 4). Walter Lippmann, a journalist, drew attention to stereotyping in the communication of ideas, with his book, Public Opinion, published in 1922. His theory is succinctly summarized in the title of the first chapter from that book, "The World Outside and the Pictures in Our Minds." Every individual, according to Lippmann, sees the world, not as it really exists, but as he believes it to be on the basis of his mind's pictures, colored by experiences which may include encounters with literature, family background, ethnic heritage or personality (pp. 3-19).

Lippman elaborated further in this statement:

Each of us lives and works on a small part of the earth's surface, moves in a small circle, and of these acquaintances knows only a few intimately. Of any public event that has wide effects we see at best

only ... an aspect... Inevitably our opinions cover a bigger space, a longer reach of time, a greater number of things, than we can directly observe. They have, therefore, to be pieced together out of what others have reported and what we can imagine (p. 53).

Stereotyping then refers to constructive mental imagery (Miller, 1982, p. 5), a reconstructing of our observations of what is taking place in a tremendously complex and confusing society. Lippman, although often misinterpreted, did not believe stereotypes are necessarily always negative or bad, but rather a process of categorization, as opposed to uniqueness, which enables the observer to draw generalizations within a confounding environment (p. 87-88). He concluded:

The abandonment of all stereotypes for a wholly innocent approach to experience would impoverish human life. What matters is the character of the stereotypes and the gullibility with which we employ them (1922, p. 90).

Since stereotypes so often take the form of personality characteristics such as "stupid", "lazy", or "domineering", it is important to recognize the subtlety of stereotyping and its illusions of objectivity (Miller, 1982, p. 7). This relates directly to the theory that individuals often are unaware of their own cognitive activities with regard to formulation of stereotyped images (Nisbett and Wilson, 1977, pp.

231-259).

Lippman felt the simplest antidote to stereotyping would be recognition of its existence (pp. 250- 257). Herein lies the rationale which undergirds content analysis studies directed toward detecting the presence of stereotypes in written materials: awareness of the stereotype may counteract its damaging effect (Miller, 1982, pp. 6, 7; Lippman, 1922, pp. 250-257).

Katz and Braly Instrument

Katz and Braly (1933) published one of the first research studies on stereotyping. This research technique may be the single most often cited reference in the literature with regard to stereotype measurement (Miller, 1982, p. 10). One hundred college students at Princeton were asked to list the traits they considered to be most typical of ten ethnic groups: Negroes, Germans, Jews, Italians, English, Irish, Americans, Japanese, Chinese, and Turks. The students selected the traits from a prepared list of eighty-four adjectives which had been generated by twenty-five Princeton students who were asked to list as many adjectives as possible. The researchers supplemented additional traits, and the result was the eighty-four item trait list presented to the one hundred students in the

sample.

After the subjects had chosen traits for each of the ten ethnic groups, they were asked to determine the five words on the list that seemed most typical. Only those five marked items were considered in the data analysis. Findings were as follows: (1) Germans - scientifically minded; (2) Italians - artistic; (3) Negroes - superstitious; (4) Jews - shrewd; (5) Irish - pugnacious; (6) English - sportsmanlike; (7) Americans - industrious; (8) Chinese - superstitious; (9) Japanese - intelligent; (10) Turks - cruel (Katz and Braly, 1933, pp. 284-285).

Since 1933, the previous study has been replicated twice. The first replication was conducted in 1951 by Gilbert with another generation of Princeton students. He found, for the most part, that similar traits were assigned again. There was less agreement among the students, and the data indicated slightly more positive traits which Gilbert attributed to a fading of the stereotypes themselves (Gilbert, 1951, pp. 245-254).

Karlins, Coffman, and Walters (1969) replicated the Katz and Braly research with still a third generation of Princeton students. Karlins et al. maintained that for the majority of students, the older stereotypes had been replaced by "newer" ones;

consequently these researchers did not uphold Gilbert's findings concerning the fading of stereotypes. Some students in the study objected to the project's requirement that they draw generalizations about ethnic groups. Findings indicated generally more positive traits than did Katz and Braly. For example, Negroes in the original study were characterized as "superstitious" and "lazy", while students of the 1960's characterized this ethnic group as "musical" and "happy-go-lucky". The later researchers concluded that even the most tolerant person is not free of stereotyped thinking, and that students possess stereotyped images of other ethnic peoples even if they do not use them or feel that their judgments are colored by them (pp. 4-8, 14-15).

One of the main objections to the Katz and Braly list has been the impression that the technique of giving a list of characteristics to subjects, in essence, forces them to assign stereotypes. This criticism was pointed out in the Karlins, Coffman, and Walters research (p. 14) as well as in the Gilbert study (p. 252). Most critics prefer that subjects be allowed to write in their own descriptors should other traits seem more applicable. Despite these limited criticisms, the Katz and Braly technique for stereotype measurement

has been frequently used in the research literature (Meenes, 1943; Bayton, McAllister, and Hamer, 1956; Gast, 1965; Chandra, 1967; Cata, 1977; Brown, 1978; Harada, 1982; Alexander, 1987, Sybrandy, 1987). According to Miller, "the impact of the Katz and Braly paradigm has been profound. It is the prevailing technique for the direct assessment of stereotypes of all kinds of groups" (1982, p. 15).

Findings from the Karlins et al. study demonstrated that the original Katz and Braly list of eighty-four characteristics was sufficient through time in measuring verbal stereotypes. Additional relevant research on updated stereotypes of African Americans and Hispanic Americans in children's literature will be presented in section three of this chapter as related to analysis/selection criteria.

In summary, stereotypes are overgeneralizations applied to any ethnic group member that tend to ignore the individual's unique characteristics (Grant and Holmes, 1981, p. 107). It is essential that stereotypes be recognized in the communication media and all false myths dispelled. The original Greek derivation of the word, stereos, meaning solid, and typos, meaning an impression or mark of a blow (Miller, 1982, p. 4) graphically illustrates the power and possible harm of

stereotyped images in literature. In order to recognize and document stereotyping in written communication, systematic research techniques must be used.

Summary

This first section of the review of the literature has dealt with the research techniques related to the present study, specifically content analysis, the research of Berelson and Salter and that of Katz and Braly. In addition, this section discussed selected aspects of stereotype measurement. It was ascertained from the literature that content analysis and the Katz and Braly List of Verbal Stereotypes have been used in numerous studies to investigate the treatment of minority groups in children's literature and appear to offer a systematic approach for critical evaluation of minority group images and characteristics.

Content Analysis Studies of the Representation of Minority Groups in Children's Literature

Nancy Larrick, a former president of the International Reading Association and authority in the field of children's literature, is generally credited with the distinction of being the first to recognize the serious omission of minority populations in children's literature. She became painfully aware of this critical

problem while chatting with a young African American girl in a nursery school in New York City. As they were looking at a picture book, the young girl asked a poignant question, "Why are they always white children?" The incident prompted Nancy Larrick to undertake her classic investigation into the matter and resulted in her voicing publicly in a September, 1965 article in the Saturday Review her concern about the omission and inadequate representation of minority groups in the world of children's books. Larrick pointed out from a survey of sixty-three publishing firms during the period from 1962-1964 that only 6.7 percent of books published included even one black character (Larrick, 1965).

Fueled by the civil rights movement of the late-1960's and early 1970's, as well as hearings by the House of Representatives Committee on Education and Labor under the leadership of Representative Adam Clayton Powell, the nation's attention was focused on the treatment of ethnic minority groups in children's trade books as well as in textbooks used in the public schools (Cornelius, 1971, pp. 106-107).

The political climate of that decade coupled with an upsurge of interest in minority rights led to a "Renaissance" era of publishing directed toward minority group needs. Publishers began responding to the cry for

more equitable representation of the life, history, and culture of African Americans, in particular, and of other minority groups also. Consequently, the period of the mid-1960's to late-1970's ushered in a new era of critical analysis of children's books for minorities, and a host of follow-up studies on the treatment of individual minority groups appeared. A review of the studies published from the mid-1960's to the present reveals conflicting and often contradictory reports of findings with regard to the presence of stereotypes and the portrayal of ethnic minorities. The studies discussed here are those which make in-depth examinations of content and are considered by the researcher to be most directly related to the issues under consideration in the present study.

Period of Mid-1960's to Late 1970's

One of the first of these content analysis studies was done by David Gast (1965) investigating the treatment of several minority groups in children's fiction published from 1945-1962. The groups included Indians, Chinese, Japanese, Blacks, and Spanish Americans. Findings were that occupational stereotypes were present in the forty-two books analyzed, and other stereotypes, where present, tended to be of a positive

nature. Gast felt that the books tended to emphasize similarities between majority and minority Americans rather than differences which he interpreted to be an optimistic finding (p. 166). Later researchers would disagree with his optimism on this point (Broderick, 1973, pp. 4, 5).

Georgia Napier (1970) upheld Gast's findings with regard to Native American images. She investigated thirty-five Indian characters in children's literature published between 1931 and 1966. No traditional stereotypes such as the "lazy savage" were found, and the portrayal of Indian characters was positive. However, contemporary settings were seldom presented in the books.

Another content analysis of this same time period which contradicted the findings of Gast and Napier was conducted by Cata (1977). Cata did a comprehensive analysis of 360 books and 401 stories of Native American children's literature. The findings indicated that misinformation and negative stereotypes such as "superstitious," and "traditional" as well as certain positive stereotypes including "alert" and "loyal to family" were frequently used in referring to the Native American people. Cata reported that ethnicity of the author and the author's familiarity with the Indian

culture directly affected the character portrayal.

In a follow-up study done by Brown (1978), stereotypes of Native Americans were again reported in twenty works of fiction published from 1963-1973. The researcher agreed with Cata that stereotypes were present but disagreed that they were of a negative nature and felt that the image of the Native American was generally positive. Brown's study presented both negative and positive findings.

Content Analysis Research Related to Representation of African Americans - (1965-1980)

Findings reported in a study done by Julie Carlson (1969) generally were in agreement with Gast and Napier. In research comparing the treatment of the Negro in children's books of two time periods, 1929-1938 and 1959-1968, Carlson reported stereotyping of the Negro in the earlier time period but noted a more favorable image in the second time period.

Another content analysis study conducted by Booth (1971) investigated aspects of Black ghetto life in adolescent literature published between 1950 and 1971. Four areas of characteristics were chosen for the study, based on findings from the Report of the National Advisory Commission on Civil Disorders: home and family relationships; peer relationships; attitudes toward

authority of police, welfare, and whites; and attitudes toward educational styles. Findings were that all four areas were not reflected in all eleven novels analyzed, but that the books did present, in general, a valid picture of the black adolescent and his ghetto environment.

Another study expressing cautious optimism regarding the representation of African Americans in children's books was a follow-up replication of Nancy Larrick's classic research done by Jeanne Chall et al. They surveyed 51 publishing firms of the Children's Book Council and determined that of the 4,775 books published during the time period 1973-1975 that 14.4 percent included African American characters. In comparison to Larrick's findings of only 6.7 percent, Chall et al. reported that significant progress had been made. Content analysis of one-sixth of all titles identified by publishers revealed that Blacks were well represented in a variety of settings and in generally important roles, but that the numbers of books for minority groups were still inadequate (Chall et al., 1979, pp. 527-533).

Other content analyses of this time period did not share the optimism of the previous research studies regarding African American representation in children's

books. The following studies all reported stereotypes or inaccurate portrayal of the Black experience. Bingham (1970) analyzed illustrations in forty-one children's picture books published between 1930 and 1968 with regard to four time periods. No striking differences and/or improvements were found from the earlier period to the later period.

Broderick's (1971) research investigated 104 works of juvenile fiction published between 1827 and 1967 and concluded that African Americans were stereotyped frequently as "physically unattractive," "musical," "superstitious," and "dependent on whites."

Agree (1973) confirmed Broderick's findings and reported that the earlier stereotypes had been replaced by other newer, equally unacceptable, stereotypes. She found themes in the children's trade books published between 1950 and 1970 that were lacking in validity and integrity with regard to the portrayal of African American life in the United States.

Klah (1976) conducted a content analysis of thirty-five stories of children's contemporary fiction published between 1964 and 1975. She was attempting to determine if selected salient shared experiences of Black people were portrayed in the stories. Her findings were that in the area of social relationships that the

stories dealing with teenage gangs were not typical and did not reflect accurately the Black community. More stories were shown which reflected experiences shared by all people than were truly reflective of unique salient African American experiences.

Content Analysis Research Related to Representation of Hispanic Americans - (1965-1980)

The majority of content analysis research projects of the 1960's and 1970's focused on African American literature. A smaller number of studies investigated the portrayal of the Native American in children's books. A review of the research regarding Hispanic American images in children's literature of that time period is striking in its paucity.

Gast's study (1965), previously discussed, identified the following stereotypes, mostly positive, of Spanish Americans in children's books: "industrious," "kind," "tradition loving," "artistic," "conventional," and "loyal to family ties." Images tended to be less favorable with the Spanish American being depicted as poor, of the lower socio-economic class, not college-oriented, and working in a non-professional type occupation. Mexican Americans were shown wearing sandals and sombreros (pp. 71-88).

Another early study of this time period was

conducted by Blatt (1968) in which she investigated thirty-two children's books dealing with Mexicans and Mexican-American themes published before 1968. She concluded that the two cultures had been realistically and positively represented but stated that more books were needed about Mexican-Americans. Blatt concluded that stereotypes were not present in the books analyzed, but felt the books seemed more aware and concerned with problems of Mexicans than with the problems of Mexican Americans living in our own country.

The only other significant studies of this time period which investigated Hispanic American children's literature were conducted by the Council on Interracial Books for Children. This organization was established in 1966 for the purpose of promoting learning materials that incorporate principles of cultural pluralism and are free of bias. The first study was conducted in 1972 and analyzed 100 children's books printed in English with Puerto Rican themes. The books were published from the 1940's to the 1970's. A similar study was conducted by the Council in 1974 and investigated 200 works of children's fiction with Chicano themes. Findings in both studies pointed to a "parade of stereotypes" of the Hispanic American citizen:

The poor, ignorant, helpless Mexican saved by a benevolent Anglo is one of the most popular... A second popular theme is the Chicano who gets his wish, but selflessly sacrifices it ... The long-standing, urgent need for children's literature that deals with the realities of Chicano life, language, culture, and history is not being met by stories that center around impoverished living situations and have racist stereotypes of the helpless, docile, lazy, etc. Chicano (MacCann and Woodward, pp. 60-61).

Period from 1980's to early 1990's - Overview

In the 1980's there were fewer research studies published concerning the representation of minority groups in children's literature. Likewise, fewer multi-ethnic books were being published than in the previous two decades. Two noted African American authors respond to the lessening of interest in multi-ethnic literature for children in the 1980's. Walter Dean Myers stated:

I first started writing for young people during the late Sixties. I hoped then that both the publishing industry and the public were beginning to respond to the need for multi-ethnic materials. This was not the case. The industry was responding to the marketing opportunities afforded by the political activity of the times. The public, in general, was responding passively to the new materials available. Now that the political atmosphere has been neutralized by a conservative administration, publishing has looked

elsewhere for its profits and there seems to be little public reaction to the decreasing availability of multi-ethnic books. In short, we seem to have travelled backwards in time (Banfield, 1985a, p. 7).

Kristin Hunter described the mood of the 1980's:

There appears to be less interest... The new Benign Neglect seems to have something to do with the mood of selfishness pervading America today, which has spawned the wish that minorities and their demands would simply disappear. It has spawned an insistence on Big Bucks - mass-market best-sellers. Minorities are not the mass market, though we do constitute large groups (Banfield, 1985a, p. 8).

The "benign neglect" appeared to be the new mood of the publishing industry in the mid to late 1980's. Minority concerns were no longer a priority as they were at the height of the civil rights movement (Banfield, 1985a; Harris, 1991).

Research Related to Representation of African Americans (1980-1992)

A review of the very limited research in this decade supports the opinions of the previously quoted authors. Sparse and inconclusive evidence is the norm, and it appears that minority issues in children's literature are not being addressed. None of the studies of the eighties and nineties have dealt with stereotyping in children's fiction.

Rudine Sims deserves recognition for her continued efforts to draw attention to the scarcity of research and interest on the subject of African American children's literature. In 1982 she set out to determine what had happened to the "all-white world of children's books". She studied 150 books of contemporary realistic fiction published since 1965. Her interpretive findings are reported in the book, Shadow and Substance: Afro American Experience In Contemporary Children's Fiction. Her analysis included a classification scheme of three major categories of books and their varying interpretations of the African American experience: social conscience, melting pot, and culturally conscious literature (Sims, 1982, pp. 14-15). She also concluded that the primary audience does appear to be shifting to African American children in the books (Sims, 1982, pp. 7-8). This is distinguished from earlier books with Black characters whose primary audience was white children.

A few years later, Sims (1985) in a mid-1980's status report concerning the numbers of available books about African Americans reiterated the critical decline since the mid-1970's. She stated that only about twenty books per year were published from 1980 to 1983 about the Black experience in America, which translates to

about one percent of total books published in the first half of the 1980's focusing on African Americans (pp. 9-13).

In one study done by Walter and Volc (1980) a questionnaire was mailed to fifty major publishers with twenty-six responding. Sixteen of the twenty-six publishers indicated that they had published books about Blacks between 1975 and 1979. Of a total of 1,780 books identified by those sixteen publishers, only 1.3 percent were written by Black authors. These researchers noted that ten of their respondents indicated a decreased market for Black writers and their works (pp. 90-92).

In another content analysis, Gibson (1985) investigated the Black image in children's fiction with regard to three variables: racist content, Black experience, and primary audience. Seventy children's books of two time periods, 1958-1970 and 1971-1982, were analyzed. Findings of this study did not reveal significant differences in racist content for the two time periods, but did point to a difference in racist content between white-authored books and Black-authored books, with the latter showing less racist content. Some improvement was noted in portrayal of the Black experience in the later time period, but no significant differences were reported. Concerning the primary

audience variable, the researcher concluded, as might be predicted, that Black-authored fiction addressed Black children as primary audience more often than did white-authored literature for both time periods (pp. 94-113).

These studies constitute the sum of the research focus of the past decade on African American representation in children's fictional literature. One other study of the 1980's conducted by Peters (1986) focused on the portrayal of African Americans in middle school social studies textbooks, but is not directly relevant to the present investigation. All studies report a great need for more literature with African American themes as well as more in-depth analysis of the portrayal and representation of the Black experience.

Research Related to Representation of Hispanic Americans (1980-1992)

Hispanic Americans, characteristically, have been given less attention in children's literature than African Americans. Only two content analysis studies were conducted during this time period which investigated Hispanic American themes in children's fiction. One study, published in 1982, by Sonia Nieto updated the Council on Interracial Books for Children's study of 1972. She analyzed all works of fiction for

children on Puerto Rican themes published from 1972-1982, a total of 28 books out of a total of 20,000 published during that decade. These figures translate into a meager .003 of one percent of books for Puerto Rican children, a serious omission and under-representation (Nieto, 1987, p. 212).

Findings from Nieto's analysis of the 28 fiction books in her study reported that the majority of books were still perpetuating negative racist and simplistic portrayals of the Puerto Rican peoples. Dominant stereotypes will be discussed in section three of this chapter. Nieto urged Puerto Rican authors to a revolution in children's literature to create stories that will be self-affirming for these minority children and not self-deprecating.

A similar study was conducted in 1982 by Wagoner who looked at Mexican-Americans in children's books, both fiction and non-fiction. Wagoner reported that numerous books were published from 1970 to 1973 but only a handful since 1974, with those books often not generally available. The following trends were reported from this study: all but six titles presented Mexican-Americans living in rural poverty or very poor circumstances; fifteen show migrant workers as the principal occupation and give the impression that the

majority of Mexican-Americans are migrant farm workers. Two values are central in the books analyzed: family life based on traditional male and female roles, and desire for education and a better life (p. 275).

Two other research studies of this time period, 1980 to the present, focused on the representation of Hispanic Americans in textbooks, and findings will not be discussed in detail since these studies are not directly related to the focus of the present investigation. Lewis (1986) studied 52 state-approved reading textbooks in California and judged Hispanics to be underrepresented since they composed only eight percent of the characters. Lewis felt that Hispanic Americans, on the whole, were portrayed as powerful and successful, living in urban areas, and no distortions of image, such as stereotyping, nor negative traits were present.

A second study was conducted by Tongchinsub (1988) and investigated the treatment of American Indians, Asian Americans, and Hispanic Americans in selected literature anthologies for grades seven through twelve, published between 1981-1988. Conclusions were that all anthologies included works by minority authors, but the majority of inclusions by minority authors were poems. Minority characters were non-stereotypically depicted. Native Americans were more likely to be stereotyped than

any other ethnic group, and Asian Americans were the least represented in all areas. The writer's ethnicity directly influenced whether or not minority characters would be stereotyped. When the author was not of that minority group, the portrayal of the characters tended to be more biased.

Other Minority Groups and Children's Literature (1980-1992)

A very limited number of studies of the 1980's investigated children's fictional literature, but not the two minority groups of interest in the present study. Harada (1982) analyzed all works of fiction about Asian Americans, a total of only 54 books, over a thirty-five year period. Occupational stereotypes were present, but there was no evidence of racial bias in the books analyzed. Other stereotypes were not used in a majority of the books; however, certain stereotypic concepts emerged with regard to Chinese and Japanese characters.

Chew (1986) also analyzed Chinese American images in selected children's fiction published between 1948-1980. Findings were in direct disagreement to Harada's: (1) the books studied presented Chinese as a one-dimensional people who need to discard their

traditional ways in order to fit in American society; (2) the books also presented stereotypical personality traits such as "docile", "non-aggressive", or "lacking confidence in their social and academic abilities"; (3) the books do not present images of Chinese American people who are involved in diverse activities common of their everyday lives in the United States (pp. 92-95).

A very recent study by Relmer (1992) investigated the status of multiethnic literature that children are reading in elementary schools in the early 1990's. This study focused on four minority groups: African American, Native American, Asian American, and Hispanic American. The researcher examined third grade basal materials published by Houghton Mifflin in 1989 and Economy in 1988, as well as the 1989 Children's Choice book list published by the International Reading Association, the former Secretary of Education, William Bennett's, recommended reading list of books for third graders, and Jim Trelease's suggested read-aloud books. Since this study focused only on third grade and did not involve an in-depth content analysis, it is mainly a reporting of percentages of ethnic characters found in these books and basal stories, and does not answer the question of the images/characteristics of these minority groups and whether or not stereotyping exists. Findings from

the Reimer study were: (1) basal series publishers are making an honest effort to include ethnic diversity in their stories, (2) students are not seeing much cultural diversity in the trade book reading selections examined in this study (p. 18).

Summary

The interest in portrayal and treatment of minority groups in the research literature seems to be waning since the mid-1960's to late 1970's. Studies of that earlier time period were more numerous. Studies of the 1980's and 1990's have dramatically declined. In fact, a thorough review of the literature indicates that very little attention is now being given to what earlier was identified as a major omission. It is difficult, if not impossible, to ascertain from the limited attention in the recent research literature whether or not the issues of underrepresentation, stereotypical images and unbiased and accurate portrayal of African Americans and Hispanic Americans in children's fictional literature have been fully addressed and resolved.

Factors/Criteria to be Considered in Evaluation
of African American and Hispanic American
Children's Literature

The changing ethnic and racial composition of America in the decade of the nineties is forcing a new version of acculturation that will embrace cultural pluralism and move away from the traditional "melting pot" approach of earlier years. This "melting pot" philosophy encouraged immigrants to give up their old identities and replace them with the customs, and values of their new home. This new vision for America, however, replaces the travesty of a "we are all one" ideology. Rather it is a recognition that America's strength lies in her diversity: "one views America through more realistic lenses, ground to a prescription comprised of many diverse ethnic and cultural groups " (King, 1980, p. 7). This diversity must be valued and not denied.

The above principle lies at the heart of the evaluation and selection process one uses when analyzing literature for African Americans and Hispanic Americans. These children are an important part of the diverse school population and their unique needs must be addressed. Maria Segura gave advice to those who are selecting materials for Hispanic children:

First and foremost never lose awareness of the fact that Hispanic

children are children: they are curious, imaginative, playful, hopeful, and active humans in development. Hispanics are unique in having the benefits and, if any, the drawbacks, of having an additional culture with sets of values, lifestyles, and families, responsibilities, beliefs and legends unlike those of the the "typical" American family... They need to be proud of their uniqueness... Respect is the end for which we must strive, and understanding leads to respect (Segura, 1987, p. 165).

Likewise, the inference is the same in this quote from Walter Dean Myers, noted African American author who described what he feels is good literature for Black children:

Good literature for my children is literature that includes them and the way they live. It does not exclude them by omitting people of their color, thereby giving them the impression that they are less valued. It does not exclude them by relegating them to a life style made meaningless by stereotype. Good literature for my children celebrates their life and their person. It upholds and gives special place to their humanity (1979, p. 15).

The above statements from members of the respective minority groups under investigation in the present study point to guiding principles that are essential in a children's literature selection and/or evaluation process. Two principles are clear in the literature: the first is that good books for these children should

affirm their unique cultures and diverse identities within that culture. Secondly, good books pay due respect to their identities and demonstrate understanding and thorough knowledge of that culture (Bellke and Sciara, 1986, p. 26).

Another essential element for those who are engaging in analysis or evaluation of multicultural children's literature is a set of criteria (Banfield, 1985b). James Anderson advocates the use of comprehensive criteria as the way to evaluate the effect of these materials on children. He believes that only in this way can any objectionable or misrepresentative information, whether unintentional or deliberate, be ferreted out and exposed (1972, p. 1). Sutherland et al. (1981) relate that it is essential that children's books be evaluated in terms of selective criteria appropriate to that age level, not criticized according to standards for adult literature.

Pellowski's Guidelines for Multicultural Literature

Anne Pellowski, a former director-librarian of the Information Center on Children's Cultures, UNICEF, has written a set of guidelines for analysis of children's books. She posed questions of concern: (1) obvious stereotyping, such as no clothing for African Americans

or barefoot boys on burros for Mexican Americans; (2) facial characteristics that are all the same for a given race, ignoring the many distinctions within the racial group; (3) exaggerations with regard to wealth or poverty; (4) overportrayal of rural scenes to the exclusion of urban settings for the ethnic group; (5) customs used as shock value with little or no explanation of cultural value underlying the custom (Sutherland et al., 1981, pp. 598-599).

Banfield's Criteria for Books with African American Themes

Banfield (1985b), a noted authority in the field of African American children's literature, has developed a set of guidelines for evaluation. Eight major categories are included: author, publisher, treatment of the Black experience, historical background, culture and custom, characterization, illustrations, and language and terminology. She advocates a close look at the author's orientation, Eurocentric versus African American. She also points to the author's purpose for writing and insists that it must be out of love and concern for the Black child. The publisher's track record is also important, and the firm should not have published any sexist or racist books in the past.

The Black experience is the third category

discussed by Banfield as an important factor to be analyzed. A good book for African American children will demonstrate warm and positive family relationships and will provide appropriate responses to racism and oppression. Many well-meaning books by white authors are highly criticized by African Americans because of a "turn the other cheek" philosophy or because of distorted views of African American culture and history. Two examples are Words by Heart by Sebestyen and Fox's The Slave Dancer (Taxel, 1986).

Another category of analysis that is closely related to the African American experience is the book's presentation of history. Events important to African Americans should not be presented from a Eurocentric perspective as seen through the eyes of white people, but rather from an African American viewpoint.

Banfield (1985b) cautioned about the portrayal of customs and culture as being exotic or strange and is in agreement with Pellowski. Customs should be presented as normal human experiences of African Americans.

Characterization is stressed by Banfield as an area that often is the source of biased views. Critics should be alert to the image of African Americans: are they shown as being incapable of solving their own problems without help from white mentors? are they shown as being

devoid of skills and talents? are they portrayed in inferior positions in society? are stereotypes used, such as "rhythmic" or "happy-go-lucky"? Sterling Brown (1933) was the first writer to identify and label certain undignified portraits of Black people as stereotypes. His classic seven characterizations are often referred to in the research literature:

(1) Contented Slave, (2) Wretched Freeman, (3) Comic Negro, (4) Brute Negro, (5) Tragic Mulatto, (6) Local Color Negro, and (7) Exotic Primitive (p. 180).

Often the illustrations of a children's book contain biased or racist viewpoints. The subtlety with which they are used often masks their damaging distortions. Banfield points to "tint jobs" in which a brown color has been painted over all the faces, disregarding distinct facial characteristics of African Americans. Another caution is that dress, occupations, and lifestyles should be pictured realistically and nonstereotypically.

The final category discussed by Banfield in her criteria for evaluation of books with African American themes is the language and terminology. Racist terms should be avoided, and the author should preserve the rhythmical beauty and cadence of the Black dialect without undermining the status of the character

(Banfield, 1985b, pp. 9-11). The following excerpt from She Come Bringing Me That Little Baby Girl (Greenfield, 1974) is an example of Black dialect, sensitively and positively presented:

The next thing I know, Mama come
bringing me that little baby girl
and putting her right in my lap...
I gave the baby back to Mama.
"I got to go get Kenny and show
him my sister," I said.
"Hurry back, man," Uncle Roy said.
(book, pages unnumbered)

Haro's Criteria for Selection of Books for Hispanics

Robert Haro (1981) has developed a similar set of criteria for evaluation of children's books for Hispanic Americans. It is his opinion that the five factors which are critical in an analysis process are relevance, authenticity, racial bias, sexual bias, and history. The first category is relevance to Hispanic young people. Haro stresses that the Hispanic child must find positive characters with which to identify in the book and feel a sense of pride in his heritage after reading. Likewise, if the book is worthy it will enable a non Hispanic child to understand and appreciate Hispanic culture. The main characters should be Hispanic people who are not treated as second-class citizens or as oppressed and impoverished people.

A second factor to be considered in evaluation of books with Hispanic American themes is authenticity. The book should be realistic and be written from a Hispanic perspective. Ideally, the author should be Hispanic or have an insider's viewpoint. Non-Hispanic authors should have credentials which qualify them to write about their subjects. Anglo and Hispanic cultures, if compared, should not leave the reader with the impression that the Hispanic culture is inferior.

Thirdly, when evaluating Hispanic American children's literature it is important to be alert for evidence of racial bias. Often, Haro states, the forms of bias may be very subtle and in some cases are unintentional. However, any books with racial stereotypes of Hispanic Americans should not be selected for use. Key factors to look for include: clothing, appearances, speech, and manners. Traditional negative stereotypes such as the highly emotional, overweight Hispanic woman who is dressed in dark clothing lead to misinformation. Hispanic Americans should not be portrayed as less sophisticated or less able and should not always be relegated to the role of follower. A common error is that Hispanic peoples are often the problem in the story, a problem for Anglos to resolve.

Haro, likewise, believes that any book with evidences of sexual bias should be avoided, probably rejected. Women should take an active role in the story line, should not be portrayed as subservient to men, and should not be compared to Anglo women in an unfavorable way.

The fourth factor to be considered in selection of Hispanic American literature for children is language and dialect. The use of Calo, a dialect that is a mixture of English and Spanish, spoken by young Puerto Ricans and Chicanos, presents a problem in children's books. If artistically done, the book may be acceptable as in the case of Pelo Drops Out. Since Calo or Pocho are sometimes disdained by Hispanic librarians because of the heavy use of slang, books containing this use of mixed language should be evaluated very carefully for other aesthetic values. Haro recommended a conservative approach to selection of these books since a mixture of Spanish and English may demean the character in the reader's eyes (Haro, 1981, pp. 113-115).

Isabel Schon (1988) stressed the importance of books in English and Spanish for Hispanic children. Johnson (1978) also stated that good quality books in both languages must be available for children to lay the foundation for bilingual and bicultural literacy. Many

Spanish-language books, however, are of poor quality and suffer from grammatical errors, format problems, or faulty translations.

The final category, discussed by Haro, is history. As with African American literature, the emphasis is on events from a Hispanic perspective, not a Eurocentric perspective (p. 113).

Viewpoints from Other Authorities in Children's Literature

Huck et al. (1987) raised the issue of stereotyping as one of the most critical areas for an evaluator. They pointed out that omissions of significant facts, as in broad generalizations about minority groups are also a serious form of stereotyping often overlooked. In the case of Hispanic American literature, these authors stated that present titles "frequently ... perpetuate stereotypes rather than dispel them" (p. 505).

Norton (1983) discussed "nonstereotypes" in her book, Through the Eyes of a Child. She agreed with other authorities who see this as a particular concern in critical analysis and selection of multieethnic children's literature. Characterization that is insensitive or demeaning will not enhance a minority child's self-concept and may promote racist and biased attitudes among majority children. Norton presented

criteria for evaluation of minority groups' books. Of particular interest to this researcher is her criteria for Hispanic American literature. Her nine point guidelines were in agreement with Haro (1981):

1. Is poverty a natural condition for all Hispanics?
2. Is an Anglo-American intervening to solve problems for Hispanic American children?
3. Is the character's main problem solved by learning to speak English, thereby implying that Spanish is an inferior language?
4. Is the culture portrayed realistically and with respect?
5. Are illustrations free of stereotypes?
6. Does the language include derogatory description?
7. If dialects are used, are they a natural ingredient of the story or are they used to stereotype a character?
8. Does the book have literary merit, as well as Hispanic characters?
9. If Spanish is used, is it grammatically correct with no misspellings or incorrect accent markings? (Norton, 1983, p. 512)

For African American literature, Rudine Sims has written widely on the critical analysis of children's books. In an article, previously referred to in section two of this chapter, entitled "What Has Happened to the 'All-White World' of Children's Books?" she discussed findings from an earlier content analysis

(1982). Many of the points Banfield stressed in her criteria were reiterated by Sims. In particular, three newer issues are surfacing that should be addressed by any person undertaking evaluation of African American children's literature: primary audience (Is the Black child being "talked about" or "talked to" in the book?); African American experience (Does the author attempt to reflect a distinctive cultural lifestyle and is it positively portrayed?); author's perspective as an "insider" or "outsider" ("Does he or she see the fictional character's life as a half-full cup or a half-empty one?") (Sims, 1983, p. 651).

Council on Interracial Books for Children

Bellke and Sciara (1986) reported findings from a survey conducted in 1984 in which letters were sent to directors of public libraries in the fifty largest cities of the United States. Criteria for selection and evaluation of literature for children of Spanish-speaking and Asian-American heritages were requested. The respondents overwhelmingly indicated the value and stature of the Council on Interracial Books for Children, an organization that has been a pioneer in the field since its establishment in 1966. The Council's materials provide well-researched and documented

guidelines for detecting racism, bias, and stereotyping in multicultural literature. The present investigation used these guidelines (see Appendix C and E for a complete list).

The Council's "Ten Quick Ways to Analyze Children's Books for Sexism and Racism" provide a synoptic look at the most critical factors to be considered. The previously presented opinions of Banfield (1985b), Haro (1981), Norton (1983) and other experts in this field confirmed the Council's views. In summary, the ten most important factors for evaluating multicultural literature, according to the Council on Interracial Books for Children are: (1) check the illustrations; (2) check the story line; (3) look at the lifestyles; (4) weigh the relationships between people; (5) note the heroes/heroines; (6) consider the effects on a child's self-image; (7) consider the author's and illustrator's background; (8) check out the author's perspective; (9) watch for "loaded" words; (10) check the copyright date; books published prior to 1972 are questionable (CIBC, 1980, pp.24-26).

Summary

This section of the review of the literature has contained research relevant to factors and criteria to

be considered in evaluation of African American and Hispanic American children's literature. Viewpoints from several authorities in this area have been presented along with the criteria and guidelines that they have developed.

Power of the Written Word

Leo Tolstoi, the eminent Russian author, described the function of an author in this way:

Art is a human activity having for its purpose the transmission to others of the highest and best feelings to which men have risen (Sanders, 1967, p. 15).

Clearly, he knew of the grave responsibility he faced when creating literature, and believed that it was the job of the author to present the noblest thoughts and ideas for his audience, the reader.

How much greater the responsibility of an author who writes for children. An author's words may inspire and challenge or, conversely, words may cause anger and hurl insults. A noted African American children's writer, Eloise Greenfield, has stressed the power of the written word in a child's life. She echoed sentiments of Tolstoi when she speaks about words, the author's tool:

My attempts and those of other writers to offer sustenance will necessarily be ineffectual. Not only do

we as human beings have limitations - so also does the written word. It cannot be eaten or worn; it cannot cure disease; it cannot dissipate pollution, defang a racist, cause a spoonful of heroin to disintegrate. But, at the right time, in the right circumstances, falling on the right mind, a word may take effect (1975, p. 624).

This idea of the power of books and literature in the shaping of young minds and the interaction that occurs between reader, piece of literature, and author's values is discussed by Rosenblatt (1938) in her book Literature as Exploration. She was intrigued by the response process going on in the child's mind as he reads. Rosenblatt connects the written word and images. The word evokes certain images of people or things, certain scenes, and sensuous experiences based on that particular child's own needs, personality traits, memories from the past, or present situation. All these elements interact with the "work of art" or the book to produce a unique experience (p. 37). Rosenblatt warned that it is essential for the teachers of children and adolescents to be aware of how potent is the written word, especially in light of the fact that the young reader has not formed a consistent view of life or a completely integrated personality. How vulnerable and impressionable these young children are to images presented in their books!

It is generally well documented that books have far-reaching effects on young readers, that books influence the way children view themselves and others. If this is the case as many have proposed (Cohen, 1969; Gast, 1970; Miel and Klesten, 1967), then what is the consequence if authors do not present true, valid and non-stereotypical pictures for children to view? Children's literature is molded by the author who is in turn influenced by his or her own particular value system. Often, this value system reflects the views of a dominant white society. Robert Sutherland (1972) believed that the author purports his ideologies and, consequently, makes a political statement. This statement may or may not conform to the reader's preconceived stereotypes, to images stored in the reader's mind (pp. 143-155). The "consequence in shaping attitude and behavior is profound" (p. 155) because of the perpetuation of traditional, often incorrect ideas, and the inhibition to change, a resistance to opinion reversal. In the case of multicultural literature for children, the effect is often damaging to both the minority group and the white children as well.

One of the effects of poorly depicted characterization in multicultural books for children is the idea of the "self-fulfilling" prophecy (Alexander,

1987; Rist, 1979; Rosenthal and Jacobsen, 1968). It is an unfortunate consequence, but often the negative images are self-perpetuating, and the "seed once planted" takes root, occupying a permanent place in a child's view of himself and his people. It is difficult to supplant these negative impressions a child acquires in his vulnerable growing-up years. Billings, Bile, and Swanson (1986) stated it in this way:

Myths are potent enough to survive evidence; are not disarmed by understanding. Once myths gain currency ... they become real and function as self-fulfilling prophecies (p. 137).

The need for multicultural children's literature that is accurate and self-affirming for the minority group is a widely-held belief. Davis (1972) stated that Black children with a strong sense of racial identity will develop a negative outlook toward books and reading if exposed to books containing stereotyped characters. Harris (1990) believes that African American children who do not see positive reflections of themselves and their cultural heritage in their books will not read as much or see education as important (p. 552).

Children, especially minority children need to see themselves in their books. Purves and Beach (1972) stated that children will engage more with materials

related to their own personal experiences and that they will seek out books which contain characters similar to themselves. The old notion that interest in the materials and the topic of the book will aide comprehension has been supported in recent research (Fielding et al., 1984). As early as 1938 Rosenblatt was referring to the importance of relevance of literature to the student's life experiences. She stated that if there was no relevance for the student, then only a "vague, feeble, or negative response" would occur (p.7).

Multicultural children's books are important for white children as well as minority children. Accurate images must be presented in literature that is encountered. Glancy (1970) reported that these books are necessary for healthy psychological growth. As the child's awareness of other peoples of different backgrounds increases, the author believes, so healthy attitudes are promoted. Dieterich (1972) confirmed this finding and stated that books are important transmitters of social values and attitudes toward minority groups. Citron (1969) echoed Larrick's (1965) ideas and stated that if white middle-class students have no opportunities to read about minority peoples then they gain an unrealistic view of their superiority and often may adopt a "rightness of whiteness" stance.

Summary

Much more research is needed in this broad area of the influence of books on children and the resulting response of children to their stories. Research in the particular area of affective and moral development is sparse. Meek, Warlow, and Barton (1978) reported that the evidence in this area of children's response to stories is "soft" (p. 10). However, many authorities are in general agreement in their assumption that the written word is a powerful tool in the hands of an author and that the author's words do affect, either positively or negatively, the way children view themselves and others. Sims (1982) stated her belief, which may not be confirmed with hard data, but is widely held:

There is power in The Word. People in positions of power over others have historically understood, and often feared, the potential of The Word to influence the minds of the people over whom they hold sway (p. 1).

Sims stated that most of the controversies in the field of children's literature at the present time revolve around this belief in the power of literature to change the world (1982, p. 1).

In spite of the ongoing controversies, certain

principles become evident as one engages in a study of the research. The written word is potent, and books influence a reader's views of himself and others. Minority and majority children need multicultural literature in order to become aware of and sensitive to the needs and problems of other peoples like and unlike themselves. Content analysis, in conjunction with the measurement of stereotypes, is an acceptable method for analyzing the images and descriptions of minority groups in children's literature. Both of these research techniques have been demonstrated to be useful in critical analysis of communication content and are much needed in the field of children's literature.

Children are not like adults who may accept or reject an image as presented in a book they have read. The image presented by an author's words becomes to the child a true statement, one that is mostly accepted, believed, indeed, taken to heart. Jane Yolen, an award winning children's author, poignantly stated it:

A child reader reads with the heart.
And so if I write for children, I
must be aware that children are
going to accept what I write with
their hearts. My morality becomes
their morality. Heart to heart,
body to body, blood to blood,
a kind of literary eucharist
(Rudman, 1984, p. xl).

CHAPTER III

METHODOLOGY

The chapter on methodology of the study contains the following five sections: (1) general design of the study, (2) selection of sample; (3) instruments, (4) reliability; (5) summary of the chapter.

General Design of the Study

The present study is an example of the descriptive method of research using content analysis, a technique for evaluating communication in a systematic and objective manner. The investigator was primarily influenced by the writings of Holsti (1969); Pool (1959); and Berelson (1971) in the decision to employ quantitative and qualitative techniques in the study. These three researchers maintain that a content analysis study may benefit from quantitative and qualitative methods which complement each other and afford opportunities to gain new insights and perspectives which might not be possible if only one approach is taken.

The specific objectives of the study required a quantitative and a qualitative approach and were as follows: (1) to determine what characteristics and

Images were attributed to African American and Hispanic American characters in current children's fictional literature, published from 1989 to 1991; (2) to determine what, if any, stereotypic terms were used in describing African American and Hispanic American characters, and whether or not those terms were of a positive or negative nature; (3) to determine whether or not the treatment of African American and Hispanic American characters in current children's fictional trade books was biased, and therefore inappropriate for use in elementary classrooms, based on a list of established criteria.

To achieve the above objectives, the investigator who was the principal coder, used two instruments and a list of criteria. Objectives one and two constituted the quantitative part of the content analysis, while objective three required a qualitative interpretation of data from the instruments and application of that data to established criteria in order to determine whether or not biased treatment of African Americans and Hispanic Americans did exist in the fictional literature.

The four basic principles of system, objectivity, quantification, and manifest content (Berelson, 1971, p. 18), served as guidelines for the present investigation. These requirements were met in the study by: (1) carefully selected categories which were determined

prior to the investigation and documented in previous research studies with children's literature for minority populations (Berelson and Salter, 1946; Gast, 1965; Cata, 1977; Harada, 1982; Sybrandy, 1987); (2) use of the same categories throughout, in the same manner, with each item in the sample; (3) use of specified procedures that were well-defined and applied in such a manner that another researcher could replicate the study and arrive at similar findings; (4) the reporting of findings in terms of numerical values, frequencies, and/or percentages; and (5) documentation of page number on instruments to support the recording of all content references including those cases where inference was drawn from the written word.

Using the four principles above as guidelines, the present investigator and principal coder selected two units of content analysis as described by Berelson (1971, p. 140-143). The first unit of analysis was the characters in each book. The second unit of analysis was the item, the whole "natural unit" or "material in the large" (Berelson, 1971, p. 141). Use of this unit refers to the qualitative, interpretive analysis of the manifest content of the sample books: characteristics, images, and stereotypes. Each book, as a whole unit, was considered, then, to be a context unit of analysis for the purposes of investigation in reference to objective

three of the study. Procedures for selection of books for the sample will be discussed in a later section of this chapter.

The character analysis instrument based on the Berelson and Salter technique (Berelson and Salter, 1946, pp. 235-251), an example of which is found in Appendix A, was applied first as the investigator read each book in the sample. The instrument contains seven characteristics which will be explained in detail in a later section of this chapter: locale, physical traits, status, attitudes, goals, plus-minus position, and personality traits. Documentation, either from text or illustration, was recorded for each characteristic noted on the instrument. The documentation was two-fold: direct quotations of phrase or full sentence as well as a page number reference. Two characters from each book in the sample were chosen for analysis using the character analysis instrument: the major child in the story, either African American or Hispanic American, and a major adult character of the same ethnicity as the major child character, who was judged by the coder to be influential in that child's life. This adult character was in some instances, a parent, but not in all cases.

The second part of the content analysis involving character as the unit was the use of the other instrument, the Katz and Braly List of Verbal

Stereotypes, found in Appendix B (Katz and Braly, 1933, pp. 280-290). After the character analysis instrument was applied to the two selected characters in each sample book, the investigator reread each book. Each time one of the eighty-four adjectives from the stereotype list was used to describe any character of the respective ethnic group in the book, the investigator circled the adjective and noted the character's name and page number alongside the stereotype. Synonyms were also noted beside the corresponding adjective. The same procedure was followed in the application of updated stereotypes, identified by the Council on Interracial Books for Children, (see Appendix C). This supplemental list was attached to the Katz and Braly instrument and served as additional data for the present researcher in achieving all three objectives of the study, particularly objectives two and three.

After all books were read and data collected on the instruments, master data sheets for characters, both child and adult, were devised by the investigator for the two minority groups with regard to the seven characteristics. A second set of master data sheets was developed for the two sexes within each minority group. A third set of master data sheets was developed for four broad categories of age representation within each

minority group: children (ages infant - 12 years); teenagers (ages 13-19); adults (ages 20 - 59); and senior citizens (ages 60 and older). Whenever age was not specifically stated, parents were considered to be adults, and grandparents were classified as senior citizens. The development of the master data sheets afforded the investigator with a manageable system for analyzing characteristics and images of the respective minority groups.

Similar master sheets were compiled from the Katz and Braly stereotype lists for each book. Adjectives from these lists were compiled for each minority group and arranged in rank order based on the research of Karlins et al. (1969). A copy of this rank order listing of stereotypes is found in Appendix D. Tables of findings from data analysis master sheets can be found in Chapter IV.

The first two objectives of this study were achieved by collecting data from the two instruments and reporting images, characteristics, and stereotypes from the master tally sheets. The final objective with regard to decisions about the biased treatment of African Americans and Hispanic Americans in works of fiction for children was determined based on specific criteria developed by the Council on Interracial Books for Children (1980). A copy of the criteria used for this

purpose in the present study is found in Appendix E. Two separate lists were used for each of the minority groups in the study.

Each sample book was considered as a contextual unit of analysis for the purpose of decisions about bias and inappropriateness for classroom use. The investigator examined data from the two instruments and the master tally sheets against the particular concerns and questions set forth in the Council's criteria for evaluation of African American and Hispanic American literature for evidence of bias. Each respective set of criteria has three major divisions: characterization, language and terminology, and illustrations, taken directly from the Council's guidelines (Council on Interracial Books for Children, 1980, pp. 46-49, 53-55). Two divisions from the Council's guidelines for each minority group were omitted, historical accuracy and cultural authenticity, as they were outside the scope of the present study.

Precise standards and prescriptions for determining bias are not explicitly stated by the Council:

The guidelines are not meant to be prescriptive. We ask that they be used to understand perspectives different from your own, and, in that way, to broaden and enrich your own life and the lives of the children who will learn from the books you select (p. 2).

After a thorough review of the literature and based on the objectives of the present study, the researcher set the following guidelines for rejection of a book as biased and inappropriate: (1) If two of the three categories were found to have evidence of bias on more than half of items/questions; and (2) one of the two categories must be characterization.

Characterization was of primary concern in the present study and, therefore, was given more weight in the decision process. In order to reject a book, characterization must be biased. Biased presentation in either of the other two categories, illustrations or language and terminology, would suffice to reject the book if characterization was also biased. The literature is inconclusive with regard to the issue of book evaluation/selection criteria. As stated above by the Council, some measure of evaluator inference and judgment is necessary in the selection process, often guided and colored by that individual's own perspectives and biases (Council, 1980, p. 2,22-23).

Selection of Sample

The population for the study consisted of all children's fictional trade books with African American and Hispanic American characters in American settings published by the Children's Book Council and limited to

those first published in the years 1989 through 1991 for grades kindergarten through sixth grade.

The researcher used definite criteria for limiting the population based on the specific objectives and research questions of the study. Only books of fiction with a single plot revolving around a central character or characters were considered. Anthologies or collections of short stories were not included in the population because the brevity of the story line meant that a depth of characterization was lacking. This factor would prohibit full use of the character analysis instrument. Also excluded were books with a setting outside the United States. Many of these books were African or South American folk tales with animals personified, which failed to meet the objectives of the study. (Two exceptions were made to obtain a sample of ten Hispanic American books: I Sailed with Columbus and Pedro and the Padre.)

The procedure for identifying the books with the specified characteristics involved sending an inquiry letter to fifty-seven publishing firms that were members of the Children's Book Council. This procedure was the one followed by Larrick (1965) and Chall et al. (1979). In personal correspondence with Dr. Jeanne Chall she indicated that, to her knowledge, her study had not been replicated. Chall's research was a replication of

Larrick's 1965 study involving African American children's literature.

The present study attempts to replicate the two previous studies with African American literature and, in addition, seeks to investigate Hispanic American children's literature. Larrick and Chall's procedure for surveying publishers of the Children's Book Council provided an excellent means of securing information from a majority of trade book publishers.

In an informational leaflet, CBC Members List Including Members Publishing Programs, sent to the investigator by the Children's Book Council, it was reported that the fifty-nine member companies of this non-profit organization publish approximately 3,816 children's books each year (Children's Book Council, 1991). Data from Bowker's 36th Annual Library and Book Trade Almanac indicated that a total of 4,711 books for children, both hardcover and paperback, were published in 1990 (Simora, 1991, p. 424). Comparing this data to Children's Book Council data, the percentage of total children's books published by the council each year is approximately 81 percent.

Information from the Council identified fifty-nine firms, two of which were eliminated. Two companies were included in one letter to the same address, one division a hardcover and the other division a paperback. Another

company, the Jewish Publication Society, was eliminated since only books of Jewish culture and history are published by that firm. With the above adjustments, fifty-seven publishers were mailed an inquiry letter, a copy of which is included in Appendix F. Each company was asked for several items of information: (1) a list of books published by their firm for African American and Hispanic American children in 1989, 1990, and 1991 (fiction only, grades kindergarten through six); (2) total number of fictional books published by their firm for those three years; (3) author's ethnicity for each title.

Fifty of the fifty-seven surveyed firms responded, yielding an 88.5 percent response rate. All of the firms did not send a concise list of information requested, but did send backlist catalogs, special multicultural leaflets, or catalogs for the years under consideration. The information provided enabled the investigator to compile a list of books for the population with the above specified characteristics. When any doubt existed as to a book's inclusion, the investigator consulted reference sources, which included Children's Books in Print and the Children's Catalog.

These procedures resulted in the identification of a total population of only eight books with Hispanic American characters in American settings. Because of the

small number of books published during the three year period, all books were included as the sample for this minority group, and two exceptions were added.

Ninety-five books were identified from publishers' survey responses with African American characters in American settings. A total of fifty-seven books for grades kindergarten through third grade and a total of thirty-seven books for grades four through six constituted the population of books with specified characteristics for African American children.

60 percent of the total population of African American books were for grades kindergarten through third and 40 percent were for grades four through six. In order to keep the number of books manageable and permit the investigator to do the in-depth analysis required by the instruments selected for the study, stratified random sampling was employed for the African American books. It was decided that one-third of this population of books would be subjected to a content analysis using the two instruments. Gay (1987) states that a sample size of 10 percent is minimum for descriptive research and for smaller populations, 20 percent may be required (p. 114).

Using a table of random numbers (Gay, 1987, pp. 520-523), thirty-one books were selected as the sample of African American books, nineteen from the

kindergarten through third grade division and thirteen from the fourth through sixth grade division. An annotated bibliography of all books in the sample, for Hispanic American and African American children, can be found in Appendix G..

The works of fiction in the sample were obtained from one of the following locations: school and public libraries in the state of Tennessee, special juvenile book collections at the University of Tennessee, or the interlibrary loan departments of the Hodges Library of the University of Tennessee, Knoxville, Tennessee and the Lawson-McGhee Area Resource Center, Knoxville.

Instruments

Two instruments were used in the present study. The first was a two-page, character analysis instrument developed by Berelson and Salter (1946) and later modified by Gast (1965), Cata (1977), Harada (1982).

The basic unit of analysis used by Berelson and Salter (1946) in their pioneer effort in the field of content analysis of minority fiction was the story character. Berelson justified his use of character as basic unit of analysis:

Use of the fictional or the historical character as a unit is appropriate in analyses of stories... In cases where a narrative is woven around particular persons, they are the most convenient units on which to base an analysis (Berelson, 1971, p.140).

In the Berelson and Salter research study (1946), the character analysis instrument included the following eight characteristics: role in story, sex, status position (occupation, economic status, educational level), social origin, personality traits, goals or values (ends which the characters were trying to realize), plus-minus position (approval or disapproval of the character), and summary identification by ethnic groups (pp. 171-172).

Gast (1965) slightly altered the character instrument by adding a section on physical traits which included age and physical description (pp. 52-53). Cata (1977) adapted the original Berelson and Salter instrument for Native American literature in the following manner: adding sections on locale, material culture, attitudes toward nature, animals, family members, law and order, religion, and items of misinformation; deleting social origin and personality traits (pp. 177-179).

Harada (1982), using the Berelson and Salter (1946) instrument for character analysis retained most of

Cata's (1977) modifications, omitting only role in story since Harada selected major characters only (p. 53).

The present study adapted slightly the instrument used in the previous research studies and selected the following seven characteristics for character analysis: locale (time and geographical setting); physical traits (age, sex, description, clothing); status (occupation, economic status, educational level, social class); attitudes toward: family members, peers (of same ethnic group, not of same ethnic group), authority figures; goals (self-realization/independence, education, acceptance, achievement/success, other); plus-minus position (approval/disapproval, sympathy/hostility, desirability/undesirability, liking/disliking); personality traits (other adjectives not included on the Katz and Braly instrument).

The character analysis form can be found in Appendix A. At the top of the form, spaces were provided for author's ethnic background, if known, bibliographical information (title, author, publisher, copyright year), and name of major character and racial origin of character. An identification number was assigned to each character at the time of the book analysis. The number was placed in the top right corner of the form and included a number and letter, C for major child character or A for major adult character. Two characters

from each book were analyzed, the major child and a major adult figure from the same ethnic group, either African American or Hispanic American.

The character instrument was divided into seven sections, based on the characteristics listed above, and three columns with headings entitled: remarks, documentation (text/illustrations), and page number. Brief statements about the character were entered under the remarks column, such as New York City or age 8. The documentation column included direct quotes from the text to document the remarks. The final column, entitled page, included exact page numbers of text directly quoted or page of the illustration used. If any characteristic was not discussed in the book, NA or not available/applicable was recorded beside that item to indicate that the author did not address this issue.

The seven major sections/characteristics of the character analysis instrument were:

Locale. This section was divided into time period and geographical setting. For the time period, the year was entered if stated. If no specific date was mentioned but text or illustrations indicated a present day story, then present was entered in the remarks column with supporting information included in documentation and page columns. Geographical setting included as much

specific information about city and state as was given in the book.

Physical traits. This section included information related to a physical description of the character: age, sex, clothing.

Status. The third section included four divisions. For occupation, if the character was a child, elementary student or high school student was entered. If an adult, occupations were usually specified in the story. For economic status the following standards of classification were used: poor (hand to mouth or very meager existence); adequate (having sufficient needs met); comfortable (having more than the everyday needs of life); wealthy (having affluent living standards) (Gast, 1965, p. 53). Documentation might include availability of leisure time, possession of certain material comforts, or references to family finances.

For the division of educational level, the classifications used were preschool, elementary school, high school, university, or illiterate to indicate the level of schooling attained by the major character. If documentation was unavailable, NA was recorded on the form.

Social class was the final characteristic under the status section, referenced in one of three ways: lower, middle, or upper-class. For example, apartment dwelling was considered as a proper documentation for choosing

lower class if more specific information was unavailable. In some cases, the principal coder was forced to make a judgment based on inference, which was acceptable if documentation was given to support such inference.

Attitudes. The fourth section noted the attitudes displayed by the major character toward family members, peers, and authority figures. Other important attitudes toward some other character not covered in the above categories were noted under "other". Specific attitudes such as love, respect, or admiration were noted under the remarks column, along with name of the person toward whom that attitude is observed. A direct quote, such as "I love you, Mama" would be recorded under the documentation column. Ethnic origin of characters, other than major character under analysis, were noted with the following abbreviations (AA, African American; HA, Hispanic American; NAA, non African American; NHA, non Hispanic American).

Goals. The next section of the character analysis instrument dealt with the goals of the major child or adult character, the belief systems and values. As previously used in the Gast, Cata, and Harada research, goals were identified as self realization/independence, social or economic advancement, education, acceptance (dominant white culture or own culture), achievement.

An option of other was included on the form to allow for an open response.

Plus-minus position. This section was documented in the research of Berelson and Gast and referred to a character's positive or negative stature in the book. The subdivisions within this section included: approval/disapproval, sympathy/hostility, desirability/undesirability, and liking/disliking. Both positive and negative traits often applied to a single character within a story. For example, a character might be recorded as having approval from peers, but disapproval from parents.

Personality traits. The final section of the character analysis instrument provided an open response category to record any personality trait references not included on the Katz and Braly instrument. The adjective or trait was recorded under remarks with documentation from text and page number in the respective columns. This characteristic provided the investigator with more in-depth information as to the images of the minority groups as depicted in the books.

Three examples of the completed character analysis instrument as applied by the principal coder can be found in Appendix H.

The second instrument for the present study consisted of a list of eighty-four stereotypic

adjectives developed by Katz and Braly (1933) and an attached list of updated stereotypes prepared by the Council on Interracial Books for Children (Council, 1980, pp. 50, 53). A copy of the Katz and Braly Instrument can be found in Appendix B and the updated supplemental stereotypes can be found in Appendix C.

After the book was first read using the character analysis instrument, the book was reread by the principal coder for the purpose of noting use of any of the eighty-four adjectives from the stereotype instrument. Each time one of the terms was used in reference to the minority group under consideration, the adjective was circled, the page number noted, and the character being described was recorded. Synonyms for these stereotypic terms were written in beside the stereotyped adjective from the list and character's name and page number noted.

After the rereading and noting of stereotypic terms using the Katz and Braly list, the information was used to countercheck occurrence of any of the updated stereotyped images on the attached Council supplement. The same procedure was followed in that stereotypes were circled and identified by character's name and page number.

In transferring the data from the two-part stereotype instrument, the researcher used a tabulation

procedure, similar to the one used by Gast (1965) and Cata (1977). Master tally sheets were developed for each minority group with subdivisions according to age and sex. Subsequent stereotypical references to a character were recorded as one occurrence to avoid distortion in the reporting of overall results. The findings were then summarized by tallying the number of characters to which a stereotype was applied by the authors. The results are reported in frequencies and percentages in Chapter IV. Three sample copies of the Katz and Braly instrument, as applied by the principal coder to books, can be found in Appendix I.

Reliability

Defining an acceptable level of reliability is a problem in content analysis research. If the coding is essentially a mechanical task, then higher levels of reliability between coders may be achieved. If, however, the categories are more complex and involve some inference, as in the present study, then the results may be more useful, yet less reliable, and more difficult to measure (Holsti, 1969).

Berelson (1971) agreed with Holsti that richness of categories and/or qualitative content analysis create serious problems in reliability. This does not mean, however, that categories should be simplistic in order

to maintain high reliability. Berelson stated, "What does it matter that we gain reliability if in the process we lose all our insights?" (p. 173).

The problem of reliability in content analysis research is by no means resolved in the literature. It is difficult to find agreement on the issue of what level is acceptable. Kaplan and Goldsen (1949) conducted one of the first experimental studies in reliability of content analysis and found that coders, after detailed instructions, could reach 90 percent agreement in assigning headlines to categories. These researchers defined a level of .75 as being too low for their purposes.

Budd, Thorp, and Donohew (1967) concluded after reviewing the opinions concerning acceptable reliability levels that the analyst must decide what level of agreement is satisfactory to him or her and then should state in the research study what procedures were used in determining reliability and what the results were.

The present investigator followed guidelines as suggested by Berelson (1971) in an attempt to secure as high a degree of reliability as possible. Established instruments, previously tested in content analysis studies of minority literature, were used. Documentation of quote/illustration and page number was required for all categories of analysis on the instruments. A reli-

ability check using outside coders prior to data analysis was performed. Very explicit directions were given to the coders prior to their analysis.

The reliability of the coding process and the use of the two instruments in the present study were checked using a random sample of three books from each of the two respective samples of children's literature. Three outside coders were used to read the selected books and analyze the fictional works using the two instruments. One coder was an African American assistant principal in the Knox County Schools, who evaluated the following three books: Solomon's Secret by Saviour Pirotta, The Road to Memphis by Mildred Taylor, and When I Am Old With You by Angela Johnson.

The second coder was Hispanic American, born in Argentina who moved to the United States in 1952, and is emeritus professor in the Romance Languages department at the University of Tennessee. He is an active published writer, with one of his books having been published in Mexico. He analyzed the following book: Con Mi Hermano/With My Brother by Eileen Roe. The third outside coder, also Hispanic American, analyzed the final two randomly selected books: Secret City, U.S.A. by Felice Holman, and Pedro and the Padre by Verna Aardema. The third coder was an Hispanic American undergraduate student, a senior

education major. He was born in Costa Rica and has lived in the United States for about five years. He graduated in May, 1992. Prior to the coding, definitions of terms and categories were discussed with each of the coders. A packet of instructions, along with the instruments and the three books was given to each coder. These instructions are found in Appendix J. Discussion of an analysis completed by the investigator for a book, not one of the three to be analyzed by the outside coder, was used to clarify any confusion concerning directions. The three coders read and analyzed over a three week period during which time the investigator was available to answer any questions. The coders completed both instruments for their respective books and made recommendations with regard to appropriateness and bias of the three books.

The data collected by each coder were compared to the data collected by the researcher. Following the procedures used in the research of Gibson (1985) and Hartzell (1984), the percentages of agreement between principal coder and outside coder were compared for each instrument and reported as a coefficient. The formula used was recommended by Budd et al. (1967). The formula for computing percentage of agreement between coders was:

$$R = \frac{2 (C_{1,2})}{C_1 + C_2}$$

where $C_{1,2}$ is the number of category assignments both coders agree on, and $C_1 + C_2$ is the total of category assignments made by both coders (p. 68).

Table III-1 provides an abbreviated comparison of coder evaluations with those of the principal coder for the African American book, When I Am Old With You. Table III-2 provides summary comparisons of the Hispanic American and principal coder's evaluations for the book, With My Brother. Table III-3 reports percentages of agreement, in coefficient form, for both the character analysis instrument and the stereotype instrument. For the purposes of this investigation, these percentages are believed to be acceptable.

Table III-1: SUMMARY/COMPARISON OF CODER EVALUATIONS FOR ONE AFRICAN AMERICAN BOOK, WHEN I AM OLD WITH YOU: AN ANALYSIS OF ONE BOY CHARACTER IN THE STUDY

Category	Principal Coder		AA Coder	
	Remarks	Documentation	Remarks	Documentation
Locale	present Granddad's house	illus. p. 2 "	present Granddad's house	illus. p. 2 "
Physical Traits	male	illus. p. 1	male	illus. p. 1
	preschool/early elementary	illus. p. 1	5 or 6	illus. p. 1,3
	light brown skin	illus. p. 1	tanned skin	illus. p. 1
	yellow overalls		coveralls	
	red tennis shoes	illus. p. 1	sneakers	illus. p. 1,3
Status	NA		NA	
	comfortable house, big porch	pp. 16,17	NA	
	kindergarten/1st middle class	p. 1 have canoe, tractor, car pp. 5,20	kindergarten/1st NA	p. 2
Attitudes Toward:	grandfather love, admiration	illus. p. 26 holding hands	grandfather love, admiration	illus. throughout
	peers	NA	peers	NA
	authority	NA	authority	NA
Goals	to be like his granddaddy	repetitive "When I am old" pp. 8,12	everything will be done with granddaddy	illus. throughout

Table III-1: (con't.)

Category	Principal Coder		AA Coder	
	Remarks	Documentation	Remarks	Documentation
Plus-Minus Position	Approval granddad	illus. pp. 4,5	Approval granddad	illus. throughout
	Liking granddad	granddad spends time with him p. 9	Liking granddad	to be with him and do every- thing throughout
Personality Traits	happy friendly	illus. p. 17 illus. p. 26	NA	
Stereotypes	courteous faithful kind loyal to family ties	implied throughout in illus.	courteous faithful kind loyal to family ties	illus. throughout
Updated Stereotypes	NA		NA	

Table III-2: SUMMARY/COMPARISON OF CODER EVALUATIONS FOR ONE HISPANIC AMERICAN BOOK, WITH MY BROTHER: AN ANALYSIS OF ONE BOY CHARACTER IN THE STUDY

Category	Principal Coder		HA Coder	
	Remarks	Documentation	Remarks	Documentation
Locale	present urban	illus. p. 1,14 illus. p. 14	this century in U. S. A.	passim "
Physical Traits	male preschooler	illus. p. 2 "then I'll be big enough to go to school on bus" p. 23	male preschool child, about 5	passim "
	dark hair dark eyes	illus. p. 8	good-looking	passim
	sweat pants tennis shoes	illus. p. 15	typical U.S.A.	passim
Status	NA		Just grow up	second picture
	comfortable	nice room many toys p. 8	house, toys	passim
	preschool	waves to bus p. 23	preschool	"
	middle	puzzles illus.p.20	middle	"
Attitudes Toward:	big brother love respect admiration	"I sit outside on steps and wait for him to come home." p. 9	big brother love admiration	implicit in pictures

Table III-2: (con't.)

Category	Principal Coder		HA Coder	
	Remarks	Documentation	Remarks	Documentation
Goals	To be bigger Do things like older brother	illus. p. 9 "then I'll be big..." p. 23	Education Emulate older brother	little boy looks forward to school text illus. throughout
Plus-Minus Position	Approval from brother Liking	"I'll climb up on his lap" p. 21 "and talk together" p. 17	Approval brother Liking brother Desirability brother	text and illus.
Personality Traits	self-confident	"I always win." p. 12	extrovert	
Stereotypes	generous imitative kind loyal to family ties	implied throughout in illus.	faithful generous imitative kind loyal to family ties sensitive	implicit
Updated Stereotypes	NA		NA	

Table III-3: INTERRATER RELIABILITY OF TWO INSTRUMENTS OF THE STUDY
COEFFICIENTS OF AGREEMENT BETWEEN PRINCIPAL CODER AND
AFRICAN AMERICAN AND HISPANIC AMERICAN CODERS

Coder	Title of Book	Character Analysis Instrument	Stereotype Instrument
AA	<u>The Road to Memphis</u>	.96	.52
AA	<u>When I'm Old With You</u>	.88	1.00
AA	<u>Solomon's Secret</u>	.83	.67
HA 1	<u>With My Brother</u>	.84	.83
HA 2	<u>Pedro and the Padre</u>	.97	.84
HA 2	<u>Secret City U. S. A.</u>	.84	.71

Summary of Chapter

This chapter has included a discussion of the general design of the study, an example of descriptive research using content analysis as the technique employed for the evaluation of the content of contemporary children's literature with African American and Hispanic American characters in American settings. Detailed information was also presented regarding the procedures for defining the total population of books from which the sample with the specified characteristics was drawn. Discussion and detailed information was also presented regarding the two instruments and the list of criteria used in the study, as well as procedures for establishing coder and instrument reliability.

The data and results of data analysis are presented and discussed in detail in Chapter IV.

CHAPTER IV

FINDINGS

The findings and analysis of data reported in this chapter are divided into the following sections: (1) description of the sample; (2) characteristics of African Americans in children's fictional trade books; (3) characteristics of Hispanic Americans in children's fictional trade books; (4) stereotypes of African Americans in children's fictional trade books; (5) stereotypes of Hispanic Americans in children's fictional trade books; (6) findings based on criteria to detect bias; and (7) summary of the chapter.

Description of the Sample

The present study consisted of forty-one works of fiction for children based on the criteria of selection as detailed in the previous chapter. Of the forty-one books analyzed, ten were about Hispanic Americans, and thirty-one were about African Americans.

The books could further be classified, according to reading levels, as follows: twenty-four books were classified by the publishers as picture books or easy fiction for grades kindergarten through three (nineteen

for African American children and five for Hispanic American children); and seventeen books were classified as intermediate/upper grade fiction for grades four through six (twelve for African American children and five for Hispanic American children). One child and one adult character per book were analyzed, except when no major adult character was present in the book.

A total of seventy-five characters from the forty-one books was analyzed. Of that number twenty were Hispanic, ten adults and ten children, and fifty-five characters were African American, twenty-five adults and thirty children. Table IV-1 contains a list of characters and the identification number (A, adult; C, child), minority group, book title, author, and year of publication.

Concerning author's ethnicity, the following information was obtained from book jackets and publisher catalogs:

<u>Author's Background</u>	<u>Number</u>	<u>Percent</u>
African American authors	15	48.4%
Non-African American authors	7	22.6%
unknown - not stated	9	29%
Hispanic American authors	1	10%
Hispanic collaborator	1	10%
Non-Hispanic American authors	6	60%
unknown - not stated	2	20%

TABLE IV-1 STORY CHARACTERS INCLUDED IN THE STUDY BY I.D. NUMBER,
MINORITY GROUP, BOOK TITLE, AUTHOR, YEAR OF PUBLICATION

I.D. No.	Character	Minority Group	Title	Author	Year
1A	Angie Peterson	AA	Shimmershine Queens	C. Yarbrough	1989
2C	Ms. Collier	AA	Shimmershine Queens	C. Yarbrough	1989
3C	Julian Bates	AA	Julian, Dream Doctor	A. Cameron	1990
4A	Ralph Bates	AA	Julian, Dream Doctor	A. Cameron	1990
5C	girl	HA	The Dream Stair	B. James	1990
6A	Granny	HA	The Dream Stair	B. James	1990
7C	girl	AA	Rain Talk	M. Serfozo	1990
8A	mother	AA	Rain Talk	M. Serfozo	1990
9C	Julio Sanchez	HA	Class President	J. Hurwitz	1990
10A	Mrs. Sanchez	HA	Class President	J. Hurwitz	1990
11C	young boy	HA	With My Brother	E. Roe	1991
12A	older brother	HA	With My Brother	E. Roe	1991
13C	Dooley	AA	Everywhere	B. Brooks	1990
14A	Lucy Pettibone	AA	Everywhere	B. Brooks	1990
15C	boy with dog	HA	Ghost Catcher	D. Haseley	1991
16A	ghost catcher	HA	Ghost Catcher	D. Haseley	1991
17C	girl	AA	Dancing with the Indians	A. Medearis	1991
18A	John Davis	AA	Dancing with the Indians	A. Medearis	1991
19C	Oren Bell	AA	Oren Bell	B. Burgess	1991
20A	Bill Bell	AA	Oren Bell	B. Burgess	1991
21C	Julio Medina	HA	I Sailed with Columbus	M. Schlein	1991
22A	Maestro Gabriel	HA	I Sailed with Columbus	M. Schlein	1991
23C	little sister	AA	Do Like Kyla	A. Johnson	1990
24C	Pedro	HA	Pedro and the Padre	V. Aardema	1991
25A	padre	HA	Pedro and the Padre	V. Aardema	1991
26C	Solomon	AA	Solomon's Secret	S. Pirotta	1989
27A	Mr. Zee	AA	Solomon's Secret	S. Pirotta	1989
28A	Juan	HA	The Gold Coin	A. Ada	1991
29C	boy	AA	When I Am Old with You	A. Johnson	1990
30A	granddaddy	AA	When I Am Old with You	A. Johnson	1990
31C	Tilly	AA	Matthew and Tilly	R. Jones	1991
32C	Crystal	AA	Crystal's Christmas Carol	S. Gordon	1989
33A	Maria Acosta	HA	Journey of the Sparrows	F. Buss	1991
34A	Alicia	HA	Journey of the Sparrows	F. Buss	1991
35A	old man	AA	Tallypo!	J. Wahl	1991
36C	Loretta Bernstein	AA	Tails of the Bronx	J. Pinkwater	1991
37C	Julio Rodriguez	HA	Tails of the Bronx	J. Pinkwater	1991
38C	Rosalba	HA	Abuela	A. Dorros	1991
39A	grandmother	HA	Abuela	A. Dorros	1991
40C	Cassie Logan	AA	The Road to Memphis	M. Taylor	1990
41C	Stacey Logan	AA	The Road to Memphis	M. Taylor	1990

TABLE IV-1: (CON'T.)

I.D. No.	Character	Minority Group	Title	Author	Year
41A	Stacey Logan	AA	The Road to Memphis	M. Taylor	1990
42C	Carl Davis III	AA	The Ups and Downs of Carl Davis III	R. Guy	1989
43A	Mary Jo Davis	AA	The Ups and Downs of Carl Davis III	R. Guy	1989
44C	Cammy	AA	Cousins	V. Hamilton	1990
45A	Gram Tut	AA	Cousins	V. Hamilton	1990
46C	Benno	HA	Secret City, U.S.A.	F. Holman	1990
47A	Tio Chico	HA	Secret City, U.S.A.	F. Holman	1990
48C	Cassie Logan	AA	Mississippi Bridge	M. Taylor	1990
49A	Big Ma	AA	Mississippi Bridge	M. Taylor	1990
50C	Chris Dodd	AA	Have a Happy	M. Walter	1989
51A	Uncle Ronald	AA	Have a Happy	M. Walter	1989
52C	Chita McCard	AA	Chita's Christmas Tree	E. Howard	1989
53A	Dr. McCard	AA	Chita's Christmas Tree	E. Howard	1989
54C	girl	AA	We Keep a Store	A. Shelby	1990
55A	mother	AA	We Keep a Store	A. Shelby	1990
56C	Brandon	AA	Two and Too Much	M. Walter	1990
57A	mother	AA	Two and Too Much	M. Walter	1990
58C	Aaron Henry	AA	Finding Buck McHenry	A. Slote	1991
59A	Buck McHenry	AA	Finding Buck McHenry	A. Slote	1991
60C	Jacob Miller	AA	The Black Snowman	P. Mendez	1989
61A	Mrs. Miller	AA	The Black Snowman	P. Mendez	1989
62C	Cassie Lightfoot	AA	Tar Beach	F. Ringgold	1991
63A	Mr. Lightfoot	AA	Tar Beach	F. Ringgold	1991
64C	Daniel	AA	Daniel's Dog	J. Bogart	1990
65A	Daniel's mother	AA	Daniel's Dog	J. Bogart	1990
66C	Harvey Moon	AA	Clean Your Room, Harvey Moon!	P. Cummings	1991
67A	Harvey's mother	AA	Clean Your Room, Harvey Moon!	P. Cummings	1991
68C	Thomas	AA	The Boy and the Ghost	R. San Souci	1989
69C	Thomas	AA	Go Fish	M. Stolz	1991
70A	Grandfather	AA	Go Fish	M. Stolz	1991
71C	Mandy	AA	Little Monster	B. Wade	1990
72C	Mandy's mother	AA	Little Monster	B. Wade	1990
73C	Georgie	AA	Birthday Present	C. Stock	1991
74A	Mrs. Tory	AA	Last Summer with Maizon	J. Woodson	1990
75C	Margaret Tory	AA	Last Summer with Maizon	J. Woodson	1990

Concerning locale of books in the sample, the following information with regard to geographical setting and time period was obtained:

Geographical Setting - Hispanic American Books

urban/city	(3)	30%
New York City	(1)	10%
Chicago	(1)	10%
Total city settings	(5)	50%
Southwest U.S.	(2)	20%
shipboard/West Indies	(1)	10%
Mexico	(1)	10%

Time Period - Hispanic American Books

present	(6)	60%
1492	(1)	10%
not stated	(3)	30%
not stated	(1)	10%

Geographical Setting - African American Books

urban/city	(5)	16.1%
New York City	(5)	16.1%
Detroit	(1)	3.2%
Richmond	(1)	3.2%
Baltimore	(1)	3.2%
Total urban settings	(13)	41.9%
Memphis/Mississippi	(1)	3.2%
rural	(3)	9.7%
Mississippi (rural)	(1)	3.2%
Tennessee (rural)	(1)	3.2%
South/Oklahoma (rural)	(1)	3.2%
Total rural settings	(7)	22.6%
South Carolina (small town)	(1)	3.2%
Michigan (small town)	(1)	3.2%
Ohio (small town)	(1)	3.2%
Total small town settings	(3)	9.7%
South	(1)	3.2%
Florida coast	(1)	3.2%
not stated	(6)	19.4%

Time Period - African American Books

present	(22)	71%
early 1900's	(1)	3.2%
1930's	(3)	9.7%
1940's - 1950's	(3)	9.7%
some time ago	(1)	3.2%
1982	(1)	3.2%

These findings with regard to locale of books reveal that a majority of the Hispanic American books (60%) had contemporary settings in urban areas (50%). Similarly, seventy-one percent of the African American books were set in the present, with slightly over forty-one percent being set in large urban areas. The African American books presented a greater variety of geographical settings, including urban/city (41%), small town (9.7%) and rural (22.6%) settings.

Characteristics of African Americans in Children's Fictional Trade Books

The findings reported in this section relate to the first objective of the present study which was to determine what images and characteristics were attributed to African American characters in fictional trade books for children. The data taken from master tally sheets were grouped according to the following seven major characteristics or sections: locale (already reported); physical traits; status; attitudes; goals; plus-minus position; and other personality traits. In

reporting findings, the actual numbers of characters to be identified with each characteristic are usually stated first, with the percentages, where pertinent, placed within parentheses, immediately following.

Physical Traits - African Americans

The following areas were examined with respect to physical traits of African American characters in children's fictional trade books: sex, age, general physical description including color of eyes and hair, body size, and a description of clothing, if stated.

A total of fifty-five African American characters were analyzed. Males and females appeared to be equally represented in the books, both for major child characters and for adult characters. Of a total of thirty African American children analyzed, fifteen were male and fifteen were female. Likewise, of a total of twenty-five adult characters, twelve were male and thirteen were female.

With respect to ages of child characters in the African American literature, the majority (83.3%) were elementary school-age, ages five to twelve as was expected to match the interest level of the children for whom the books were written. Four characters (13.3%), three males and 1 female, were preschoolers and 1 female character (3.3%) was a teenager. The majority of

the African American adults (68%) were depicted as in the adult age range of twenty to fifty-nine years. Eight adult characters (32%), five male and three female, were depicted as senior citizens, mirroring the importance of older family members within the extended African American family context.

In terms of physical descriptions, the image of the African American child was generally attractive and positive. Sixty percent of the boys, a total of nine characters, were described or pictured as having brown or light brown skin. Only three boy characters (20%) were described as having dark skin or rusty brown skin. Surprisingly, more girls than boys were described as having dark skin or dark brown skin, five characters, or 33.3 percent. Six of the girl characters (40%) were described as light brown, brown, or tan skinned. The total percentage of children described as light brown skinned was fifty percent.

Another common physical attribute used to describe African American children was dark eyes. Seven characters (23.3%) were described as having this feature. Another often used image for both boys and girls was short, dark hair; short, black hair, or dark, curly hair. Twenty-three characters (76.7%) were pictured in this way. Only three girls (20%) were pictured with long hair, and two girls (13.37%) were

shown with long, light brown or brownish-black hair. Eleven characters (36.7%) had braids, ten girls and one young boy. Six (40%) of the girls had ribbons or bows in their hair.

Few references were made to body size or build of the children in the African American trade books. A total of ten characters (33.3%) were pictured as short, small or stocky. Similarly, adjectives such as tall, thin, slender, or skinny were attributed to eight children (26.7%), resulting in nearly equal numbers of children pictured as short or stocky as contrasted with tall and slender.

While most of the descriptions and illustrations were positive and appealing, certain images did give the reader a less favorable impression. One twelve year old boy, in the book The Ups and Downs of Carl Davis III was described as too short, plump, fat, and as having a big rump (pp. 6, 14). This same boy, Carl, was called a "fat little beast" (p. 19). Another equally unappealing image was that of a young girl who was caricatured in reddish-skin tones and cartoon-like features in Crystal's Christmas Carol. The publisher's catalog listed Crystal as African American; however, it was difficult to ascertain this from the illustrations or text.

Images of African American adults were, like the

Images of the children, generally positive and attractively presented. Thirty-six percent of the adults were described as having light brown or brown skin and twenty-four percent as having dark skin. The younger adult women were viewed as having dark eyes (23.1%), or as pretty and slender (26.7%) while the younger adult men were tall, slender (66.7%) or handsome (8.3%). The men senior citizens were all grandfathers, described as having black/graying hair (16.7%), white hair (25%) or as bald (41.7%). Two of the men senior citizens (16.7%) wore glasses. Only one of the African American women wore glasses, a younger teacher with oversized rims. One of the women senior citizens was a ninety-four year old grandmother, with false teeth, dry lips, and wrinkled cheeks. Another grandmother was portrayed as tiny, dainty, and with a smooth, brown face and blue hair.

Nine of the African American men and women had short, black hair or dark, curly hair (36%). One slave was pictured with kinky, "nappy" hair. Three of the women had long, black curly hair, two with ribbons or bun. Five (41.7%) of the men had mustaches and three (25%) had beards.

With respect to clothing, African American children were often dressed in tennis shoes (30%), jeans (33.3%), and T-shirts, blouses or short-sleeved shirts (53.3%). Likewise, the adults were often pictured in casual

clothing typical of any American: jeans, blouses, dresses, brown or blue pants, T-shirts, overalls, or sweat shirts and sweat pants.

In general, the images with regard to physical traits and appearance of African American children and adults were appealing and varied. There was not a single characteristic that was frequently reoccurring among the African American characters except with respect to light brown skin or dark skin. The wide variety of physical attributes leads the reader to a non-stereotypical view of African Americans as unique individuals. With the exception of the above described child characters, the images are appealing, pleasing and desirable.

Status - African Americans

Concerning status as a characteristic of minority group image, several factors were analyzed in each book: occupation, economic status, educational level, and social class. Occupations for the child characters were not often stated, but, if mentioned, the children were students. In order to broaden the data base from which to evaluate occupational stereotyping, all jobs were noted when mentioned for forty-four different African American adults in all the works of fiction. A total of twenty-one different occupations were found.

<u>Adult Occupation</u>	<u>Number</u>	<u>Percent</u>
housewife	7	15.9%
retired	4	9.1%
farmer	3	6.8%
factory shopworker	3	6.8%
teacher	2	4.5%
nurse	2	4.5%
maid *	2	4.5%
doctor	2	4.5%
construction worker	2	4.5%
lawyer	2	4.5%
storekeeper	2	4.5%
musician/entertainer *	1	2.3%
veterinarian	1	2.3%
nursing home resident	1	2.3%
electronics assembler	1	2.3%
slave	1	2.3%
paper route/manager	1	2.3%
custodian *	1	2.3%
Negro league baseball player *	1	2.3%
art class student	1	2.3%
college student	1	2.3%
not stated	3	6.8%

Total 44 adult occupations

An * indicates an occupational stereotype. (Council on Interracial Books for Children, 1980, p. 46).

Although a variety of occupations were represented, there was evidence of occupational stereotyping since a large number (27.3%) of African American adults were unemployed. Low wage jobs accounted for another 27.3 percent. The two college students were also unemployed (9%). These totals for unemployed and low paying jobs equalled 63.6 percent. When contrasted with the seven professional adults (15.9%) in the books, it would appear to the reader that African Americans were often unemployed or earning low pay. These figures point to

occupational stereotyping.

This impression is supported by the data concerning social class and economic status in the books of African American literature. Findings are presented in Table IV-2 and in Table IV-3. After an analysis of economic status of all fifty-five characters, it was determined that African Americans will most likely not be portrayed as affluent. Twenty percent were represented as poor, 27.3 percent as adequate, 47.3 percent as comfortable, and only 5.5 percent as wealthy. This indicates that the characters' economic status was equally divided between poor/adequate (47.3%) which meant a character had a low paying job or was unemployed, and comfortable (47.3%), which indicated that a middle class standard of living was possible from wages earned. The fact that 47.3 percent of the characters were classified as poor or adequate indicates that occupational stereotyping did exist in the children's fiction of the present study.

Analysis of social class data for African American characters was consistent with findings regarding economic status and occupations: 38.2 percent were represented as lower socioeconomic class, 56.4 percent were represented as middle socioeconomic class, and only 5.5 percent were pictured as upper class citizens. In most cases, the middle class families were pictured as

TABLE IV-2: ECONOMIC STATUS OF AFRICAN AMERICAN CHILDREN AND ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

	Adults (Total)	Male	Female	Children (Total)	Male	Female
poor	4	3	1	7	4	3
adequate	8	4	4	7	3	4
comfortable	12	4	8	14	7	7
wealthy	1	1	0	2	1	1

TABLE IV-3: SOCIAL CLASS OF AFRICAN AMERICAN CHILDREN AND ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

	Adults (Total)	Male	Female	Children (Total)	Male	Female
lower	9	5	4	12	6	6
middle	15	6	9	16	8	8
upper	1	1	0	2	1	1

lower middle class with definite economic concerns, worries, and struggles.

The researcher feels that although the data with regard to economic status and social class revealed a general impression of middle class life in half of the fictional works, there was not an image of a completely comfortable economic situation in many of the books. It was often a lower middle class lifestyle with references to past less favorable circumstances. Another situation was the converse in which past times may have indicated economic security while the present brought death of a wage earner or loss of Dad's job. Examples include:

Finding Buck McHenry, when Aaron's parents were killed and he comes to live with grandfather who is a custodian and Go Fish, in which grandfather, retired, states, "I'd call us semipoor." (p. 32) Although grandfather has a house in Florida and appears to be reasonably comfortable, the implication is that life has not always been easy economically.

To summarize, it should be noted that the data with regard to economic status and social class must be cautiously applied, and it may be difficult to determine what inference a child reader would draw from subtle economic references such as the above. The present researcher feels that it would be reasonable to state that there is a general impression from the books that

African Americans are, on the whole, not leading affluent lives and are working mostly in low-paying jobs.

The final characteristic analyzed with regard to status dealt with educational level. Many of the books did not discuss this. Table IV-4 contains the limited information available from the children's books. For thirty-four (61.8%) characters, an educational level was not stated; therefore the findings with regard to this characteristic are inconclusive and non-specific. The limited data does point to the fact that African Americans in children's fiction are not, as a general rule, portrayed as highly educated since only four of fifty-five adult characters were specifically mentioned as having attended a college or university.

Attitudes - African Americans

A total of four major categories were included in the area of attitudes toward others: (1) attitudes toward family members, (2) attitudes toward peers, African American (AA) and non-African American (NAA), (3) attitudes toward authority figures (AA) and (NAA), and (4) all others. Within each category there were a wide range of attitudes and emotions expressed by the major characters which gave valuable insight into the

TABLE IV-4: EDUCATIONAL LEVELS OF AFRICAN AMERICAN CHILDREN AND ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

	Adults (Total)	Male	Female	Children (Total)	Male	Female
not stated	18 (32.7%)	8	10	16 (29%)	7	9
university	4	2	2	0	0	0
high school	1	0	1	2	1	1
drop out tenth grade	1	1	0	0	0	0
illiterate	1	1	0	0	0	0
elementary (unspecified)	0	0	0	3	2	1
7th grade	0	0	0	1	1	0
6th grade	0	0	0	1	0	1
5th grade	0	0	0	2	1	1
3rd grade	0	0	0	1	0	1
preschool	0	0	0	4	3	1

Images of African Americans in contemporary children's books. Table IV-5 presents all findings with regard to the above-mentioned categories of attitudes of African American children, and Table IV-6 presents the attitudes of the adults. Findings are presented in terms of numbers of characters displaying that attitude and percent in parentheses based on total number of child or adult characters displaying that particular attitude. The category "others" was omitted from Table IV-5 due to insufficient data.

The following can be stated from the data concerning African American children's attitudes toward family members in the children's literature:

(1) favorable and positive attitudes toward family members were more often described in the children's books than were unfavorable or negative attitudes; (2) the most frequently occurring attitude among African American children toward family members was love, expressed by twenty-nine characters (96.7%); (3) the most frequently occurring negative attitude among African American children toward family members was resentment, expressed by nine characters (30%); disapproval was also expressed by feelings of disappointment (13.3%), anger (13.3%), or irritation (10%). (4) admiration, as evidenced by nine characters (30%) and respect, seven characters (23.3%), were also

TABLE IV-5: ATTITUDES OF AFRICAN AMERICAN CHILDREN
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED
BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Toward:							
Mother		Father		Siblings		Grand- parents	
love	10(33.3%)	love	10(33.3%)	love	6(20%)	admiration	4(13.3%)
resentment	6(20%)	concern	4(13.3%)	irritation	3(10%)	love	3(10%)
disappoint-		pride	2 (6.7%)	concern	3(10%)	respect	3(10%)
ment	3(10%)	resentment	2 (6.7%)	admiration	2(6.7%)	affection	2(6.7%)
helpful	3(10%)	admiration	2 (6.7%)	jealousy	2(6.7%)	obedience	1(3.3%)
concern	3(10%)	anger	2 (6.7%)	respect	1(3.3%)	dislike	1(3.3%)
respect	2(6.7%)	obedience	2 (6.7%)	pride	1(3.3%)	awe	1(3.3%)
sympathy	2(6.7%)	grief	2 (6.7%)	grief	1(3.3%)		
grief	1(3.3%)	helpful	1 (3.3%)	envy	1(3.3%)		
disbelief	1(3.3%)	betrayal	1 (3.3%)	resentment	1(3.3%)		
admiration	1(3.3%)	respect	1 (3.3%)	anger	1(3.3%)		
obedience	1(3.3%)	disbelief	1 (3.3%)				
anger	1(3.3%)	disappoint-					
betrayal	1(3.3%)	ment	1 (3.3%)				

TABLE IV-5: (CON'T.)

Toward:

Peers (AA)	Peers (NAA)	Authority Figures (AA)	Authority Figures (NAA)
liking 5(16.7%)	camaraderie 6(20%)	respect 5(16.7%)	dislike 2(6.7%)
camaraderie 5(16.7%)	concern 6(20%)	liking 4(13.3%)	fear 2(6.7%)
love 4(13.3%)	liking 3(10%)	admir-	awe 2(6.7%)
admiration 3(10%)	love 3(10%)	ation 2(6.7%)	liking 1(3.3%)
affection 1(3.3%)	affection 2(6.7%)	love 1(3.3%)	rage 1(3.3%)
awe 1(3.3%)	indifference 2(6.7%)	resent-	admir-
sympathy 1(3.3%)	sympathy 1(3.3%)	ment 1(3.3%)	ation 1(3.3%)
anger 1(3.3%)	fear 1(3.3%)		dis-
irritation 1(3.3%)	rage 1(3.3%)		respect 1(3.3%)
envy 1(3.3%)	hatred 1(3.3%)		hostility 1(3.3%)
jealousy 1(3.3%)	hostility 1(3.3%)		hate 1(3.3%)
	shame 1(3.3%)		prejudice 1(3.3%)

TABLE IV-6: ATTITUDES OF AFRICAN AMERICAN ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED
BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Toward:

Children	Spouse	Grand- children	Peers (AA)
love 11(44%)	love 3(12%)	love 5(20%)	camaraderie 6(24%)
concern 6(24%)	respect 1(4%)	concern 3(12%)	love 1(4%)
pride 3(12%)	irritation 1(4%)	pride 2 (8%)	concern 1(4%)
dis-	concern 1(4%)	affection 1 (4%)	affection 1(4%)
approval 2 (8%)	grief 1(4%)	patience 1 (4%)	helpful 2(4%)
affection 1 (4%)		sympathy 1 (4%)	
respect 1 (4%)		disappoint-	
grief 1 (4%)		ment 1 (4%)	
		disciplin-	
		arian 1 (4%)	

TABLE IV-6: (CON'T.)

Toward:	Authority		Others	
	Peers (NAA)	Figures (AA)	Figures (NAA)	(AA) (NAA)
concern	1 (4%)	not stated	respect 2(8%)	liking 4(16%)
fear/respect	1 (4%)		hostility 1(4%)	respect 3(12%)
liking	1 (4%)			encouragement 2(8%)
hostility	1 (4%)			support 2(8%)
resentment	1 (4%)			

typical of the kinds of feelings shown by the children toward the members of their family.

The images of African American children as delineated by attitudes toward peers were overwhelmingly positive and affirming. A spirit of camaraderie was in evidence in relationships with African American peers, (16.7%) as well as non-African American peers (20%). Liking, love, and concern (70%) together with camaraderie were frequently seen attitudes as African American children interacted with their friends. Disapproving attitudes were also expressed, such as anger, jealousy, irritation, or hostility, but fewer than seven percent of the children were involved in each case.

Attitudes of African American adults were similar to those reflected in the data for the children; however, the adult characters were not as fully developed. Many of the adults had minor roles and were not as expressive of feelings as the children. Love was the most often expressed attitude toward family members among the twenty-five adult characters (76%). Concern (40%) and pride (20%) were also evidenced in the adult relationships with African American family members. Negative attitudes, such as irritation (4%), disappointment (4%), or disapproval (8%) were minimally described. Camaraderie (24%) again, was the most

frequently occurring attitude expressed in peer relationships for the African American adults.

Attitudes toward authority figures and other characters were very rarely presented in the children's books. Respect (15%) was shown by five adult characters toward other characters, for example neighbor children, and to older friends (AA) / authority figures (NAA). Five child characters (16.7%) expressed respect for African American authority figures. Non-African American authority figures were rarely pictured in the books and were not shown as receiving respect from the child characters. Rather, they were the objects of liking (3.3%), fear (6.7%), dislike (6.7%), awe/admiration (10%), and hostility/hate (6.7%). Generally, there were very few characters who had any contacts with non-African American authority figures.

In summary, a greater percentage of characters, both adult and child, expressed approval rather than disapproval toward people in all four categories. Favorable feelings were expressed toward family members, and a virtual palette of loving, caring attitudes toward peers (AA) and (NAA) was described. The camaraderie among African Americans and their friends was a strong pervasive image that reoccurred frequently in the children's books. A wide range of disapproving attitudes toward people in all categories was presented, but most

of the negative attitudes were limited to fewer than ten percent of the characters. The single exception was an attitude of resentment toward parents which was expressed by eight child characters (26.7%); six of whom were resentful of mother, only two characters resentful of father.

Goals - African Americans

The following six categories were possible goals of the child and adult characters in the thirty-one books about African Americans: (1) self-realization/independence; (2) social and/or economic advancement; (3) education; (4) acceptance (AA peers) and (NAA peers); (5) achievement/success; and (6) other goals not included above. Table IV-7 presents findings related to goals of African Americans as derived from the books.

The findings reveal that the goal of economic advancement was most often expressed by adult and child characters, chosen by seventeen characters (30.9%). The second most frequently chosen goal by all African American characters was education (20%). An additional goal, not listed on the character analysis instrument, and selected by nine characters (16.4%) was helping a family member in some way. It should be noted that no one goal was selected by more than fifty percent of the characters.

TABLE IV-7: GOALS OF AFRICAN AMERICANS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED
BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Goals	Male Children	Female Children	Male Adults	Female Adults	Totals
self-realization	0	1	1	0	2 (3.6%)
independence	0	3	3	1	7 (12.7%)
social advancement	2	2	2	2	8 (14.5%)
economic advancement	5	5	4	3	17 (30.9%)
education	2	4	2	3	11 (20%)
acceptance					
AA	1	1	0	1	3 (5.5%)
NAA	1	0	1	1	3 (5.5%)
achievement/ success	2	1	1	3	7 (12.7%)
not stated	2	2	2	3	9 (16.4%)
other					
to help family	2	2	1	4	9 (16.4%)
to be like granddad	3	0	0	0	3 (5.5%)
to be like sister	0	1	0	0	1 (1.8%)
to overcome grief	1	1	1	0	3 (5.5%)
to be rid of ghost or evil curse	1	0	1	0	2 (3.6%)
conquer fear of snake	1	0	0	0	1 (1.8%)
freedom from slavery	1	0	0	0	1 (1.8%)
to get drunk	1	0	0	0	1 (1.8%)
to have fun/play	1	2	0	0	3 (5.5%)

Plus-Minus Position - African Americans

This category from the character analysis instrument pertained to the plus or minus status of the main African American characters in the books, based on attitudes of other people toward that character. Data were arranged on master tally sheets according to the following four sets of paired opposite terms: approval/disapproval; sympathy/hostility; desirability/undesirability; and liking/disliking. A matrix of categories of people who had interacted with the main character and expressed any of the above attitudes was used and included: mother, father, siblings, peers (AA) and (NAA), grandparents, teachers, students, spouse, children, grandchildren, and others. The data for the plus-minus positions of African American children are presented in Table IV-8, and the adult positions are presented in Table IV-9.

Table IV-8: PLUS-MINUS POSITIONS OF AFRICAN AMERICAN CHILDREN
ATTITUDES TOWARD MAIN CHARACTERS IN FICTIONAL BOOKS
PUBLISHED BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL
1989 - 1991

Of:	Mother	Father	Siblings	Peers		Teachers		Grand- parents		Others		Totals
				AA	NAA	AA	NAA	AA	NAA	AA	NAA	
Approval	10	7	6	7	11	2	1	5	4	1		54
Disapproval	9	0	3	1	1	0	1	1	1	1		18
Sympathy	4	1	1	2	0	0	0	0	0	0		8
Hostility	0	0	0	3	1	0	1	1	0	1		7
Desirability	0	0	0	3	2	0	0	2	0	0		7
Undesirability	0	0	0	1	1	0	0	0	0	0		2
Liking	4	3	3	5	10	1	1	3	4	1		35
Disliking	1	0	1	1	3	0	1	0	0	0		7

TABLE IV-9: PLUS-MINUS POSITIONS OF AFRICAN AMERICAN ADULTS
ATTITUDES TOWARD THE MAIN CHARACTERS IN FICTIONAL BOOKS
PUBLISHED BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL
1989 - 1991

	Of: Parents	Children	Spouse	Peers AA NAA	Students AA NAA	Grand- children	Others AA NAA	Totals		
Approval	1	10	4	8	3	2	1	5	7	41
Disapproval	0	1	2	1	1	0	0	2	0	8
Sympathy	0	4	0	0	2	1	1	1	0	9
Hostility	0	0	0	0	4	1	0	0	0	5
Desirability	0	0	0	2	1	0	0	0	0	3
Undesirability	0	1	0	0	0	0	0	1	0	2
Liking	0	1	1	5	4	3	1	2	2	19
Disliking	0	0	1	1	1	0	0	0	0	3

An analysis of data regarding attitudes of other people of several categories toward African Americans reveals that the most frequently documented choice for children and adults was approval, accounting for a total number of ninety-five, fifty-four for children and forty-one for adults. These figures reflect the numbers of different characters expressing approval toward either the child or adult character being analyzed. The second most frequently documented choice for the African American children and adults was liking, accounting for a total frequency of fifty-four characters, thirty-five children and nineteen adults.

The third most frequent attitude expressed toward African American children was disapproval with a total frequency occurrence of eighteen. Fifty percent of those expressions of disapproval were from mothers of these boys and girls. This is a significant finding. Fathers, on the other hand, accounted for none of the incidents of disapproval.

For the adult characters, sympathy was the third most expressed attitude with nine occurrences from nine different characters, followed closely by disapproval from eight different characters. A close analysis of the sources of disapproval for the adult characters revealed equal distribution among categories of people. This was not the case of the children where mothers accounted for

half of the documented disapproval. Children accounted for almost fifty percent of the expressions of sympathy toward the African American adults.

If data from adults and children are combined, it can be stated that African Americans in the fictional literature are awarded a plus status, rather than a minus one, with attitudes of approval and liking, numbering ninety-five and fifty-four respectively, and disapproval a much lower third-ranked attitude with twenty-six total occurrences.

Personality Traits - African Americans

The final category of characteristics dealt with the last section of the character analysis instrument and was a listing of other personality traits not included on the Katz and Braly list of stereotyped adjectives. These were descriptors which were additional dimensions of the main child or adult character's personality. All documented references to personality traits are included in Table IV-10, for children, and in Table IV-11 for adults. An "I" beside the descriptor indicates that it was an inference and not explicitly stated in the text of the book. Findings from the Katz and Braly Stereotype List are presented in Table IV-20.

On the basis of the total number of child characters, no single trait was attributed to more

TABLE IV-10: PERSONALITY TRAITS OF AFRICAN AMERICAN CHILDREN
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED
BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Trait	Male	Female	Totals
Angry	4	2	6 (20%)
Ashamed/Embarrassed	2	3	5 (16.7%)
Brave	3	1	4 (13.3%)
Resentful (Being Black)	2	1	3 (10%)
Unhappy	3	0	3
Friendly	2 11	1 1	3
Bored	2	0	2 (6.7%)
Restless	2	0	2
Lonely/Alone	2	0	2
Proud	1	1	2
Good	1	1	2
Nervous	1	1	2
Mean	0	2	2
Athletic	2	0	2
Patient	1	0	1 (3.3%)
Beautiful	0	1	1
Good-looking	0	1	1
Graceful	1	0	1
Terrible musician	1	0	1
Pierce	0	1	1
Fresh	0	1	1
Tense	0	1	1
Careful	1	0	1
Sure-footed	1	0	1
Ugly	0	1	1
Gorgeous	0	1	1
Confused	1	0	1
Disgruntled	1	0	1
Devoted	1	0	1
Crabby	0	0	0
Stinky	0	1	1
Picky	0	1	1
Responsible	1	0	1
Helpful	1	0	1
Silly	0	1	1
Pretty	0	1	1
Beast	1	0	1
Monster	0	1	1
Racist	1	0	1
Helper	0	1	1

TABLE IV-10: (CON'T.)

Trait	Male	Female	Totals
Curious	0	1	1
Sassy	0	1	1
Sweet	0	1	1
Caring	0	1	1 (3.3%)
Worried	1	0	1
Serious	1	0	1
Modest	1	0	1
Strong	1	0	1
Naughty	0	1	1
Perfect	0	1	1
Corny	0	1	1
Bitter	1	0	1
Lucky	1	0	1
Annoyed	1	0	1
Skeptical	0	1	1
Depressed	0	1 I	1
Bossy	0	1 I	1
Attentive	0	1 I	1
Carefree	0	1 I	1
Adventurous	0	1 I	1
Agile	1 I	0	1
Happy	1 I	0	1

TABLE IV-11: PERSONALITY TRAITS OF AFRICAN AMERICAN ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED
BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Trait	Male	Female	Totals
Authoritarian	0	5 I	5 (20%)
Angry	2	1	3 (12%)
Brave	3 II	0	3
Sharing	2 I	0	2 (8%)
Anxious	1	1	2
Loving	1 I	1	2
Patient	1	1	2
Crazy	2 II	0	2
Raggedy	2 II	0	2
Too fine	0	1	1 (4%)
Comforting	0	1	1
Swift	0	1	1
Impatient	1	0	1
Caring	1	0	1
Tight-lipped	1	0	1
Leader	1	0	1
Frustrated	1	0	1
Precise	0	1	1
Proud	0	1	1
Impressive	0	1	1
Calm	0	1	1
Smart-Ass	1	0	1
Helpless	1	0	1
Worried	0	1	1
Dignified	1	0	1
Modest	1	0	1
Strong	1	0	1
Good Cook	1	0	1
Quitter	1	0	1
Affectionate	0	1 I	1
Sense of humor	0	1 I	1
Considerate	1 I	0	1
Thoughtful	1 I	0	1
Unwise	1 I	0	1
Happy	1 I	0	1
Friendly	1 I	0	1
Exciting	1 I	0	1
Encouraging	1 I	0	1
Talented	1 I	0	1
Alcoholic	1 I	0	1
Felsty	1 I	0	1

than fifty percent of the characters. The traits of angry (20%) and ashamed or embarrassed (16.7%) were the highest in frequency of occurrence, with six children being described as angry, and five described as ashamed or embarrassed. The third highest-ranking trait applied to African American children was brave (13.3%). All other traits were attributed to three characters or less.

For the adult African Americans, angry and brave occurred in the top three ranking personality traits, with angry and brave being attributed to three characters each (12%). Combining total percentages for children and adults revealed nine angry characters (16.4%) and seven characters described as brave (12.7%).

The top-ranking trait for adult African Americans was an implied authoritarian status attributed to five female characters. This is significant if we calculate the percentage of all adult females portrayed in this manner (38.5%). It can be stated from the children's fiction in the present study that a noticeable number of female adults were characterized in this particular manner, and that this image might be interpreted as derogatory or negative. The fact that this authoritative/disciplinarian trait was not attributed to any adult male African Americans reinforces the image in the fiction.

Data from Tables IV-10 and IV-11 present a wide range of personality traits for African American characters. Of the sixty-two traits attributed to the children, fifty percent were determined by this researcher to be favorable and fifty percent, unfavorable. Of the forty-two personality traits describing African American adults, 66.7 percent were rated favorable by the researcher and 33.3 percent were rated unfavorable. Authoritarian was rated unfavorable because of the controlling disciplinarian image evoked by the word. In the final analysis, each reader will of course apply his or her own positive or negative interpretation to any or all of the traits.

Summary - Characteristics/Images of African Americans

An analysis of the data pertaining to the images of and characteristics attributed to African American characters in works of fiction for children revealed twelve major findings. The first seven pertain to sex, age, physical traits, clothing, occupations, economic status, social class, and educational levels. (1) Both sexes were equally represented in the literature. (2) 83.3 percent of the children were between the ages of five and twelve while sixty-eight percent of the adults were between the ages of twenty and fifty-nine. (3) Images with regard to physical

traits were attractive and positive. Fifty percent of the children and thirty-six percent of the adults were pictured as having light brown skin. 76.7 percent of the African American children and thirty-six percent of the adults had short, dark or black, curly hair.

(4) Clothing for both children and adults was typical of the casual dress of any American. (5) Evidences of occupational stereotyping were found as 47.3 percent of characters were described as of poor or adequate economic status with 63.6 percent of adults pictured as unemployed or holding low paying jobs. (6) 38.2 percent of African Americans in the fictional books were portrayed as lower social class, 56.4 percent were middle class, and 5.5 percent were upper class. (7) Limited data with regard to educational levels was available in the books. Most children were elementary students, and only four out of fifty-five adults were specifically mentioned as having attended college.

The following five findings pertain to attitudes of African Americans toward other people, goals of African Americans, plus-minus position or attitudes of other people toward the main child or adult character, and other personality traits. (8) Favorable and positive attitudes were more often expressed by the African American characters than were negative or unfavorable attitudes. Love was the most frequently expressed

attitude toward family members, and resentment, mostly directed toward mothers, was the most frequently occurring negative attitude expressed by the children. (9) Peer relationships were positive, evoking images of warmth and camaraderie among children and adults and their friends, both AA and NAA. (10) Economic advancement was the most often selected goal of African Americans with education the second most often chosen. (11) Adults and children were awarded a plus status in the fictional literature, with approval and liking most frequently expressed by other people toward African Americans. Disapproval was the third most often selected attitude toward African Americans. (12) A greater percentage of favorable personality traits were attributed to African American adults than unfavorable descriptors. Favorable and unfavorable traits were equally occurring in the fictional works in reference to the children.

Characteristics of Hispanic Americans in Children's Fictional Trade Books

The findings reported in this section relate to the first objective of the present study which was to determine what images and characteristics were attributed to Hispanic American characters in fictional trade books for children. The data pertaining to this

minority group were sparse due to the limited number of books published by the Children's Book Council during the time period from 1989 through 1991. All books identified for elementary grade students for Hispanic Americans were included in the sample.

The present study was delimited to fictional works set only in the United States in order to achieve objectives. However, due to small sample size (8), it was necessary to include two books with settings other than the U. S. The two books added were Pedro and the Padre, set in Mexico, and I Sailed with Columbus, set on board ship to America/West Indies. It was felt that a sample of only eight books would be insufficient for the purposes of the study. Therefore, characters from these books, being Spanish and Mexican, were analyzed along with the Hispanic Americans.

The very limited data available from the ten adult Hispanic characters and the ten child characters were grouped according to seven major characteristics: locale (discussed earlier in Chapter IV); physical traits; status; attitudes; goals; plus-minus position; and other personality traits. Using master tally sheets for each of the seven characteristics, the same procedures were followed, as with the African American characters. In reporting findings, in the tables, the actual numbers of characters with each characteristic are stated followed

by the percentage, within parentheses, if pertinent.

Physical Traits - Hispanic Americans

Physical traits were analyzed with regard to sex, age, general physical descriptions of characters including hair color, color of eyes, body size, and a description of clothing, if stated.

A total of twenty Hispanic characters were analyzed. Females were not equally represented with males in the books. Only three of the fictional works had girls as main characters, and only four had female adults as main characters. Therefore, males outnumbered the females by thirteen characters to seven, almost a two to one majority.

With respect to ages of child characters, seven (70%) were between the ages of five and twelve, two were preschoolers, and one was a teenager. The majority of Hispanic adults (70%) were depicted as in the adult age range of twenty to fifty-nine years. One adult character was an older teenager, and two were senior citizens.

In terms of physical descriptions from text and illustrations, the image of the Hispanic American child was generally pleasing and attractive. All of the girl characters had long dark black hair and dark brown eyes. Four (57.1%) of the Hispanic boys had black hair and dark eyes. Seventy percent, then, of the children were

depicted as having black hair and dark eyes. The girls were pictured with olive complexion or light brown skin. The boys were equally divided, as to body size, with three being tall or skinny and three being short, small, and of sturdy build.

Images of the Hispanic adults were generally appealing, but not as attractively presented as the children. Sixty percent of the adults had dark hair, but two characters had dirty hair. One was a male Hispanic and one was a female character. The majority of the adults, like the children, were pictured with dark eyes. Two (33.3%) of the male characters had mustaches and bushy, heavy eyebrows. Fifty percent of the male adult Hispanics were heavy-set and husky. Thirty percent of the adults were described as having brown or light brown skin. Two of the adults, one male and one female, were described as having pale skin. The female in Journey of the Sparrows was an illegal alien and had pale legs streaked with blue veins, circles under her eyes, and a swollen face. The man in The Gold Coin was described as sickly, pale, and with a shriveled body.

While most of the physical descriptions and illustrations were attractive, there were some notable exceptions. As with the adults discussed above, certain images of the children were also less than appealing. One example was a young boy from the book Ghost

Catcher who was pictured as thin and wan, with big, sad eyes. Another boy in Secret City U. S. A. was described as the "raggedy kid with the holes in his sneakers" (p. 151).

With regard to clothing, there was great variety in the dress of the Hispanic characters. Four of the seven boys were dressed in typical casual American clothes: one wearing jeans, two wearing tan pants, two wearing white shirts, and two wearing tennis shoes. It was noted that one of the boy's tennis shoes had holes. Two of the boys, however, were wearing sandals, and one of those two, the Mexican also wore a serape. These items are considered to be peasant-type attire and not necessarily typical of the dress of most Hispanic children today.

The girl characters were each unique: one was wearing a white nightgown, another a purple jumper, and the third a brightly-colored striped skirt. One of the girls wore earrings and necklace, and one of the boys wore a silver chain with a rabbit's foot. This same boy, from the book Tails of the Bronx was described as "the best dressed, cleanest person on the block" (p. 13).

The adult Hispanic characters also were pictured in a variety of clothing. Thirty percent of the adults wore sandals, and twenty percent wore tennis shoes. One woman's tennis shoes were wet, and she wore no socks (Alicia, illegal alien). Three of the Hispanic

women wore bright colors, print dress, skirt, or apron. One wore a white lace hat and turquoise beaded blouse; another had Southwestern Indian silver jewelry. One of the men was a Mexican priest and wore robes and a sombrero. Still another man Juan from The Gold Coin, setting of book not specified, wore serapes, either blue or brown with light blue pants. Another male, older teenager, wore a baseball uniform.

The majority of the adult Hispanic characters were dressed in atypical clothing, not common to the casual dress of Americans and approximately fifty percent of all Hispanic characters were depicted in dress not commonly worn by average Americans. The illustrations, where present, seemed to make a definite distinction in the clothing of Hispanic peoples and typical American dress.

Status - Hispanic Americans

Concerning status as a characteristic of minority group image, several factors were analyzed in each book: occupation, economic status, social class, and educational level. Child occupations were rarely stated, but the majority appeared to be students. There were four exceptions: a ship's boy, a preschooler, an illegal alien, not attending school, and a padre's helper.

All jobs for all Hispanic American adults in any

of the books were noted and documented with page numbers. This enabled the researcher to broaden the data base in order to make a proper evaluation as to the existence of occupational stereotyping in the fictional works. A total of seventeen different adults, some very minor characters, were found whose jobs were specified. A total of eighteen different occupations were noted since one adult had two different jobs.

<u>Adult Occupation</u>	<u>Number</u>	<u>Percent</u>
Factory worker	2	11.1%
Maid	2	11.1%
Teacher	1	5.6%
Rug Weaver	1	5.6%
Acrobat	1	5.6%
Cab Driver	1	5.6%
Thief *	1	5.6%
Seaman	1	5.6%
Farmer *	1	5.6%
Laborer *	1	5.6%
High School Student	1	5.6%
College Student	1	5.6%
Priest	1	5.6%
Female Dancer *	1	5.6%
"Ghost Catcher"	1	5.6%
Housewife	1	5.6%

18 adult occupations

An * indicates an occupational stereotype. (Council on Interracial Books for Children, 1980, p. 53, 55.)

There is evidence in the above findings of occupational stereotyping since seventeen of the above occupations (94.4%) were low wage jobs. There is only one professional adult, the teacher, and, unfortunately, this is not a high wage occupation. The priest, might

also be classified as a professional, however, it is also a very low paying occupation.

The data with regard to social class and economic status were consistent with the above findings regarding occupations of Hispanic Americans. Findings are presented in Tables IV-12 and IV-13. After analysis of the economic status of the twenty Hispanic characters, it was determined that forty-five percent of them were depicted as poor, thirty percent as adequate, twenty percent as comfortable, and none were wealthy. One character's economic status was not stated in the book.

With regard to social class, seventy percent of the Hispanics were lower class, thirty percent were middle class, and none were portrayed as upper class. The findings with regard to economic status and social class confirmed the researcher's impression of Hispanics as being portrayed as mostly lower class people holding low paying jobs. Since no wealthy Hispanic Americans were shown in the books, and only one professional, a teacher, it seemed apparent that occupational stereotyping existed in the fictional works.

Educational level was rarely mentioned in the books and, for this reason, there is insufficient data for proper analysis. The limited information available is presented following Tables IV-12 and IV-13.

TABLE IV-12: ECONOMIC STATUS OF HISPANIC AMERICAN CHILDREN AND ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

	Adults (Total)	Male	Female	Children (Total)	Male	Female
poor	4	3	1	5	4	1
adequate	3	1	2	3	2	1
comfortable	2	1	1	2	1	1
wealthy	0	0	0	0	0	0

TABLE IV-13: SOCIAL CLASS OF HISPANIC AMERICAN CHILDREN AND ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

	Adults (Total)	Male	Female	Children (Total)	Male	Female
lower	7	6	1	7	6	1
middle	3	1	2	3	1	2
upper	0	0	0	0	0	0

<u>Adults - Educational Level</u>			<u>Children - Educational Level</u>		
university	1	10%	elementary	3	30%
			5th grade	1	10%
			8th grade	1	10%
high school	1	10%	preschool	2	20%
not stated	8	80%	not stated	3	30%

Attitudes - Hispanic Americans

A total of four major categories were included in the area of attitudes toward others: (1) attitudes toward family members, (2) attitudes toward peers, HA and NHA, (3) attitudes toward authority figures, and (4) all others. Within each category there were limited feelings and attitudes expressed, especially for the Hispanic adults since these characters were not fully developed. Those emotions as identified from the fiction gave valuable insight into another dimension of the Hispanic American as viewed in children's trade books. Findings are presented in Table IV-14 for children and Table IV-15 for adults. Findings are stated in two forms, number and percent of characters displaying that attitude.

The following can be stated from data concerning the attitudes of Hispanic Americans toward family members: (1) positive, loving feelings were evident in the fictional works; (2) love was the most commonly expressed attitude by adults, four characters

TABLE IV-14: ATTITUDES OF HISPANIC AMERICAN CHILDREN
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Toward: Mother		Father		Siblings		Grandparents	
love	1(10%)	love	2(20%)	love	2(20%)	love	2(20%)
disharmony	1(10%)	disrespect	1(10%)	admiration	2(20%)	respect	1(10%)
resentment	1(10%)	disharmony	1(10%)	concern	1(10%)	admiration	1(10%)
irritation	1(10%)	resentment	1(10%)	respect	1(10%)		

TABLE IV-14: (CON'T.)

Toward: Peers (HA)		Peers (NHA)		Authority Figures (HA)		Authority Figures (NHA)	
respect	2(20%)	liking	3(30%)	obedience	2(20%)	admiration	2(20%)
liking	2(20%)	caring	2(20%)	respect	1(10%)	respect	1(10%)
loyalty	1(10%)	concern	2(20%)	cooper-			
sympathy	1(10%)	respect	1(10%)	ation	1(10%)		
affection	1(10%)	sympathy	1(10%)	disrespect	1(10%)		
		hostility	1(10%)	dishonesty	1(10%)	Others	
				hostility	1(10%)		
				shame	1(10%)	sympathy	1(10%)
				rage	1(10%)	concern	1(10%)
				fear	1(10%)		
				love	1(10%)		
				trust	1(10%)		

TABLE IV-15: ATTITUDES OF HISPANIC AMERICAN ADULTS
IN FICTIONAL WORKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Toward: Children		Family		Grand- children		Siblings	
love	1(10%)	under-		love	2(20%)	love	1(10%)
pride	1(10%)	standing	1(10%)	respect	1(10%)	concern	1(10%)
		empathy	1(10%)	affection	1(10%)	affection	1(10%)
		respect	1(10%)	care	1(10%)		
		kindness	1(10%)	concern	1(10%)		

TABLE IV-15: (CON'T.)

Toward:		Authority	Authority	
Peers (HA)		Figures (HA)	Figures (NHA)	Others (HA)
caring	4(40%)	fear 1(10%)	respect 1(10%)	concern 3(30%)
love	3(30%)			love 2(20%)
concern	2(20%)			kindness 1(10%)
helpful	1(10%)			
impatience	1(10%)			

(40%) and by children, seven characters (70%); (3) other favorable attitudes included admiration expressed by thirty percent of the children, respect shown by twenty percent of the children and twenty percent of the adults, care or concern expressed by forty percent of all Hispanic Americans; (4) no negative attitudes were expressed by the Hispanic adults and only one child character expressed negative attitudes toward parents or any other family member (disrespect, disharmony, resentment, irritation).

The same warm and loving feelings displayed by the Hispanic Americans toward family members were in evidence as they interacted with peers. Caring, expressed by six characters, and concern, by four characters, were the most common attitudes toward friends. All attitudes of children toward HA and NHA peers were positive, except for one character's hostility toward NHA peers. Liking for friends, both HA and NHA, was displayed by fifty percent of the children.

There were few examples of authority figures, either HA or NHA, in the books so the data were limited. One adult and one child character each showed fear of an Hispanic authority figure. Also, one child and one adult showed respect for a non-Hispanic authority figure. Twenty percent of the children exhibited an obedient attitude toward Hispanic authorities.

Few examples were given for other people not already mentioned. The most commonly occurring attitudes expressed were very positive, especially toward Hispanic American neighbors or homeless people. Some of those attitudes echoed those feelings shown for family and friends, that of concern (40%), love (20%), kindness (10%), and sympathy (10%).

The findings with regard to attitudes of Hispanic Americans toward all peoples were extremely positive and affirming. The image presented to the reader in the fictional works of the present study was that of people who have close family ties, great respect for each individual family member, concern and liking for friends and neighbors. So very few negative feelings and emotions surfaced in the books that the reader is left with the a general impression of congeniality and harmony in family life and in neighborhoods.

Goals - Hispanic Americans

Six different choices composed the goals section of the character analysis instrument. These were: (1) self-realization/independence; (2) social and/or economic advancement; (3) education; (4) acceptance (HA peers) and (NHA peers); (5) achievement/success; and (6) write-in choices for goals not mentioned above. Table IV-16 presents findings related to goals of Hispanic Americans

TABLE IV-16: GOALS OF HISPANIC AMERICANS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Goals	Male Children	Female Children	Male Adults	Female Adults	Totals
self-realization	2	0	0	0	2(10%)
independence	1	0	0	0	1(5%)
social advancement	2	1	0	0	2(10%)
economic advancement	3	1	3	1	8(40%)
education	1	0	0	0	1(5%)
acceptance					
HA	0	0	1	0	1(5%)
NHA	0	0	0	0	0
achievement/					
success	2	0	0	0	2(10%)
not stated	0	2	1	2	4(20%)
to help others/					
family	1	1	4	2	8(40%)
to be like brother	1	0	0	0	1(10%)
to get his dog back	1	0	0	0	1(10%)

as evidenced in the ten fictional works.

The findings from Table IV-16 revealed that the goal of economic advancement was most often expressed by adult and child Hispanic characters, chosen by eight characters (40%). This was consistent with the image of lower social class and poor/adequate economic status and was in agreement with the goal choice of African Americans in the present study. A second equally important goal for Hispanic Americans was helping others/family members also selected by eight characters (40%). Characters could select more than one goal and in many cases these goals were the two-pronged priorities of the main characters.

Plus-Minus Position - Hispanic Americans

This characteristic measured the status of the Hispanic American in the fictional works based on the attitudes of other people toward the main character. Four sets of paired opposites were used along with several groups of people to assess these attitudes. Findings are presented in two separate tables, Table IV-17 for children and Table IV-18 for adults.

An analysis of data regarding the attitudes of other people of several categories toward Hispanic Americans revealed that the most frequently documented choice for both children and adults was approval,

TABLE IV-17: PLUS-MINUS POSITIONS OF HISPANIC AMERICAN CHILDREN
ATTITUDES TOWARD THE MAIN CHARACTERS IN FICTIONAL BOOKS
PUBLISHED BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL
1989 - 1991

Of:	Mother	Father	Siblings	Peers HA NHA	Grand- parents	Others HA NHA	Totals
Approval	2	0	2	3	3	2	1 15
Disapproval	1	1	0	0	0	1	0 3
Sympathy	0	0	0	1	0	5	0 6
Hostility	0	0	0	0	0	1	1 2
Desirability	0	0	0	2	0	0	0 4
Undesirability	0	0	0	0	0	0	0 0
Liking	0	0	2	3	2	1	1 11
Disliking	0	0	0	1	1	2	0 4

TABLE IV-18: PLUS-MINUS POSITION OF HISPANIC AMERICAN ADULTS
ATTITUDES TOWARD THE MAIN CHARACTERS IN FICTIONAL BOOKS
PUBLISHED BY MEMBERS OF THE CHILDREN'S BOOK COUNCIL
1989 - 1991

	Of: Children	Grand- children	Siblings	Peers HA NHA	Others HA NHA	Totals
Approval	1	2	1	2	4	10
Disapproval	0	0	0	0	0	0
Sympathy	0	0	0	0	1	1
Hostility	0	0	0	0	0	0
Desirability	0	1	0	0	0	1
Undesirability	0	0	0	0	1	1
Liking	0	2	1	0	3	6
Disliking	0	0	0	0	0	0

accounting for a total of twenty-five occurrences, ten for adults and fifteen for children. These figures reflect the numbers of different characters in all the fictional works who expressed approval toward either the child or adult being analyzed. A group of people, for example, a teenage gang would be recorded as one occurrence of hostility since the gang members were unnamed and often unnumbered.

The second most frequent attitude toward Hispanic characters as evidenced in the children's trade books was liking, occurring seventeen times, eleven for children and six for adults. A third often expressed attitude was sympathy with a total number of seven individuals or groups expressing sympathy toward an Hispanic main character.

Negative attitudes were much less frequent with disliking occurring only four times, none of those toward an adult. Disapproval occurred only three times, again only toward children. Hostility and undesirability totaled three occurrences.

It can be stated from the above findings that Hispanic Americans in contemporary children's fiction were pictured in a positive, affirming position with attitudes of approval, liking, and sympathy (frequency - 49) outranking disliking, disapproval, and hostility (frequency - 9) by a large majority.

Personality Traits - Hispanic Americans

The final category of characteristics dealt with the last section of the character analysis instrument and was a listing of other personality traits not included on the Katz and Braly list of stereotyped adjectives. These personality traits were descriptors which provided added insight into the main child or adult Hispanic's personality. All documented references to a personality trait are included in Table IV-19 for children and Table IV-20 for adults. An "I" beside the descriptor indicates that it was an inference and was not explicitly stated in the text of the book. Findings from the Katz and Braly List are presented in Table IV-22.

The findings revealed that no one trait was attributed to more than thirty percent of the children or adult Hispanic characters. The traits of embarrassed/ashamed (30%) and angry (20%) were the most frequently attributed to the children. It was interesting that these same two personality traits were also the highest ranking traits attributed to the African American children, only in reverse order. The other highest ranking traits were also each attributed to twenty percent of the children, leader and adventurous/explorer.

TABLE IV-19: PERSONALITY TRAITS OF HISPANIC AMERICAN CHILDREN
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Trait	Male	Female	Totals
Embarrassed/Ashamed	2	1	3 (30%)
Angry	2	0	2 (20%)
Leader	1	1 I	2 (20%)
Explorer/Adventurous	1	1 I	2 (20%)
Brave	0	1	1 (10%)
Helpful	1	0	1 (10%)
Dishonest	1	0	1 (10%)
Awkward	0	1	1 (10%)
Discontented	1	0	1 (10%)
Pioneer	1	0	1 (10%)
Studious	1	0	1 (10%)
Picaro/Mischievous	1	0	1 (10%)
Happy to have job	1	0	1 (10%)
Popular	1 I	0	1 (10%)
Friendly	0	1 I	1 (10%)
Self-Confident	1 I	0	1 (10%)
Cooperative	1 I	0	1 (10%)

TABLE IV-20: PERSONALITY TRAITS OF HISPANIC AMERICAN ADULTS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Trait	Male	Female	Totals
Loving	2 I	1 I	3 (30%)
Caring	1 I	1 I	2 (20%)
Helpful	1 I	1 I	2 (20%)
Understanding	1	0	1 (10%)
Patient	1	0	1 (10%)
Adventurous	0	1	1 (10%)
Disappointed	1	0	1 (10%)
Embarrassed	1	0	1 (10%)
Poor	1	0	1 (10%)
Mad	1	0	1 (10%)
Sad	1	0	1 (10%)
Never scared	1	0	1 (10%)
Responsible	1 I	0	1 (10%)
Good Housekeeper	0	1	1 (10%)
Good Listener	0	1 I	1 (10%)
Comforting	0	1 I	1 (10%)
Leader	1 I	0	1 (10%)
Affectionate	1 I	0	1 (10%)
Sharing	0	1 I	1 (10%)
Forgiving	1 I	0	1 (10%)
Sneaky	1 I	0	1 (10%)
Active	0	1 I	1 (10%)
Fun to be with	0	1 I	1 (10%)
Patriotic	0	1 I	1 (10%)
Friendly	0	1 I	1 (10%)

For the adult Hispanic Americans, loving (30%), caring (20%), and helpful (20%) were the highest ranking traits. Combining the percentages afforded an overall view of traits ascribed to Hispanic characters with results paralleling the traits for the children: embarrassed/ashamed described four characters (40%), helpful (30%), adventurous (30%), leader (30%), and angry/mad (30%) all describing three characters each.

After analysis of all personality traits for children and adults with regard to favorableness or unfavorableness, the following can be stated: (1) sixty-four percent of the traits describing the children were rated as favorable and 35.3 percent as unfavorable; (2) seventy-six percent of traits describing Hispanic adults were favorable while only twenty-four percent were unfavorable.

Summary - Characteristics/Images of Hispanic Americans

An analysis of data pertaining to the images of and characteristics attributed to Hispanic American characters in the ten works of fiction of the present study revealed twelve major findings. The first six pertain to sex, age, physical traits, and clothing. (1) A very limited number of books for Hispanic American children were identified for the sample. (2) Females were underrepresented in the books; males outnumbered

the female characters by a two to one majority. (3) Seventy percent of the child characters were between the ages of five and twelve, and seventy percent of the adult characters were between the ages of twenty to fifty-nine. (4) Images of the Hispanic children with regard to physical traits were generally pleasing and attractive; seventy percent were depicted as having black hair and dark eyes. (5) Images of the adults as pertaining to physical traits were not as appealing. Two adults, one male and one female, were described in a physically unattractive manner. (6) There was great variety in the clothing of the Hispanic Americans. Some of the adults as well as the children were pictured in peasant-type attire, and sandals, serapes, and sombreros were noted. Fifty percent of all Hispanic characters were attired in what would be considered atypical from casual American clothing. (7) Evidences of occupational stereotyping were found in the Hispanic American children's books as 94.4 percent of the adults were holding low wage jobs. Only one professional was present in the ten books.

The next two findings pertain to economic status, social class, and attitudes. (8) The data for social class and economic status was consistent with findings concerning occupational stereotyping. Seventy-five percent of Hispanic characters were described as

poor/adequate, twenty percent as comfortable, and zero percent as being of wealthy economic status. Social class statistics revealed seventy percent of the characters were lower class, thirty percent as middle class, and zero percent as upper class. (9) Concerning attitudes of Hispanic Americans, the findings presented positive and affirming attitudes toward all peoples. The most frequent attitude expressed by all characters was love. Respect, care, and concern were often in evidence also. No negative attitudes were expressed by adults, and only one child character was noted as expressing unfavorable attitudes.

The next three findings pertain to goals, plus-minus positions, and personality traits. (10) The two goals of economic advancement and helping others/ family members were the most often chosen goals of Hispanic characters. (11) Hispanic American characters were awarded a positive status with approval, liking, and sympathy the three top-ranking attitudes expressed by other peoples toward this minority group. Very few negative attitudes were in evidence in the fiction. (12) A greater percentage of favorable personality traits were noted for both Hispanic children and adults.

Stereotypes of African Americans in Children's Fictional Trade Books

The findings reported in this section of Chapter IV relate to the second objective of the present study which was to determine what stereotypic terms were used in describing African Americans in children's fictional trade books and whether or not those terms were of a positive or negative nature.

The Katz and Braly List of Verbal Stereotypes was used in the present study to measure the presence or absence of stereotypes (Katz and Braly, 1933). An additional list of stereotypes, developed in 1980, provided updated information for the study (Council on Interracial Books for Children, 1980, pp. 46, 53) A copy of these updated stereotypes is found in Appendix C.

Table IV-21 enumerates stereotypes from the Katz and Braly list for African Americans in rank order. Each character referred to in stereotypical terms was counted only once, regardless of how many times that term was used to describe that character. Each number, then, refers to a different character to which that same adjective was ascribed. Percentages were based on one hundred different characters to which stereotypes were applied in the text since the stereotype instrument was applied to all African Americans in the books, not just the major characters chosen for analysis.

TABLE IV-21: STEREOTYPES OF AFRICAN AMERICANS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Stereotype	Explicit	Implicit	Total Percent E + I
Quiet	15	12	27%
Cowardly		20	20%
Stupid	8	11	19%
Intelligent	5	11	16%
Loud	7	7	14%
Generous	1	13	14%
Alert	3	9	12%
Courteous		10	10%
Kind	4	5	9%
Superstitious	5	4	9%
Loyal to family ties	1	7	8%
Very religious	1	7	8%
Rude	1	6	7%
Brilliant	2	5	7%
Honest	4	3	7%
Imaginative		5	5%
Jovial	1	4	5%
Boastful	2	3	5%
Neat	2	2	4%
Suspicious	4		4%
Arrogant	1	3	4%
Ignorant	2	1	3%
Industrious		3	3%
Sensitive		3	3%
Witty		3	3%
Talkative	1	2	3%
Stubborn		3	3%
Artistic		3	3%
Faithful		3	3%
Physically dirty	1	2	3%
Individualistic	2		2%
Straightforward		2	2%
Stolid		2	2%
Revengeful	2		2%
Reserved		2	2%
Quick-tempered		2	2%
Quarrelsome		2	2%
Conceited		2	2%
Deceitful	1	1	2%

TABLE IV-21: (CON'T.)

Stereotype	Explicit	Implicit	Total Percent E + I
Aggressive		1	1%
Ambitious		1	1%
Argumentative		1	1%
Gluttonous		1	1%
Happy-go-lucky		1	1%
Impulsive	1		1%
Imitative		1	1%
Efficient		1	1%
Meditative		1	1%
Musical		1	1%
Persistent	1		1%
Sophisticated	1		1%
Suave		1	1%
Tradition-loving		1	1%
Treacherous		1	1%

In analysis of the books, it was found that some stereotypes were explicit in the text, that is directly stated. Others were implicit, or implied and not directly stated. Both explicit and implicit references to one of the eighty-four stereotype adjectives were recorded on the instrument. Synonyms were documented beside the adjective and were considered to be examples of implicit stereotypes since they were not directly stated in the text.

The results of the analysis of data on stereotyping indicated that although some evidence existed in the children's trade books, no one term was used to describe more than thirty characters or thirty percent of the total number of all African Americans to which a stereotype was applied. The most frequent stereotype documented in the children's fictional works was "quiet", with fifteen explicit references and twelve implicit references. The second highest ranking stereotype was "cowardly," with twenty implicit references. It should be noted that these were all synonyms and that the word "cowardly" was not directly stated, but rather an inference was drawn by the reader from descriptions of characters as "chicken" or fearful, frightened, etc. The third most frequently applied stereotype to African Americans was "stupid" with eight explicit uses of the term and eleven indirect

references or synonyms, such as "retarded" or "peabrain". A close-ranking fourth stereotype was the term "intelligent", being attributed to sixteen different characters. Thirty-one of the adjectives were not used at all, and fifteen (17.9%) were used only once.

Using the research of Karlins, Coffman, and Walters (1969) regarding favorableness of the terms of the Katz and Braly list, we can conclude that of eight stereotypes attributed to ten percent or more of the African American characters, five would be given a favorable rating. Two of those three unfavorable terms, "cowardly," and "stupid" are ranked in the bottom quartile of all stereotyped adjectives from the list.

The second part of the analysis of fictional works for stereotyping involved the use of the updated list of stereotypes from the Council on Interracial Books for Children (1980, pp. 46, 48). This list was applied in the same manner as the Katz and Braly list. Page numbers were noted beside the stereotype to document its occurrence. All information was then transferred to master tally sheets.

Some of the updated stereotypes were found in the children's trade books of the present study. Several references were noted, using the words "nigger," "colored," and "Negro". The three books in which these

terms were used to describe African Americans were:
The Road to Memphis, Mississippi Bridge and
Finding Buck McHenry. It was felt that in the context
of the historical setting of these books, these words,
although racist, would not be considered stereotypical
or objectionable. Teachers using these books in an
elementary classroom, however, would need to make prior
editorial comments on these racist descriptors,
discussing their use in that particular historical
setting.

Another example of the use of "nigger" was noted in
the book, The Ups and Downs of Carl Davis III. The
usage involved two white boys speaking to Carl, "Hey,
nigger ... we been looking at you trying to get close to
our white gals" (p. 29). Since this book had a
contemporary setting and the usage of the word "nigger"
was not set in a particular historical context so that
its usage was needed for accuracy, it denoted
stereotyped language with racist overtones. Other
examples from the same book which were questionable in
regards to perpetuating racist and stereotyped images:
"We, up North, call that Uncle Tomism" (p. 30); "Carl
(AA main character) is always after us Negro guys ...
he's racist and tries to make us see things - racist
things - his way " (pp. 76, 77).

A statement from Finding Buck McHenry was also

questionable in its inclusion, even when viewed from a historical perspective. The statement, made by Buck, an African American main character, was "... they're hollerin' at me that my daddy had been swinging in a tree in Africa with the rest of the apes..." (p. 176). Again, this statement needs clarification and discussion by teachers before use in elementary classrooms and does perpetuate racist, stereotyped images.

Another image, a female stereotype, previously discussed in the findings from the character analysis instrument, was noted in the children's fiction. That negative image was the bossy female, possibly mother, grandmother, older sister, who is the "commander of the household" as described by the Council. (1980, p. 46). This stereotype was noted in three of the books: Little Monster (Mandy's mother), Crystal's Christmas Carol (Crystal), Oren Bell (Latonya). Some other books projected a "bossy" female image, such as Maizon in Last Summer with Maizon or Big Ma in Mississippi Bridge, however, these were not as strongly stated as in the previous three examples.

To summarize, evidences of stereotyping were found by the present researcher using both the Katz and Braly List and the updated stereotype list from the Council on Interracial Books for Children.

Stereotypes of Hispanic Americans in Children's Fictional Trade Books

The findings reported in this section also pertain to objective two of the present study which was to determine what stereotypic terms were used in describing Hispanic Americans in children's fictional trade books and whether or not those terms were favorable or unfavorable. The same procedures were used for identifying stereotypes as was discussed in the previous section on African Americans. Table IV-22 enumerates stereotypes from the Katz and Braly list in rank order. A total of thirty-five Hispanic characters were noted to which a stereotype was applied, and percentages were based on that total.

The results of the analysis of data on stereotyping were similar to the African American findings. Although some evidence of stereotyping existed, no one term was used to describe more than eight characters or thirty percent of the total number of Hispanic Americans to which a stereotype was ascribed.

The most frequently occurring stereotype documented in the children's fictional works was "kind," with five explicit references and three implicit references. Three stereotypes tied for second-highest ranking of twenty percent occurrence: "generous," "loyal to family ties,"

TABLE IV-22: STEREOTYPES OF HISPANIC AMERICANS
IN FICTIONAL BOOKS OF THE PRESENT STUDY PUBLISHED BY
MEMBERS OF THE CHILDREN'S BOOK COUNCIL 1989-1991

Stereotype	Explicit	Implicit	Total Percent E + I
Kind	5	3	22.9%
Generous		7	20%
Loyal to family ties		7	20%
Cowardly	1	6	20%
Quiet	5	1	17.1%
Very religious		6	17.1%
Honest	4	1	14.3%
Suspicious	5		14.3%
Courteous		4	11.4%
Intelligent	3	1	11.4%
Stupid	1	3	11.4%
Superstitious	1	2	8.6%
Brilliant		2	5.7%
Reserved		2	5.7%
Artistic		1	2.9%
Cruel	1		2.9%
Deceitful		1	2.9%
Happy-go-lucky		1	2.9%
Imaginative		1	2.9%
Imitative		1	2.9%
Individualistic		1	2.9%
Industrious		1	2.9%
Sensual		1	2.9%
Quick-tempered		1	2.9%
Quarrelsome		1	2.9%
Physically dirty	1		2.9%
Musical		1	2.9%
Mercenary		1	2.9%
Materialistic		1	2.9%
Lazy		1	2.9%

and "cowardly." It was interesting to note that "cowardly" was also the second-ranked stereotype used in referring to African American characters. The Hispanic Americans were also referred to in terms of synonyms such as "chicken" or "afraid". The third highest ranked stereotypes for Hispanic Americans were "very religious" and "quiet". It was significant to note that the majority of these references were implicit or inferred, and not directly stated in the text. Also, only thirty of the eighty-four stereotypes were used in the fictional works to refer to Hispanics, and fifty percent of those stereotypes used referred to only one character.

When analyzing the most frequently used stereotypes, those applied to ten percent or more of Hispanic Americans using the favorableness rank ordering (Karlins, Coffman, and Walters, 1969), eight of the eleven were noted to be positive stereotypes. Those three unfavorable stereotypes were "cowardly," "stupid," and "suspicious". "Cowardly" and "stupid", parallel findings from the African American stereotype data, and rank in the bottom quartile of all stereotypes in the Katz and Braly list.

The second part of the analysis of fictional works for stereotyping followed the same procedures as discussed with the African American trade books. The

updated stereotype list, (Council on Interracial Books for Children, 1980, p. 53, 54) contained in Appendix C was applied. As with the African American books, there were evidences of stereotyping.

One book, The Ghost Catcher contained several of the stereotypes from the Council list: (1) sandaled boy, (2) same boy was humble, big-eyed, poor, but honest, (3) one woman was pictured as a dancer with bells on arms and legs, with an implicit image from text and illustrations of the fiery young Hispanic woman, and (4) another woman was pictured as the submissive, nice girl with marriage as her goal, patiently waiting for the Ghost Catcher to come visit (pages unnumbered). All four of these images were stereotyped according to the Council's guidelines; the first two were explicit and the last two, implicit.

Another book with questionable stereotyped images based on the Council list, was Pedro and the Padre. Although this book was set in Mexico, some stereotyped images of Mexicans were conveyed: (1) clothing which included serape, sombrero, and sandals, (2) man taking a siesta, (3) overburdened burro, (4) lazy young man, Pedro, and (4) mustached bandit/trader.

Two other stereotypes were noted in the book, Secret City, U. S. A., and were the Hispanic teenage gang member who wielded a knife and unemployed barrio

dwellers.

Two stereotypes from the updated list were noted in the book, The Gold Coin. The Hispanic man, Juan, was pictured wearing a serape and was, at the beginning of the book, a sneaky mustached-bandit. His character changed, however, and this "thief" image was not true at the end of the story.

In summary, evidences of stereotyping were found using both instruments, the Katz and Braly List of Verbal Stereotypes and the updated list as developed by the Council on Interracial Books.

Findings Based on Criteria to Detect Bias

This section of Chapter IV relates to objective three of the present study which was to determine whether or not the treatment of African Americans and Hispanic Americans in individual children's fictional trade books was biased and therefore inappropriate for elementary classroom use.

Each book in the two respective samples for Hispanic Americans and African Americans was considered as a contextual unit of analysis for the purpose of determining bias and inappropriateness according to the procedures discussed in Chapter III. Using the specified guidelines (Council on Interracial Books for Children, 1980, pp. 46-49, 53-55), each book was examined for

characterization, language and terminology, and illustrations. In order for a book to be rejected, it must satisfy the criterion of bias in two of three categories, with evidence on fifty percent or more items in each category. Characterization was a required category for bias or inappropriateness. More than five occurrences of a negative stereotype must be present for question one of category one to be satisfactorily answered yes. A copy of the guidelines can be found in Appendix E.

Hispanic American Trade Books - Bias

All of the Hispanic American books in the sample of the present study were judged appropriate for elementary classroom use based on the above criteria for detecting bias with two exceptions.

The first was Pedro and the Padre which met the criterion with evidence of bias in two of three categories, characterization and illustrations. With respect to category one, characterization, more than five occurrences of negative stereotypes were noted from the updated stereotype list and the Katz and Braly list. These included Pedro pictured as lazy, deceitful, afraid (cowardly) and the stereotyped sandals, sombrero, siesta, and overburdened burro. Also, it was felt by the present researcher that the story was told from a white

viewpoint looking down on the Mexican culture since the author was not Hispanic, and some negative portrayal existed, especially of Pedro.

The illustrations, category three, from Pedro and the Padre also evidenced bias on four of five items: no racial diversity of the Hispanic people was pictured; "props" such as sombreros and sandals were used; peasant attire was shown in situations throughout the book which may not be typical of the usual Mexican or Mexican Americans' dress in that context; and females were underrepresented in illustrations in the book. Also, there were no females given any role in the story. The present researcher's opinion with regard to evidences of bias in this book were confirmed by the Hispanic American coder who read this book. He also stated that he would not recommend this book for elementary children and thought it was biased in its portrayal of Mexicans.

The second book with evidences of bias was Ghost Catcher. This book was found to have evidences of bias in more than fifty percent of items for two categories, characterization and illustrations. With respect to category one, more than five occurrences of negative stereotyping were noted. Some of the obvious were: cactus, sandals, the humble, big-eyed boy who was also pictured as cruel to animals, and the two women who

matched the images of the "fiery, young woman" and "the submissive nice girl". The former was portrayed as a female dancer and the latter as a rug weaver. Again, as with the previous book, it appeared to be a viewpoint, other than Hispanic, looking down on that culture since there were negative images presented by a non-Hispanic author.

Illustrations, the third category, also were biased with regard to four of five items or questions. As with Pedro and the Padre, there was no racial diversity of Hispanic Americans depicted. "Props" such as sandals and cactuses were used in illustrations. Peasant attire was shown for all the characters. The two females, previously discussed, were questionable in their depiction. Sensuality was implied in the illustration of the female dancer with bells. Both females were stereotyped according to the Council criteria (Council on Interracial Books for Children, 1980, p. 53).

One other book, Journey of the Sparrows, did not satisfy the criterion of bias on any category but should be used with caution in elementary classrooms. Two very realistic and explicitly-described scenes, one an attempted rape (pp. 52, 53) and the other a labor and birthing scene (p. 91), should be handled very carefully in a total class situation. This book might

not be appropriate for less than mature upper grade elementary students and possibly should be reserved for middle schoolers.

In light of the very few books available for Hispanic American children, the present researcher would be hesitant to reject either Pedro and the Padre or Ghost Catcher as being totally inappropriate for use in elementary schools. Despite the fact that both these books did satisfy the criterion test for bias, the overall impression or literary value should also be taken into account. It is hoped that the books might be used as a means to teach students to recognize bias and to convey the idea that this is just one author's viewpoint and not necessarily a true picture of all Hispanic peoples. It is felt that the ultimate subjective decision about rejection of a book will, of necessity, lie in the hands of the individual teacher.

African American Trade Books - Bias

All of the African American books in the sample of the present study were determined to be appropriate for elementary classroom use based on the criteria for detecting bias. No one single book satisfied two of the three categories. The following books were found to have more than five occurrences of negative stereotypes: Cousins, The Road to Memphis, Shimmershine Queens.

Oren Bell, Last Summer with Maizon, Little Monster, and The Ups and Downs of Carl Davis III.

None of these books, however, met other requirements displaying bias in other categories. There were two books which failed item one in the illustrations category: Crystal's Christmas Carol and Birthday Present, but did not have sufficient evidence in other categories to be rated as biased.

Summary of the Chapter

This chapter contained the findings of the present study with regard to six major areas of the research: (1) description of the sample which was composed of forty-one books and seventy-five characterizations; (2) characteristics of African Americans in children's fictional trade books; (3) characteristics of Hispanic Americans in children's fictional trade books; (4) stereotypes of African Americans in children's fictional trade books; (5) stereotypes of Hispanic Americans in children's fictional trade books; and (6) findings based on the criteria to detect bias.

Conclusions and recommendations with respect to the findings in these six major areas will be presented in Chapter V.

CHAPTER V

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

The final chapter of the present study consists of the following sections: (1) summary of findings; (2) conclusions; (3) recommendations/implications.

Summary of Findings

The purposes of the present study were threefold: (1) to determine what images and characteristics were attributed to African Americans and Hispanic Americans in children's fictional trade books; (2) to determine if stereotypic terms were used in describing the African Americans and Hispanic Americans and whether those terms were of a positive or negative nature; and (3) to determine whether the treatment of African Americans and Hispanic Americans in the books of the sample was biased and the books, inappropriate for classroom use.

A review of related literature indicated that few content analyses of recently published fictional literature were available with regard to treatment of the two minority groups under consideration. It was determined that a need existed for research evaluating the characterization of African Americans and Hispanic Americans in contemporary children's trade books.

The two respective samples of the present study were drawn from a population of all fictional trade books identified from inquiry letters to the publishing firms of the Children's Book Council, those books being appropriate for grades kindergarten through grade six, and published in the years 1989, 1990, and 1991. From this population a sample of ten Hispanic American books and a sample of thirty-one African American books were drawn. A total of seventy-five characters were evaluated, twenty Hispanic Americans and fifty-five African Americans.

Information from the Children's Book Council with respect to numbers of books published in the years 1989, 1990, and 1991 revealed a total of approximately 11,448 books, including fiction, non-fiction, hardback, and paperback (Children's Book Council, 1991). In order to define the two respective samples and to report findings from the present study about the numbers of fictional works published for these two minority groups, the present researcher identified from publisher information all books published by the Children's Book Council during the three year period from 1989 to 1991. Included in this number were books set outside the United States, literature anthologies, and books of folk tales with animal characters in order to assure accurate

total numbers of fictional works for these two minority groups. These types of books, however, were excluded from the scope of the present study for reasons previously discussed. (Two Hispanic American exceptions)

The findings from the quantitative count of fictional works published by the Children's Book Council were as follows: .86 of one percent of all books dealt with African Americans and .21 of one percent of total books dealt with Hispanic Americans.

African Americans - Characteristics

A compilation of data from character analysis instruments for African Americans and pertaining to research question one yielded the following information:

1. The majority of fictional books for African Americans had contemporary settings (71%) with forty-one percent occurring in large urban areas.

2. Male and female characters were equally represented.

3. The majority (83.3%) of children pictured in the fictional works were elementary aged, between five and twelve. The majority (68%) of adults were between the ages of twenty and fifty-nine. Thirty-six percent of the adults were senior citizens.

4. Images with respect to physical appearance were attractive, positive, and appealing.

5. Clothing of African Americans was typical of the casual dress of the average American.

6. Evidences of occupational stereotyping were found supported by findings that 47.3 percent of the characters were depicted as of poor or adequate economic status with 63.6 percent of adults being unemployed or holding low paying jobs.

7. Only 5.5 percent of African American characters were portrayed as upper class while 38.2 percent were lower class and 56.4 percent were pictured as being middle class.

8. Very limited data were available with regard to the educational levels of the characters. Most children were elementary students. Only four of fifty-five adults were described as having attended college.

9. Favorable, positive attitudes were more often expressed by African Americans in the fictional works than were negative or unfavorable attitudes. Love was the most frequently occurring attitude in interactions with family members, while resentment was the most often occurring negative attitude, especially directed toward mothers.

10. Peer relationships were positive with general good will and friendship in evidence for both children and adults.

11. The two most often selected goals were economic advancement, chosen by 30.9 percent of the characters and education, selected by twenty percent.

12. Adults and children were afforded a plus status in the fictional trade books with approval, cited in ninety-five occurrences, and liking, cited in fifty-four occurrences, the most often expressed attitudes toward African Americans. Disapproval ranked a distant third, with twenty-six documentations.

13. A greater percentage of favorable personality traits were attributed to African American adults than were unfavorable descriptors. Equal numbers of favorable and unfavorable personality traits were documented in reference to the African American children.

Hispanic Americans - Characteristics

A compilation of data from character analysis instruments for Hispanic Americans and pertaining to research question two yielded the following information:

1. The majority of the fictional works for Hispanic American children had contemporary settings (60%) in large urban areas (50%).

2. Females were underrepresented in text and illustrations with males outnumbering females by a two to one majority.

3. Seventy percent of the child characters were between the ages of five and twelve. Seventy percent of the adult characters were between the ages of twenty to fifty-nine.

4. Images of Hispanic American children with regard to physical traits were generally pleasing and attractive.

5. Images of Hispanic American adults, as pertaining to physical appearance, were not as appealing. Two adults, one male and one female, were described in a physically unattractive manner.

6. There was great variety in clothing of the Hispanic characters. Peasant-type attire, sandals, serapes, and sombreros were noted along with some clothing more typically American, such as jeans and sweatshirts. Fifty percent of Hispanic American characters were attired in what would not be considered typical, casual American dress.

7. Evidences of occupational stereotyping were found in that 94.4 percent of the Hispanic American adults were portrayed as holding low paying jobs. Only one professional adult was noted in the fictional works.

8. Seventy-five percent of Hispanic characters were described as poor/adequate, twenty percent were comfortable, and none were portrayed as wealthy.

9. Social class data yielded a total of seventy percent of the characters as lower class, thirty percent as middle class, and none as upper class.

10. Hispanic Americans were portrayed as loving, respectful, and caring in their attitudes toward other people, with love the most frequently occurring. No negative attitudes were expressed by the adults, and only one child was portrayed with negative attitudes.

11. The two most often chosen goals of Hispanic Americans were economic advancement, selected by forty percent of the characters, and helping others/family members, also selected by forty percent of characters.

12. Hispanic Americans were awarded a positive status in the fictional works with approval, liking, and sympathy the most likely attitude to be expressed by others toward the main characters. Very few negative attitudes were in evidence toward Hispanic characters.

13. A greater percentage of favorable personality traits were documented for both children and adults.

African Americans - Stereotypes

The compilation of data from the Katz and Braly List of Verbal Stereotypes and the updated supplemental list from the Council on Interracial Books for Children, as pertaining to research question three, yielded the following information:

1. Evidences of the existence of stereotyping were noted from the Katz and Braly list, although not any of the eighty-four descriptive adjectives were applied to more than thirty percent of the total number of African American characters.

2. Thirty-one of the adjectives were not used at all to describe an African American, and fifteen of the adjectives were used only once.

3. Some stereotypes were explicitly stated, but more often the stereotype was an implicit reference or a direct synonym.

4. The four most often-documented stereotypes, from the Katz and Braly list in rank order of frequency were:

quiet	15% explicit	12% implicit
cowardly		20% implicit
stupid	8% explicit	11% implicit
intelligent	5% explicit	11% implicit

5. More positive stereotypes than negative stereotypes were applied to African Americans. Of eight stereotypic terms used in reference to ten percent or more of all characters, five would be ranked favorable according to the rank ordering list found in Appendix D (Karlins, Coffman, and Walters, 1969).

6. An analysis of the eight stereotypic terms applied to ten percent or more of all characters revealed that only thirty-nine of those were explicit references. The majority of those stereotypical

references were implicit and more subtle in their usage.

7. Evidences of stereotypes were also noted from the updated supplemental list of the Council on Interracial Books and centered around two main areas.

8. The first area of stereotype references was the use of objectionable terms such as "nigger", "colored", and "Negro". Three books used these appropriately within a specific historical context. One book, however, had a contemporary setting, and usage of these terms in this book was questionable as to appropriateness.

9. The second area of stereotyped images noted from the updated list was the bossy female, "commander of the household" image. (Council, 1980, p. 46). A tenuous line between appropriate portrayal and negative authoritarian images of mothers and grandmothers existed in the fictional works. The present researcher felt that three books perpetuated a "bossy" stereotypic female image. Other books, although projecting a female disciplinarian, did not cross over the tenuous line into stereotyping.

Hispanic Americans - Stereotypes

The compilation of data from two stereotype instruments yielded the following information with regard to Hispanic Americans and research question four:

1. Although some evidences of stereotyping were noted from the Katz and Braly List, no one term was used to describe more than eight characters or twenty-three percent of the total number of Hispanic Americans to which a stereotype was ascribed.

2. Only thirty of the eighty-four adjectives were used, and fifty percent of those were used to refer to only one Hispanic character.

3. The four most-used stereotypes from the Katz and Braly list, in rank order of frequency were:

kind	14.3% explicit	8.6% implicit
generous		20% implicit
loyal to family ties		20% implicit
cowardly		20% implicit

4. More positive than negative stereotypes were applied to Hispanic Americans in the fictional works. Of eleven stereotypes applied to ten percent or more of the characters, eight were ranked favorable (Karlins, Coffman, Walters, 1969).

5. Further analysis of the eleven stereotypic terms applied to ten percent or more of Hispanic American characters revealed that the majority of references were not explicit. Thirty-nine of those terms were implicit, and twenty-four were explicit references.

6. Evidences of stereotyping were also noted from the updated supplemental list of the Council on Interracial Books for Children in three areas.

7. The first area of stereotyping from this list centered around clothing: serapes, sombreros, sandals.

8. Other examples of stereotyping noted in the fictional works were: teenage gang member wielding knife, unemployed barrio dwellers, mustached bandit, overburdened burro, boy taking siesta, and cactuses.

9. A third area of stereotyped images was the portrayal of women. Women were underrepresented in text and illustrations. Two stereotyped images were implicit in the book Ghost Catcher: the "fiery, young woman" and the "nice, submissive young girl, hoping for marriage" (Council, 1980, pp. 53).

Summary of Findings - Bias

None of the African American books were determined to be biased or inappropriate for elementary classroom use, based on the criteria for detecting bias. Some evidences of bias were noted in one of the three categories, either characterization, language and terminology, or illustrations, but the evidence was not sufficient to satisfy two out of three categories. Therefore, no books were rejected.

Two of the Hispanic American books presented sufficient documentation of bias to satisfy two out of three categories and were classified as biased. Those

books were Ghost Catcher and Pedro and the Padre.

The present researcher would be hesitant to reject these books for three reasons: (1) the scarcity of books for Hispanic American children, (2) the usefulness of the books to teach certain concepts such as bias and author viewpoint or perspective, and (3) the nature of the books, one being an allegorical tale, and the other a Mexican folk tale, which point to their literary merit.

All literature under consideration in the present study was fictional which placed restraints on the degree to which any one reader could challenge appropriateness for all contexts. Beldler addressed the issue:

Fiction is not factual: if it were factual, it would not be fiction. Because it is not factual, it is not reliable, and it often distorts the truth. Because writers of fiction are not trained ethnographers or historians, the stories and novels they write are not accurate reflections ... Because writers of fiction rely to some extent on their imagination for what they write, what they write is not authentic (Beldler, 1976, p. 5).

Within this frame of reference, this researcher was hesitant to criticize any single author of fiction. A researcher can raise issues and point to questionable factors, but the ultimate decision of whether or not a book will be used in a classroom should depend on the

Impression a book makes on that particular teacher. The present researcher preferred to allow individual teachers to judge appropriateness of these two books based on the context of their own school settings.

Conclusions

The following conclusions were derived from the findings of the present study with respect to research questions one and two:

1. The majority of African American and Hispanic American characters were portrayed as unique and attractive individuals with respect to physical appearance.

2. The African Americans and Hispanic Americans were portrayed as strong positive characters expressing a wide range of emotions, and being afforded positive stature in relationships with family, peers, and all other groups of people.

3. More attention should be given to occupations of both minority groups in the fictional works.

4. The image of Hispanic Americans with regard to social class, economic status, and goals was, in many cases, that of poor people trying to get ahead. The findings conveyed to the reader an unfavorable picture of the financial status and prestige of Hispanics within their communities.

5. African Americans, in the fictional works, were in a more favorable financial position than the Hispanic Americans; however, they were not without economic difficulties. The reader was left with the impression that African Americans and Hispanic Americans are not likely to be affluent or college-educated.

6. Certain elements emerged in the fiction as positive, affirming influences in the minority children's lives, the "glue" that held together the fragments of daily life in sometimes difficult circumstances. One such influence noted in the African American literature was the warm, supportive relationships among peers. An example of joyous, caring camaraderie is found in characterizations of Cassie and Stacey Logan and their interactions with friends in The Road to Memphis. Very powerful images were presented in this area of friendships for many of the books, both with African American and non-African American peers.

7. A strength noted in the Hispanic American literature was close family ties and the loving respect and concern shown within families and projecting outward to friends and neighbors. The reader perceived that congeniality and harmony were frequently found in these homes and neighborhoods.

8. An additional positive, affirming influence in

the lives of the Hispanic American children in the fictional works was their religious heritage.

9. African Americans were not as harmonious and congenial within their family systems as the Hispanics. Since a wide range of negative feelings were in evidence, such as disapproval, resentment, irritation, and anger, the reader may perceive that African American homes were sometimes characterized by tension, frustrations, and disagreements.

10. Although African American families were pictured as less than ideal with respect to family interrelationships, a positive, family of support, "safety net" image was perceived for both minority groups. The mothers, grandfathers, and grandmothers were there for the children providing the "loving glue" that held all together. African American fathers were likely to be absent from the home while the Hispanic American fathers never were. It can be concluded also that African American grandfathers were more likely to be the admired male role models for the children than were the African American fathers.

The following conclusions were derived from the findings of the present study with respect to research questions three and four:

1. Evidences of stereotypic adjectives were found

in reference to both minority groups, but most of these stereotypes were positive and not explicitly stated. The majority of stereotypes in the fictional works were judged by the present researcher to be implicit, subtle, and perhaps unintentional inferences.

2. Since the image of the bossy, female African American authoritarian head of family was detected from several categories of data, this image may make a strong, negative statement to the child reader about female African Americans. Although this trait was most often implicit in the fiction, the findings did not reveal this trait as applicable to a single African American male. Therefore, females of this minority group were more likely than males to be portrayed in a stereotypical manner in the fictional works.

3. Explicit stereotypes were more likely to be applied to Hispanic Americans than to African Americans, with stereotyping of African Americans generally restricted to implicit textual references. Illustrations of Hispanic Americans were more likely to be stereotyped than were illustrations of African Americans.

4. Hispanic Americans were more likely to be pictured in a stereotypical way with respect to clothing than were the African Americans.

5. Implicit stereotyping of female Hispanic Americans may lead the reader to view women as having

a less positive stature than the men in the children's fiction. This problem was compounded by evidence in the findings of the omission of women from illustrations, the predominance of men as main characters, and the stereotypical roles assigned to Hispanic women, such as rug weaver or dancer with bells.

The following general conclusions were derived from the contextual analysis of books in the respective samples and pertained to theme, quality, and quantities available:

1. The overall number of works of fiction for African American and Hispanic American children with American settings was appallingly limited. The findings with regard to numbers of books available and census data for both minorities revealed that these two populations were grossly underrepresented in contemporary children's fiction. The numbers of books available were not sufficient to meet the needs of educators who are teaching African American and Hispanic American students (U. S. Bureau of Census, 1990, #1057, p. 3; Children's Book Council, 1991).

2. Although the numbers were limited, the books generally were favorable in their treatment of the minority groups under consideration. The findings with regard to bias, in conjunction with stereotyping, did raise some issues of concern for educators of Hispanic

American children. Classroom teachers of these children should select carefully the works of fiction he or she uses, being aware that bias may exist.

3. African American children's books were more likely to be authored by a writer of the same ethnicity than were the Hispanic American children's books.

4. Books for the lower grades, kindergarten through three, contained light reading, whimsy, and fun while books for the older children, grades four through six, contained heavier, more realistic themes. Rarely did a book provide escapism for these upper grade students.

5. One reoccurring theme in the African American literature was grief, the grieving process, facing aging or illness of a grandparent/ parent, and ultimately death. (Findings revealed that eight books, twenty-six percent, dealt with loss of a loved one or death/grief: Cousins, Last Summer with Malzon, Finding Buck McHenry, Daniel's Dog, Everywhere, The Road to Memphis, The Ups and Downs of Carl Davis III, and Mississippi Bridge. Two of the Hispanic books also dealt with the theme of death: Ghost Catcher and Journey of the Sparrows.)

6. A notably absent theme from the books for both minority groups was a previously popular theme of striving for acceptance from the dominant, white

culture. (Findings revealed only one African American seeking acceptance/approval of white peers.) This is a favorable trend.

Recommendations and Implications

The findings and conclusions of the present study merit the attention of several groups of people involved in educating children today. If the image of African Americans and Hispanic Americans in fictional trade books that is presented to majority and minority children is important and has impact, which the present researcher has assumed, then these findings appear to have application for all those groups of people who are involved in the shaping and creating, transmitting, or planting of that "image" in the impressionable young minds of children.

Message for the Creators of the Image

The children's trade book authors are influential in creating the image of minority peoples. Some of these authors are members of that minority group; others are not. In any case, they have the responsibility to hold up to children a positive, affirming, non-stereotypical view of African Americans and Hispanic Americans. Some ideas and suggestions for authors to consider:

1. Authors should include a wider range of occupations for minority peoples, especially more professional jobs. More Hispanic American women and African American men need to be depicted as college educated and as successful doctors, lawyers, teachers, businessmen, principals, government officials, etc. The converse, Hispanic men and African American women, also need to be shown as professionals, but the first is a critical priority and serious omission.

2. African American authors should thoughtfully consider the portrayal of the mothers and grandmothers in their books with regard to the negative "bossy" stereotype, and more research is needed in this area with respect to children's responses to these books. Subtle, often unconscious, impressions may be wrongly conveyed about these loving, faithful family members. While it is important to present real characters with legitimate feelings, it is also essential that the positive elements in the relationships between these female characters and their children and grandchildren not be overshadowed by the negative.

3. Hispanic American authors and illustrators should consider the use of certain "props" such as serapes, sombreros, etc. which may not be an authentic

or realistic view of life for Hispanic American children.

4. Hispanic American authors should include more women as main characters, and more women should be depicted in illustrations.

5. African American authors should include more young African American adult men who are positive and vibrant role models involved with their families, wives, and children.

6. Minority authors should not forsake the realistic element, the portrayal of "life as it is", but should consider also some lighthearted escapism for the older elementary children. Perhaps, a mystery series with a young Hispanic or African American hero or heroine would take children away occasionally into a world free of burdens and sadness. Another possibility might be books with minority families similar to Judy Blume's Fudge books which are realistic but allow children to laugh at themselves and their families. Books with lighter themes are needed.

7. Minority authors should think optimistically and convey these feelings of hope to African American and Hispanic American children. These minority adults should consider their own childhoods, thinking of those positive elements in their lives that made them smile,

laugh, and believe that life was joyful and hopeful. Capture these elements for the readers: give children books that capitalize on the strengths inherent in their people. Excellent examples of this optimism in spite of poverty and adversity: Shimmershine Queens and Black Snowman. The following example from Black Snowman illustrated a single mother seizing the joy of the moment in a very lighthearted way after just burning her pancake:

"Child, you have no imagination."
Still laughing, Mama bustled about the kitchen until her masterpiece was complete. She gave the pancake man two Cheerios for eyes and a sausage for a mouth. Jacob tried to hold back a smile but could not. He laughed so hard he felt ready to burst. Mama tickled Jacob ... and they all found themselves on the kitchen floor (Mendez, unnumbered pages).

Message for the Transmitters of the Image

The children's trade book publishers are the transmitters of the image. They have responsibilities to encourage minority authors, to select the finest books to present to the public, and to provide adequate numbers of quality books for a rapidly increasing minority population. The books that these publishers select convey an image to children; therefore, publishers should consider these recommendations:

1. Publishers should consider the limited number of books available today for African American and Hispanic American children and assess carefully the consequences of the direction in which they are headed. Comparing statistics of the present study with earlier studies done by Larrick (1965) and Chall et al. (1975), the numbers of books for minority children in past years had improved from 6.7 percent of all books published by the Children's Book Council for African Americans from 1962-1965 to 14.4 percent from 1973-1975. (Larrick, 1965; Chall et al., 1979). Today, however, the numbers have dramatically decreased to less than one percent from 1989-1991 for each of the two minority groups as reported in the present study. (.21 of one percent of all books published for Hispanic Americans; .86 of one percent of all books published for African Americans)

2. Since there are limited books for African American and Hispanic American children, written by a small number of authors who are members of the respective minority populations, publishers should consider the mentoring of young minority authors as a top priority in the next decade. One possibility is that of sponsoring nationwide contests in elementary, middle, and secondary schools especially for fostering creative writing of minority students. Winners from each minority group can be chosen at all grade levels and their works published for other students to read. Companies should publicize the contests and make lists available so that inner-city media specialists will know of the availability of these books.

2. Publishers should support and encourage collaborative efforts between well-known white children's authors and budding minority authors. The old adage, "many hands make light work," seems to apply here. An outstanding example of an authentic and well-written Hispanic book is Journey of the Sparrows in which the author Fran Buss collaborated with Daisy Cublas from El Salvador. The result is a powerful and moving story for children. More collaboration of this type is needed.

Message for the Planters of the Image

The teachers and educators are the planters of the image shaped by the authors and transmitted by the publishers. They are the adults who are most directly involved in the presenting of the image to children where like a small seed, the image may take root in a child's mind and develop into a positive or a negative influence. Teachers and educators at many levels have the opportunity to select books for minority children and for majority white children. They have the responsibility to be knowledgeable about what constitutes good literature for all children, what criteria should be used in selecting books for minority children, and what consequences may arise from their wise or unwise choices. Educators should consider the following recommendations and implications:

1. Since books for minority children may include stereotypes, often subtly inferred, teachers should supplement fictional works with non-fictional materials that will provide accurate facts, statistics, and information to insure a complete and non-biased view of African Americans and Hispanic Americans in the United States today.

2. Excellent books are available for African American children. Still fewer quality books are

available for Hispanic American children. At the same time, books of lesser quality are also available. Teachers should be selective in their choices, using proven criteria such as those published by the Council on Interracial Books for Children. Research is limited as to the negative consequences of a teacher's poor choices; therefore, the teacher's role as a "sower of a seed/image" should not be taken casually. Any questionable images should be discussed with children and viewed as only one author's perspective.

3. Teachers, purporting a whole language philosophy and teaching in majority Hispanic or African American schools, need to be aware of the critical shortage of trade books that are culturally relevant for their students. Those limited books that are available to implement a whole language philosophy for Hispanic students, especially, may not be readily obtainable in some areas of the country. African American literature is more readily available; however, the numbers are still inadequate. These facts have serious implications for whole language classrooms that are seeking to provide culturally relevant trade books.

3. Educators should consider several topics for further research: response of majority white as well as minority children to literature with African American

and Hispanic American themes; preferences of certain minority children of all ages with respect to interest in realistic books, escapism, comedy, mystery, etc. More in-depth research is needed also to determine the effects on minority children of: subtle stereotyping, low socioeconomic status portrayal of minorities, occupational stereotyping as it relates to career goals and aspirations of minority students, and the roles of African American and Hispanic American women in children's fiction.

4. Educators and teachers should be encouraged to use quality children's literature about African American and Hispanic American characters with all children, realizing the power inherent in these books for building bridges between all kinds, shapes, and colors of people. Special teachers who care enough to seek out and share the best of these books with their children can be confident that they are giving a "gift" of love. This "gift" of multicultural literature will allow an African American or Hispanic American child to see his or her own face as if reflected in a mirror, and once seeing that reflection, the child perhaps will turn away and smile.

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APPENDICES

APPENDIX A

CHARACTER ANALYSIS INSTRUMENT

AUTHOR: AFRICAN AMERICAN ____ NON-AFRICAN AMERICAN ____
HISPANIC AMERICAN ____ NON-HISPANIC AMERICAN ____

BIBLIOGRAPHICAL INFORMATION:

BOOK TITLE _____
AUTHOR'S NAME _____
PUBLISHER _____
COPYRIGHT YEAR _____
NAME OF MAJOR CHARACTER _____ RACIAL ORIGIN _____

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
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LOCALE:

TIME PERIOD
GEOGRAPHICAL
SETTING

PHYSICAL TRAITS:

SEX
AGE
DESCRIPTION
CLOTHING

STATUS:

OCCUPATION
ECONOMIC STATUS
EDUCATIONAL LEVEL
SOCIAL CLASS

ATTITUDES TOWARD:

FAMILY MEMBERS
PEERS
AFRICAN AMERICAN
NON-AFRICAN AMERICAN
HISPANIC
NON-HISPANIC AMERICAN
AUTHORITY FIGURES
AFRICAN AMERICAN
NON-AFRICAN AMERICAN
HISPANIC
NON-HISPANIC AMERICAN
OTHERS

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
----------------	---------	-------------------------------------	------

GOALS:

SELF/REALIZATION/
INDEPENDENCE

SOCIAL, ECONOMIC
ADVANCEMENT

EDUCATION

ACCEPTANCE
DOMINANT CULTURE
OWN CULTURE

ACHIEVEMENT/
SUCCESS

OTHER

PLUS - MINUS POSITION

APPROVAL/
DISAPPROVAL

SYMPATHY/
HOSTILITY

DESIRABILITY/
UNDESIRABILITY

LIKING/
DISLIKING

PERSONALITY TRAITS:

(ADDITIONAL - NOT ON
KATZ AND BRALY)

APPENDIX B

THE KATZ AND BRALY LIST OF VERBAL STEREOTYPES

Aggressive	Naive
Alert	Neat
Ambitious	Ostentatious
Argumentative	Passionate
Arrogant	Persistent
Artistic	Physically dirty
Boastful	Pleasure-loving
Brilliant	Ponderous
Conceited	Practical
Conservative	Progressive
Conventional	Pugnacious
Courteous	Quarrelsome
Cowardly	Quick-tempered
Cruel	Quiet
Deceitful	Radical
Efficient	Reserved
Evasive	Revengeful
Extremely nationalistic	Rude
Faithful	Scientifically-minded
Frivolous	Sensitive
Generous	Sensual
Gluttonous	Shrewd
Grasping	Slovenly
Gregarious	Sly
Happy-go-lucky	Sophisticated
Honest	Sportsmanlike
Humorless	Stolid
Ignorant	Straightforward
Imaginative	Stubborn
Imitative	Stupid
Impulsive	Suave
Individualistic	Suggestible
Industrious	Superstitious
Intelligent	Suspicious
Jovial	Talkative
Kind	Tradition-loving
Lazy	Treacherous
Loud	Unreliable
Loyal to family ties	Very religious
Materialistic	Witty
Meditative	
Mercenary	
Methodical	
Musical	

Katz, Daniel and Braly, Kenneth. Racial Stereotypes of 100 College Students. Journal of Abnormal and Social Psychology, 1933, 28, 280-290.

APPENDIX C

UPDATED STEREOTYPES - AFRICAN AMERICANS

MALE STEREOTYPES

shuffling, eye-rolling, fearful,
superstitious comic

gentle, self-sacrificing older man

athletic super-jock
stupid, but comical little boy

smooth-talking con-man

rough, dangerous criminal

loudly-dressed, happy-go-lucky
buffoon

exotic primitive

nigger, colored, Negro
gleaming white teeth

FEMALE STEREOTYPES

big-bosomed "mammy"

loyal to whites

big, bossy mother
or maid/commander
of household

stupid, but
sweet little
girl

tragic mulatto

poor, deprived,
disadvantaged

quadroon

kinky, nappy hair

OCCUPATIONAL STEREOTYPES

chauffeur
cook
maid
laundry worker
elevator operator
waiter
unemployed ghetto dweller
preacher
undertaker
athlete
entertainer

Council on Interracial Books for Children. Guidelines
for Selecting Bias-Free Textbooks and Storybooks.
New York: The Council, 1980, pp. 46-48.

UPDATED STEREOTYPES - HISPANIC AMERICANS

MALE STEREOTYPES

sombrero-wearing
serape-clad
sandaled boy

man taking a siesta near a
cactus with overburdened
burro nearby

humble, big-eyed, poor,
but honest young boy

ignorant, cheerful, lazy
peasant/peon

teenage gang member

greasy, lazy young man

sneaky, knife-wielding,
mustached bandit

macho boaster and supreme
commander of household as
father

OCCUPATIONAL STEREOTYPES

impoverished migrant workers (most
Hispanics live in cities)
unemployed barrio dwellers

FEMALE STEREOTYPES

hard-working, poor,
submissive, self-
sacrificing mother
of many children

sweet, small, shy
gentle

loud, fiery, young
woman

undereducated,
submissive, nice
girl with marriage
as life goal

Council on Interracial Books for Children. Guidelines
for Selecting Bias-Free Textbooks and Storybooks.
New York: The Council, 1980, p. 53.

APPENDIX D

THE KATZ AND BRALY LIST OF VERBAL STEREOTYPES

Favorableness of Terms in Rank Order

Brilliant	Extremely nationalistic
Intelligent	Conservative
Honest	Talkative
Alert	Impulsive
Imaginative	Ponderous
Artistic	Conventional
Industrious	Materialistic
Kind	Radical
Faithful	Argumentative
Sportsmanlike	Frivolous
Efficient	Suggestible
Courteous	Sly
Generous	Stubborn
Ambitious	Imitative
Witty	Naive
Individualistic	Pugnacious
Sensitive	Suspicious
Progressive	Evasive
Straight-forward	Loud
Jovial	Superstitious
Musical	Mercenary
Neat	Ostentatious
Persistent	Quick tempered
Practical	Humorless
Scientifically-minded	Grasping
Sophisticated	Boastful
Meditative	Quarrelsome
Loyal to family ties	Lazy
Pleasure loving	Gluttonous
Suave	Slovenly
Happy-go-lucky	Revengeful
Passionate	Arrogant
Sensual	Ignorant
Stolid	Physically dirty
Gregarious	Conceited
Tradition loving	Stupid
Methodical	Cowardly
Very religious	Unreliable
Quiet	Treacherous
Aggressive	Rude
Shrewd	Deceitful
Reserved	Cruel

Karlins, Marvin, Coffman, Thomas, and Walters, Gary. On the Fading of Social Stereotypes: Studies in Three Generations of College Students. Journal of Personality and Social Psychology, 1969, 13, 1-16.

APPENDIX E

CRITERIA FOR EVALUATING AFRICAN AMERICAN LITERATURE FOR BIAS

I. CHARACTERIZATION

1. Does the text contain any stereotypes? (See Katz and Braly list and updated stereotypes list)
2. Does the story line characterize Blacks in negative ways?
 - a. Are the problems in the story handled by the Black protagonist? Other African Americans? Or by the benevolent whites?
 - b. Is the Black protagonist sacrificed for the sake of a white person? Is the Black protagonist more concerned about a white child than about other Black characters?
 - c. Does the story imply that getting an education and/or ridding oneself of so-called Black dialect will pave the way for "success" in life?
 - d. Does the Black protagonist have to perform extraordinary feats (e.g., super-athletic, super-brave, super-smart, super-patient-and-forgiving) in order to win acceptance by whites?
 - e. Are African Americans who speak "Black English" presented as less intelligent than characters who speak standard English?
 - f. Are there a variety of positive Black role models for both sexes?
 - g. Do Black characters show preference for white culture and white characters?
 - h. Are ghettos the only environment in which Blacks are shown?
3. Do omissions distort characterizations?
 - a. If African Americans are living in poverty, is

the situation described as being their own fault? Or are social causes - such as racism and discrimination - discussed?

- b. If injustice is presented, do African American characters passively accept it? Or do they, in some fashion, struggle or resist? (Passive response is historically false and not an accurate description.)
 - c. Are the strengths and supportive characteristics of Black families of all kinds - extended families, nuclear families, single parent families - shown? Or is there a concentration on broken homes?
 - d. If the story presents an incident of racial prejudice, is it described as an isolated act of a bigot? Or as typical of what constantly occurs to Black people in U. S. society? Or does the author omit any comment?
4. Does a white perspective distort the characterizations?
- a. Given the historical period in which an event takes place, are the African American perspectives included also?
 - b. When there is interchange between white and African American characters, is the viewpoint of the minority character as clear to readers as is the viewpoint of the white character?

II. LANGUAGE AND TERMINOLOGY

- 1. If dialect is used, does it serve a purpose?
- 2. If the story uses "Black English" is it presented in a way that will cause young white readers to feel disrespectful, or young Black readers to feel inferior?
- 3. Is the word black used in negative ways? Does the author find positive ways to describe black skin and hair and beauty?
- 4. Is the term non-white used to describe groups of people, making white the standard of judgment?

5. Are qualifying adjectives used to refer to African Americans that would be superfluous if used to describe whites? (Examples - well-dressed Black executives, articulate or intelligent Black company president)
6. Is the term boy used to refer to adult African American males or girl to refer to adult females? (Example - my cleaning girl, my yard boy)
7. If full names are given for white/Anglo characters, are full names also given for African Americans?
8. Are obviously racist terms such as "nigger, colored, or Negro" avoided except when necessary for historical accuracy?
9. Are divisive words such as mulatto or quadroon used?

III. ILLUSTRATIONS

1. Are Black features, skin tones, hair styles and textures, in their full variety, presented accurately without exaggeration? Or are they merely white features covered with a brown or black tint?
2. Are the clothes worn by African American characters suitable to the occasion?
3. In group illustrations, are the Black characters as prominent as whites? Or are they placed in the background?
4. Are Black females shown outdoors, active, and in leadership roles? Are Black female children equal in height to male children?
5. Are Blacks illustrated in leadership positions and sometimes shown directing whites?

Council on Interracial Books for Children. Guidelines for Selecting Bias-Free Textbooks and Storybooks. New York: The Council, 1980, pp. 46-49.

CRITERIA FOR EVALUATING HISPANIC AMERICAN
LITERATURE FOR BIAS

I. CHARACTERIZATION

1. Does the text include stereotypes? (See Katz and Braly, and updated stereotypes list)
2. Does the story line result in negative characterizations of Hispanic Americans?
 - a. Are problems resolved by the Chicanos, Puerto Ricans, or other Hispanic characters? Or are problems solved by the benevolent intervention of a kind white person?
 - b. Does the Hispanic decide to give up some aspect of his or her culture in order to achieve happiness or success?
 - c. Is it stated or implied that learning "good" English is the sole solution to social difficulties, such as poverty or inferior education?
 - d. Do the characters have to show extraordinary attributes (super-patience, super-honesty, super-athletic skill) in order to win acceptance by whites? Is such acceptance presented as a goal in life?
 - e. Are the Spanish-speaking characters presented as less than "real-Americans"?
 - f. Are there positive Hispanic role models of both sexes? Are the Hispanics depicted as struggling against oppression or poverty?
 - g. In poverty situations is the Hispanic given full responsibility for surmounting poverty? Or are societal causes mentioned? Are silly solutions presented?
3. Is the story told from Hispanic viewpoints as opposed to white viewpoints looking down on another culture?

II. LANGUAGE AND TERMINOLOGY

1. Is Spanish regarded as equally prestigious and legitimate as English?
2. Are Spanish words, phrases, and names spelled correctly? Are accent marks in proper places?
3. Is "broken English" used as a device to portray a person whose first language is Spanish in a demeaning way?
4. If full names of white/Anglo characters are given, do Hispanic Americans also have full names?
5. Does a character "slip" into Spanish when excited?

III. ILLUSTRATIONS

1. Is the racial diversity of Hispanics depicted?
2. Are "props" such as sombreros, burros, cactus trees used?
3. Are barrios shown stereotypically as charming, gay, colorful, picture-perfect places?
4. Are costumes or peasant clothes shown in situations where characters would ordinarily wear contemporary clothing as whites/Anglos would wear in the same situation?
5. Is the size of females in relation to males shown realistically for their ages? Are females shown active and outdoors, as well as indoors?

Council on Interracial Books for Children. Guidelines for Selecting Bias-Free Textbooks and Storybooks. New York: The Council, 1980, pp. 53-55.

APPENDIX F

1429 Knightsbridge Dr.
Knoxville, Tn. 37922
June 25, 1991

ATTENTION: Editor, Children's Trade Books

Dear Editor:

I am a doctoral student at the University of Tennessee in Knoxville, majoring in reading education. My dissertation will be a content analysis of the portrayal of African Americans and Hispanic Americans in children's fictional trade books. I am interested in books that would be appropriate for grades kindergarten through grade six or for elementary school children.

I am sending letters to all publishing firms that are members of the Children's Book Council, requesting the following three items of information:

1. a list of books published by your firm especially for African American children in grades K - 6, and a list of books for Hispanic American children in grades K - 6 for each of the following years: 1989, 1990, 1991 to present date
2. number of total trade books published in the fiction category for the years 1989, 1990, and 1991 to present date for grades K - 6
3. the name of the author for each book on your list and whether or not the author is a member of that particular ethnic group for which he or she writes

My research study will be similar to the one done by Nancy Larrick in 1965 and replicated by Jeanne Chall in 1979. My dissertation will attempt to update those particular studies. Your response will provide me with an accurate list of books for my content analysis. Thank you in advance for your cooperation.

Sincerely,

Jeanne B. Cobb

Jeanne B. Cobb



College of Education
Department of Curriculum and Instruction
The Reading Center
Claxton Addition 142
Knoxville, Tennessee 37996-3400
(615) 974-5448

February 28, 1992

Council on Interracial Books for Children
P. O. Box 1263
New York, New York 10023

To Whom It May Concern:

The purpose of this letter is to request permission to use selected portions of the Council's 1980 publication entitled, Guidelines for Selecting Bias-Free Textbooks and Storybooks in a dissertation study investigating stereotyping and the images of African Americans and Hispanic Americans in contemporary children's fiction. The study involves a content analysis of selected works of fiction published by the member firms of the Children's Book Council in the years 1989, 1990, and 1991 for the above mentioned minority populations. A character analysis instrument and a list of verbal stereotypes will be used for the analysis of fictional books.

A decision concerning bias and appropriateness for classroom use will be made concerning each book. The present researcher is requesting permission to use the Council's guidelines for evaluating books for racism as printed on pages 46-49 (African Americans) and as stated on pages 53-55 (Hispanic Americans). Permission is hereby requested to use these guidelines in the content analysis and to include selected aspects of these respective pages in the Appendix section of my dissertation.

Please be assured that only selected aspects of the Council's criteria will be used in the present study as they pertain to the specific purposes of the research project. The particular sections to be used include: characterization, language and terminology, and illustrations. I have enclosed copies of the portions that I am proposing be included in the Appendix to my dissertation for your approval.

After a thorough search of the literature, I am convinced that the Council's guidelines are the best and most comprehensive available for my purposes. Be assured that proper credit and referencing will be given to the Council for their fine research in this area. Your consideration of this request and acquiescence to include the selected aspects will be greatly appreciated. I look forward to hearing from you soon.

Sincerely,

A handwritten signature in cursive script that reads "Jeanne B. Cobb".

Jeanne B. Cobb
Assistant Director

JBC:mjh
Enclosures

APPENDIX G

ANNOTATED BIBLIOGRAPHY OF WORKS OF FICTION FOR
HISPANIC AMERICAN CHILDREN

Ada, Alma. The Gold Coin. New York: Atheneum, 1991.

Juan has been a thief for many years. So when he peeks through a crack in Dona Josepha's door and sees a gold coin in her hand, he immediately decides to steal her treasure. He travels around the countryside, trying to catch up with the old woman, and discovers human treasure more valuable than the gold he seeks.

Aardema, Verna. Pedro and the Padre. New York: Dial, 1991.

A Mexican folk tale in which a young boy, Pedro learns a lesson about lying.

Buss, Fran. Journey of the Sparrows. New York: LoDESTAR, 1991.

For the chance at a new life in the States, Maria, Oscar, her little brother, and Julia, her pregnant sister, endure a terrifying journey from their war-torn country, El Salvador, nailed in crates. As illegal aliens in Chicago, this family struggles to survive and triumph over obstacles.

Dorros, Arthur. Abuela. New York: Dutton, 1991.

Rosalba and Abuela, her grandmother, have many exciting adventures. This extraordinary trip is an imaginary flight over Manhattan Island. Collage illustrations burst with color, energy, and beauty and the story pays tribute to the special love between a grandmother and granddaughter.

Haseley, Dennis. Ghost Catcher. New York: Harper Collins, 1991.

An allegorical tale of Ghost Catcher, a mysterious man without a shadow, who has a unique talent. He has traveled to death's door to rescue loved ones and help his friends. One is a little boy who has mistreated his dog. But when Ghost Catcher becomes too curious and decides to travel beyond death's borders, he almost becomes a ghost himself. His friends return his love and save him.

Holman, Felice. Secret City, U. S. A. New York: Charles Scribner's, 1990.

A young, teen-aged Hispanic American boy and his friend discover an old abandoned house in a run-down, deserted area of their city and work to covert it into a livable space for homeless boys.

Hurwitz, Johanna. Class President. New York: Morrow, 1990.

The fifth grade class election for president is a close contest between teacher's pet, Cricket Kaufman, and Lucas Cott, Julio Sanchez' best friend. Julio secretly wants to run, but is afraid he'll lose. Can Julio run and win?

James, Betsy. The Dream Stair. New York: Harper Collins, 1991.

A young Hispanic American girl's night is filled with wonderful experiences and dreams traveling up and down stairs, safe in the security of her granny's love.

Roe, Elleen. Con Mi Hermano/With My Brother. Bradbury Press, 1991.

A young preschool Hispanic boy admires and treasures the time spent with his older brother. Beautifully illustrated, it reflects the strong family ties in this loving, secure home. Written in English and Spanish.

Schlein, Miriam. I Sailed with Columbus. New York: Harper Collins, 1991.

Raised in a monastery, twelve year old Julio has led a quiet life until the year 1492 when he is offered a chance to sail as a ship's boy on a unique voyage with Christopher Columbus. Written in diary form, the story is Julio's account of the happenings on board the Santa Maria and after landing in the New World.

ANNOTATED BIBLIOGRAPHY OF WORKS OF FICTION
FOR AFRICAN AMERICAN CHILDREN
(Grades K - 3)

Bogart, Jo Ellen. Daniel's Dog. New York: Scholastic, 1990.

When Daniel's baby sister comes home from the hospital, Daniel feels left out. His mother promises things will get better soon, and they do - with the help of a ghost dog named Lucy. A loving story for all who have to adjust to new babies in their homes.

Cummings, Pat. Clean Your Room. Harvey Moon! New York: Bradbury Press, 1991.

Harvey's room is a mess, and Harvey's mother won't let him watch cartoons until that room is spotless. The tale of the Saturday morning cleaning spree will be familiar to most children.

Gordon, Shirley. Crystal's Christmas Carol. New York: Harper and Row, 1989.

Two friends, Susan and Sherri, go Christmas caroling with Crystal who is so bursting with the seasonal spirit that she's got to let everybody know. She leads the other two girls in a Christmas parade around the mall and even asks Santa what he wants for Christmas!

Howard, Elizabeth. Chita's Christmas Tree. New York: Bradbury Press, 1989.

Papa and Chita leave downtown Baltimore to find just the right Christmas tree in the deep woods. Papa carves Chita's name in the trunk, and Santa brings it on Christmas Eve. Based on true adventures of the author's cousin Chita and her dad, one of Baltimore's first Black doctors. (Set in early 1900's)

Johnson, Angela. Do Like Kyla. New York: Orchard, 1990.

From the moment they awake, Kyla takes the lead and her little sister follows. She wants to do just like Kyla. A warm, happy story of the love and respect between a little girl and her big sister.

Johnson, Angela. When I Am Old With You. New York: Orchard, 1990.

A young boy's love and respect for his granddaddy is beautifully illustrated in this picture book for young African American children. The child imagines being old with Granddaddy and joining him in such activities as playing cards all day, visiting the ocean, eating bacon on the porch.

Jones, Rebecca. Matthew and Tilly. New York: Dutton, 1991.

Matthew, a white boy, and Tilly, an African American girl, are best friends. They do everything together, and like all best friends, sometimes get in a fight. This story of a multicultural, strong friendship is beautifully illustrated in soft, warm pastel colors.

Medearis, Angela. Dancing with the Indians. New York: Holiday House, 1991.

A young Black girl in the 1930's joins her family on an outing to an Indian pow-wow. They dance with the Seminoles, whose ancestors rescued Grandpa from slavery and accepted him as brother. (Written in verse)

Mendez, Phil. The Black Snowman. New York: Scholastic, 1989.

Christmas is coming, and Jacob is bitter because there is no money for presents. He and his brother make a snowman and wrap it in a scrap of cloth they find. But the scrap is really a kente, an African storytelling shawl with special magical qualities.

Pirotta, Saviour. Solomon's Secret. New York: Dial, 1989.

Most of the neighborhood children think Mr. and Mrs. Zee are strange and perhaps a little scary. But, Solomon understands and discovers their secret when he uncovers their backyard garden and goes on exotic adventures.

Ringgold, Faith. Tar Beach. New York: Crown, 1991.

This book, a story quilt, combines autobiography, fictional narrative, painting, and quilt making in a

story of rooftop socializing in New York City. A little girl's imagination takes her soaring over the buildings.

San Souci, Robert. The Boy and the Ghost. New York: Simon and Schuster, 1989.

An African American folk tale about Thomas, one of seven children who sets out into the world to help his poor family. By showing kindness to a stranger along the way, Thomas is led to a house with hidden treasure, guarded by a fearsome ghost. Thomas outwits the ghost and wins a huge house and treasure.

Serfozo, Mary. Rain Talk. New York: Margaret K. McElderry Books, 1990.

A little girl and her dog play outside on a rainy summer day. Activities that young children can identify with are presented in gentle watercolor illustrations.

Shelby, Anne. We Keep a Store. New York: Orchard, 1990.

A small African American girl describes the many pleasures that accompany running a country store in this picture book with realistic illustrations.

Stock, Catherine. Birthday Present. New York: Bradbury Press, 1991.

Birthday parties are big events to young preschool children. Georgie, an African American boy, has fun with his friends.

Wade, Barrie. Little Monster. New York: Lothrop, Lee & Shepard, 1990.

As Mandy turns herself into a little monster like her brother Jimmy, she discovers that she can exhaust her mother's patience, but not her love.

Wahl, Jan. Tallypo! New York: Holt, 1991.

An old African American folk tale, retold with fine illustrations, painted in acrylics, in which an old man has an encounter with a creature and eats its "tallypo."

Walter, Mildred. Two and Too Much. New York: Bradbury Press, 1990.

Two year old Gina has the house in an uproar before

Mama's friends are coming. Brandon is the seven year old big brother who tries to keep Gina entertained. Children with younger brothers and sisters can identify with Brandon's feelings and struggles.

ANNOTATED BIBLIOGRAPHY OF WORKS OF FICTION FOR
AFRICAN AMERICAN CHILDREN
(Grades 4 - 6)

Brooks, Bruce. Everywhere. New York: Harper Collins, 1990.

An African American boy helps a white boy save his grandfather's life in a ritual known as "soul switching". The boy is helped through a difficult time and develops a special admiration for the African American boy's secret knowledge. A unique and positive story of a special bond between two boys as well as the love of a grandson for his grandfather.

Burgess, Barbara. Oren Bell. New York: Delacorte Press, 1991.

Twelve year old Oren and his twin sister Latonya come to terms with the condemned house next door which they believe is responsible for the tragedies in their lives.

Cameron, Ann. Julian, Dream Doctor. New York: Random House, 1990.

Julian is having a hard time trying to come up with a special present for his Dad's birthday - something Dad has always dreamed about. Julian gets his idea from Dad's dream and sets out to make Dad's wish come true.

Guy, Rosa. The Ups and Downs of Carl Davis III. New York: Delacorte Press, 1989.

The letters/personal reflections of Carl Davis III, an almost-thirteen year old boy. His correspondences with his parents back in New York are funny, touching, and provide insight into the joys and sorrows of growing up in a small South Carolina town.

Hamilton, Virginia. Cousins. New York: Philomel, 1990.

A touching story of a young girl's love for her grandmother and of her coming to understand death and come to terms with it.

Pinkwater, Jill. Tails of the Bronx. New York: Macmillan, 1991.

This story is about the kids of Burnridge Avenue as told by Loretta Burnstein, a ten year old African American Jewish girl. One of her best friends is Julio, an Hispanic American boy. When the kids decide to get to the bottom of the missing cats mystery, their search leads to an encounter with a witch and a surprising discovery.

Slote, Alfred. Finding Buck McHenry. New York: Harper Collins, 1991.

When Jason Ross is cut from the baseball team and is assigned to the new expansion/reject team, he is hurt and disappointed. But finding a baseball card with Buck McHenry, an old pitcher in the Negro leagues, leads Jason to find new friends and come face-to-face with a baseball legend.

Stolz, Mary. Go Fish. New York: Harper Collins, 1991.

A story of a special relationship between Thomas and his grandfather, sharing the joy of life together in Florida. They fish, play cards, tell African tales, and share spirited conversations.

Taylor, Mildred. Mississippi Bridge. New York: Dial, 1990.

A brief look at a day in the life of Cassie Logan and her family as told through the eyes of Jeremy, a ten year old white boy. Set in the 1930's in Mississippi, it is a story that gives a realistic view of racial prejudice and hostility of that day against Blacks.

Taylor, Mildred. The Road to Memphis. New York: Dial, 1990.

This book continues the saga of the Logan family in Mississippi in 1941. Cassie is finishing high school in Jackson and dreaming of college and law school. In these tense days, Cassie is caught in the middle of turbulent events that force her to confront adulthood.

Walter, Mildred. Have a Happy. New York: Lothrop, Lee & Shepard, 1989.

Upset because his birthday falls on Christmas and will be unnoticed as usual and worried that there is less money because his father is out of work, eleven year old Chris hopes for a bicycle to help make money for his family. The story includes descriptive accounts of Kwanzaa, an African American celebration of cultural heritage.

Woodson, Jacqueline. Last Summer with Maizon. New York: Delacorte Press, 1990.

Margaret and Maizon are best friends and live on the same street in Brooklyn. The summer they are eleven, Margaret's father dies, and Maizon is offered a scholarship to a mostly-white boarding school in Connecticut. A heartwarming and bittersweet story of the special friendship between two preadolescent girls.

Yarbrough, Camille. Shimmershine Queens. New York: Alfred Knopf, 1989.

Cruel classmates and her Mom and Dad's separation are all driving Angie to daydream. Ninety year old Cousin Seatta visits and teaches Angie about the "get up gift" and how to get the "shimmershine feeling." With help from her friend Michelle and a caring teacher, Angie begins to create a better life for herself.

APPENDIX H

CHARACTER ANALYSIS INSTRUMENT

AUTHOR: AFRICAN AMERICAN ? NON-AFRICAN AMERICAN 172
 HISPANIC AMERICAN NON-HISPANIC AMERICAN

BIBLIOGRAPHICAL INFORMATION:

BOOK TITLE Oren Bell
 AUTHOR'S NAME Barbara Hood Burgess
 PUBLISHER Delacorte Press
 COPYRIGHT YEAR 1991

NAME OF MAJOR CHARACTER Oren Bell RACIAL ORIGIN African American

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
LOCALE:			
TIME PERIOD	<u>present / 1982</u>	<u>" 1982 "</u>	<u>preface</u>
GEOGRAPHICAL SETTING	<u>Detroit</u>	<u>" whole city of Detroit could ... "</u>	<u>p. 3</u>
PHYSICAL TRAITS:			
SEX	<u>M</u>	<u>"his twin sister"</u>	<u>p. 3</u>
AGE	<u>12</u>	<u>" seventh grade "</u>	<u>p. 3</u>
DESCRIPTION	<u>black (NA)</u> <u>smaller than twin sister</u> <u>less smart and trustworthy</u>	<u>"black like Oren"</u> <u>"she was bigger, stronger, smarter ... "</u>	<u>p. 11</u> <u>p. 1</u>
CLOTHING	<u>new shirt with duck on pocket</u>	<u>"you and me, are wearing new shirts with ducks on the pockets"</u>	<u>p. 2</u>
STATUS:			
OCCUPATION	<u>7th grade student</u> <u>Mama - maid</u>	<u>" some seventh grade as Oren"</u> <u>" work cleaning out the rest rooms"</u>	<u>p. 3</u> <u>p. 26</u>
ECONOMIC STATUS	<u>poor</u>	<u>"rented their condemned house ... for \$98.00 a month"</u>	<u>p. 5</u>
EDUCATIONAL LEVEL	<u>7th grade student</u>	<u>" S.S. Elementary band"</u>	<u>p. 70</u>
SOCIAL CLASS	<u>lower</u>	<u>" come downstairs from upstairs flat ... "</u> <u>" house next door ... deserted, boarded up wreck"</u>	<u>p. 3</u> <u>p. 3</u>
ATTITUDES TOWARD:			
FAMILY MEMBERS		<u>" take off like their real daddy ... "</u>	<u>p. 114</u>
PEERS		<u>"It was your fault, Oren"</u>	<u>p. 6</u>
AUTHORITY FIGURES		<u>"he hugged her and started to read"</u>	<u>p. 28</u>
OTHERS		<u>"Mama was a beautiful woman ..."</u>	<u>p. 26</u>
FAMILY MEMBERS		<u>"His brothers ..."</u>	<u>p. 10</u>
PEERS		<u>"They'd been together since 3rd grade"</u>	<u>p. 11</u>
AUTHORITY FIGURES		<u>"secret brother salute"</u>	<u>p. 16</u>
OTHERS		<u>" Oren felt like he wanted to please her. "</u>	<u>p. 19</u>
FAMILY MEMBERS		<u>" We ran Miss Bobb ... "</u>	<u>p. 14</u>
PEERS		<u>"right out of the school."</u>	<u>p. 15</u>
AUTHORITY FIGURES		<u>"Miss Bobb said we hated her because she was white."</u>	<u>p. 107</u>
OTHERS		<u>"Jack ups big and strong ... "</u>	<u>p. 114</u>

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
GOALS:			
SELF-REALIZATION/ INDEPENDENCE			
SOCIAL, ECONOMIC ADVANCEMENT			
EDUCATION			
ACCEPTANCE -			
DOMINANT CULTURE			
OWN CULTURE			
ACHIEVEMENT/ SUCCESS	To be 1st chair trumpet	"I wanted to be 1st chair."	p. 30
OTHER	To rid the family of the evil curse from house next door	"d house you better not give our family any hard luck." "Same disaster might be ready to happen again from the house next door"	p. 81 p. 125
PLUS - MINUS POSITION:			
APPROVAL/	from grandfather	"Oren is... my favorite grandchild."	p. 63
(DISAPPROVAL)	from sister Latonya	"I feel proud to have you for my first brother today..."	p. 134
	from sister	"It was your fault, Oren..."	p. 6
	love/sister	"she... started hugging him."	p. 165
SYMPATHY/ HOSTILITY			
DESIRABILITY/ UNDESIRABILITY	trust - from friends	"Fred would never trust him again."	p. 40
LIKING/DISLIKING	from friends (Fred NAA)	"His brothers..."	p. 10
	(love) from friends (Wesley NAA) admiration	"I love the way you play 3rd part..."	p. 45
PERSONALITY TRAITS: (ADDITIONAL - NOT ON KATZ AND BRALY)			
	religious prayed	"said his prayers"	p. 31
	"terrible muslim"		p. 64
	Careful	"careful person"	p. 64
	"Surefooted"		p. 180
	"Kind"	"they were never sorry to the trouble they caused like he most always was."	p. 16
	gentle	"you are more gentle than me"	p. 165

CHARACTER ANALYSIS INSTRUMENT

AUTHOR: AFRICAN AMERICAN _____ NON-AFRICAN AMERICAN _____
 HISPANIC AMERICAN collaborator NON-HISPANIC AMERICAN ✓

BIBLIOGRAPHICAL INFORMATION:

No illustrations
 BOOK TITLE Journey of the Sparrows
 AUTHOR'S NAME Fran Buss with Daisy Cubias ^{from El Salvador}
 PUBLISHER Lodestar
 COPYRIGHT YEAR 1991
 NAME OF MAJOR CHARACTER Maria Acosta RACIAL ORIGIN Hispanic (Salvadoran) _{p.17}

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
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LOCALE:

TIME PERIOD	<u>present</u>		<u>p. 15</u>
GEOGRAPHICAL SETTING	<u>en route to and in Chicago</u>	<u>"Now we were in Chicago..."</u>	<u>p. 15</u>

PHYSICAL TRAITS:

SEX	<u>F</u>		
AGE	<u>15</u>	<u>"perhaps 15, my age"</u>	<u>p. 8</u>
DESCRIPTION	<u>eyes, dark as coffee, dimple in chin, skin (brown) darker than her sister's</u>	<u>"brown like ours..."</u> <u>"eyes... were as dark as coffee, but she had no dimple in her chin..."</u>	<u>p. 21</u> <u>p. 11</u>
CLOTHING	<u>new coat, color of wine cotton skirt, scarf</u>	<u>"my darker arms & legs"</u> <u>"my coat was the color of wine"</u> <u>"wind was blowing against my cotton skirt..."</u>	<u>p. 11</u> <u>p. 33</u> <u>p. 21</u> <u>p. 33</u>

STATUS:

OCCUPATION	<u>maid</u>	<u>"I cleaned for rich people..."</u>	<u>p. 38</u>
ECONOMIC STATUS	<u>poor</u>	<u>"buzzing of the sewing machines"</u> <u>"best!! didn't have enough to eat"</u>	<u>p. 34</u> <u>p. 8</u>
EDUCATIONAL LEVEL	<u>2 - can read</u>	<u>"If we stay in Mexico, we'll starve..."</u> <u>"ignoring my hunger"</u> <u>"because I learned to read"</u>	<u>p. 15</u> <u>p. 44</u> <u>p. 22</u>
SOCIAL CLASS	<u>lower (illegal aliens)</u>	<u>"Because we wouldn't have papers. If they caught us, they'd send us back home."</u>	<u>p. 14</u>

ATTITUDES TOWARD:

FAMILY MEMBERS	<u>Oscar - love, concern</u> <u>love - parents</u>	<u>"I loved Oscar."</u> <u>"He was always with me..."</u> <u>following me in and out of the house."</u> <u>"I knew I had Papa's blessing"</u>	<u>p. 54</u> <u>p. 14</u> <u>p. 41</u>
PEERS	<u>AFRICAN AMERICAN</u> <u>NON-AFRICAN AMERICAN</u> <u>(HISPANIC) Tandas - affection</u> <u>NON-HISPANIC</u>		

AUTHORITY FIGURES

AFRICAN AMERICAN			
NON-AFRICAN AMERICAN	<u>Alicia - love/trust</u>	<u>"Finally I began to talk"</u>	<u>pp. 37-38</u>
(HISPANIC) <u>bossman - hostility/shame</u>	<u>tear</u>	<u>"My face burned during those times..."</u>	<u>p. 42</u>
NON-HISPANIC <u>police man - fear</u>	<u>boss</u>	<u>"I think he's going to hurt you."</u> <u>"Oscar was crying..."</u> <u>Shadowman</u>	<u>p. 43</u> <u>p. 45</u> <u>p. 69</u>
OTHERS		<u>"I burned with fury..."</u>	<u>p. 69</u>

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
GOALS:			
SELF-REALIZATION/ INDEPENDENCE		"I'm going to be a special, high class lady."	p. 18
<u>SOCIAL, ECONOMIC ADVANCEMENT</u>	to make money to send for Mama and baby sister in Mexico	"we'll send money so Mama and Teresa can join us"	p. 18
EDUCATION		"someday I'll get you a balloon"	p. 46
ACCEPTANCE -			
DOMINANT CULTURE			
OWN CULTURE			
ACHIEVEMENT/ SUCCESS			
OTHER	to save the family	"Papá saying I was going to save the family."	p. 38

PLUS - MINUS POSITION:

<u>APPROVAL</u>	from Mamá	"Papá would be so proud of you"	p. 40
<u>DISAPPROVAL</u>	from Julia (sister)	"No Little Sister ... it's lovely"	p. 74
		"you were so much help to me."	p. 100
<u>SYMPATHY</u>	from Alicia	"Alicia stroked my forehead"	p. 38
<u>HOSTILITY</u>	from women at sewing plant	"Sometimes it helps to talk."	
		"I saw other women look at me with sympathy."	p. 43
<u>DESIRABILITY</u>	from Tomás	"You look pretty."	p. 104
<u>UNDESIRABILITY</u>			
<u>LIKING</u>	from Tomás	"I wanted you to have something pretty."	p. 74
<u>DISLIKING</u>	from Dora Elena	"I love you, little María"	pp. 112-113
		"you've got the gift of an artist"	p. 38
		"you are all very brave"	p. 40
		"Papá believed in you"	p. 39
		"I felt awkward."	p. 49
		"I was embarrassed."	p. 57

PERSONALITY TRAITS:
(ADDITIONAL - NOT
ON KATZ AND BRALY)

artist
brave
leader
awkward
embarrassed

age level? not appropriate for
6th grade
attempted rape scene - pp. 52, 53
birth scene - p. 91
? language - p. 133

CHARACTER ANALYSIS INSTRUMENT

AUTHOR: AFRICAN AMERICAN ☒ NON-AFRICAN AMERICAN ☐ 750
 HISPANIC AMERICAN ☐ NON-HISPANIC AMERICAN ☐

BIBLIOGRAPHICAL INFORMATION:

BOOK TITLE Last Summer with Maizon
 AUTHOR'S NAME Jacqueline Woodson
 PUBLISHER Delacorte Press
 COPYRIGHT YEAR 1990

NAME OF MAJOR CHARACTER Margaret Tory RACIAL ORIGIN African American

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
LOCALE:			
TIME PERIOD	<u>present</u>		<u>p. 2</u>
GEOGRAPHICAL SETTING	<u>Madison Street Brooklyn, N.Y.</u>	<u>"schools in Brooklyn are fine"</u>	<u>p. 2</u>
PHYSICAL TRAITS:			
SEX	<u>F</u>		
AGE	<u>11</u>	<u>"What do two 11-yr. olds..."</u>	<u>p. 19</u>
DESCRIPTION	<u>Pretty hair - thick waves to shoulders</u>	<u>"Pretty head of hair... hung to her shoulders in thick waves."</u>	<u>p. 3</u>
CLOTHING	<u>black patent leather shoes maroon dress</u>	<u>"leather shoes" "maroon dress"</u>	<u>p. 45 p. 61</u>
STATUS:			
OCCUPATION	<u>student</u>	<u>"stared out the classroom window"</u>	<u>p. 39</u>
ECONOMIC STATUS	<u>adequate</u>	<u>(implied through - out / needs met)</u>	
EDUCATIONAL LEVEL	<u>4th grade</u>	<u>"everyone in 6-1"</u>	<u>p. 60</u>
SOCIAL CLASS	<u>lower</u>	<u>"brownstones" apartment ("Ms. Dell's been living downstairs...")</u>	<u>p. 1 p. 15</u>
ATTITUDES TOWARD:	<u>concerning - Mother worry, concern - Daddy love - brother</u>	<u>"We're going to be okay, Mama" "You'll get sick like Daddy" "Don't let them take the life out of you, Daddy."</u>	<u>p. 30 p. 34 p. 2</u>
FAMILY MEMBERS	<u>Maizon - irritation enjoy, Jealousy love - Maizon</u>	<u>"... lifting him into her arms" "trying to hide the hurt..." "Margaret yelled. 'Sorry, I asked.' "Sometimes it didn't seem fair." "Maizon had everything." "We're best friends, remember?" "I bet you could play basketball real good!" "She had always liked Hattie." "She sees & knows everything."</u>	<u>p. 5 p. 102 p. 7 p. 12 p. 28 p. 53 p. 21 p. 15</u>
PEERS	<u>Bo - liking</u>		
AUTHORITY FIGURES	<u>Hattie - liking Ms. Dell - awe, admiration teacher - dislike</u>	<u>"He crabbicest teacher in the school"</u>	<u>p. 59</u>
OTHERS	<u>liking</u>	<u>"Ms. Peazle entered my room in a contest!"</u>	<u>p. 75</u>

CHARACTERISTIC	REMARKS	DOCUMENTATION TEXT/ILLUSTRATIONS	PAGE
GOALS:			
SELF-REALIZATION/ INDEPENDENCE			
SOCIAL, ECONOMIC ADVANCEMENT	to work on her writing	"If I win, I get scholarship money"	p. 75
EDUCATION			
ACCEPTANCE			
DOMINANT CULTURE		"Those girls never paid any attention to me. I wanted them to keep liking me."	pp. 71, 78
OWN CULTURE			
ACHIEVEMENT/ SUCCESS			
OTHER			
(over) PLUS - MINUS POSITION:	of Ms. Peazle	"I liked your poem, Margaret"	p. 68
	of Maizon	"Margaret Maizon! Friends forever!"	p. 20
APPROVAL of Daddy		"You gonna have to hold this family together ... take care of your Mama and Li'l Jay."	p. 3
DISAPPROVAL of mother of Maizon		"What'd I tell you about messing with your hair..."	p. 21
SYMPATHY of Maizon		"Where have you been Margaret? Under a rock?"	p. 9
HOSTILITY of Mother		"You want me to go to the hospital with you?"	p. 8
DESIRABILITY/ UNDESIRABILITY		"I wanted you to see him before."	p. 29
special LIKING/DISLIKING of Bo		"We might as well walk to school together"	p. 84
	of Father	"her father caught her eye and winked"	p. 4
	of peers	"they like me better since Maizon left"	p. 77
PERSONALITY TRAITS: (ADDITIONAL - NOT ON KATZ AND BRALY)	corny	"Are you so corny?"	p. 6
	angry	"angry at herself"	p. 11
	depressed	"Everything reminded her of death."	p. 39
	skeptical	"Margaret said skeptically."	p. 40
	Miss Know It All	"Miss Know It All"	p. 70
	Smarty pants	"Smarty pants"	p. 71
	guilty	"she felt guilty"	p. 77

APPENDIX I

Oren Bell

THE KATZ AND BRALY LIST OF VERBAL STEREOTYPES

Aggressive	Lazy <i>mama Jack p. 164</i>	<u>Stubborn</u> <i>mama p. 170</i> <i>Bill - p. 80</i>
<u>Alert</u> <i>Bright - Brenda - p. 144</i> <i>Aunt Grace - p. 168</i>	<u>Loud</u> <i>Latonya p. 1</i>	Stupid
Ambitious	<u>Loyal</u> to family ties <i>p. 171</i> <i>Mama</i>	<u>Suave</u> <i>cod - Jack p. 143</i>
Argumentative	Materialistic	Suggestible
Arrogant	Meditative	<i>implied</i> Superstitious <i>Latonya p. 33</i> <i>Oren p. 33, 108</i>
Artistic	Mercenary	Suspicious
Boastful	Methodical	Talkative
<u>Brilliant</u> <i>genius - p. 7 Brenda</i> <i>p. 75 Brenda</i>	Musical	Tradition-loving
Conceited	Naive	Treacherous
Conservative	Neat	Unreliable
Conventional	Ostentatious	<i>implied</i> Very religious <i>Oren - p. 31</i>
Courteous	Passionate	Witty
Cowardly	Persistent	
Cruel	Physically dirty	
Deceitful	Pleasure-loving	
Efficient	Ponderous	
Evasive	Practical	
Extremely nationalistic	Progressive	
Faithful	Pugnacious	
Frivolous	<i>implied</i> Quarrelsome <i>Reproving Aunt Grace - p. 133</i>	
<i>implied</i> Generous <i>p. 89 Granddaddy</i>	Quick-tempered	
Gluttonous	<u>Quiet</u> <i>Latonya - p. 37</i> <i>Latonya Brenda - p. 143</i>	
Grasping	Radical	
Gregarious	Reserved	
Happy-go-lucky	Revengeful	
<u>Honest</u> <i>integrity p. 171</i> <i>family - p. 175</i> <i>Oren - p. 176</i>	Rude	
Humorless	Scientifically-minded	
<u>Ignorant</u> <i>dumb - p. 4 Oren</i>	Sensitive	
Imaginative	Sensual	
Imitative	Shrewd	
Impulsive	Slovenly	
Individualistic	Sly	
Industrious	Sophisticated	
<u>Intelligent</u> <i>Smart p. 4 Latonya</i> <i>Smart Brenda p. 145</i>	Sportsmanlike	
Jovial	Stolid	
<u>Kind</u> <i>gentle</i> <i>Oren - p. 165</i>	Straightforward	

Oren Bell

UPDATED STEREOTYPES - AFRICAN AMERICANS

MALE STEREOTYPES

shuffling, eye-rolling,
fearful, superstitious comic
gentle, self-sacrificing older man
athletic super-jock
smooth-talking con-man
stupid, but comical little boy
rough, dangerous criminal
loudly-dressed, happy-go-lucky
buffoon
exotic primitive
nigger, colored, Negro
gleaming white teeth

OCCUPATIONAL STEREOTYPES

chauffeur
cook
maid *Mom p. 26*
laundry worker
elevator operator
waiter
unemployed ghetto dweller
preacher
undertaker
athlete
entertainer *Grandpa -
former trumpet
player p. 105*

FEMALE STEREOTYPES

big-bosomed "mammy"
loyal to whites
big, bossy mother or
maid/commander of
household *Lafonya - p. 1*
stupid, but sweet
little girl
tragic mulatto
poor, deprived, dis-
advantaged
quadroon
kinky, nappy hair

Council on Interracial Books for Children. Guidelines for
Selecting Bias-Free Textbooks and Storybooks.
New York: The Council, 1980, pp. 46-48.

Journey of Sparrows

THE KATZ AND BRALY LIST OF VERBAL STEREOTYPES

Aggressive	Lazy	Stubborn
Alert	Loud	Stupid
Ambitious	<i>implied throughout</i> → Loyal to family ties - "Remember that "Save family" p. 120 Maria Materialistic Alicia Julia	Suave
Argumentative		Suggestible
<i>implied</i> → Arrogant	Meditative	Superstitious
<i>implied</i> → Artist <i>implied</i> Maria - p. 59 p. 106 p. 84 p. 130 artist - Maria	Mercenary	Suspicious
Boastful	Methodical	Talkative
<i>implied</i> → Brilliant <i>genius</i> - p. 49 Tomas	Musical	Tradition-loving
Conceited	Naive	Treacherous
Conservative	Neat	Unreliable
Conventional	Ostentatious	<i>implied</i> → Very religious - p. 55 Cross → Oscar Witty Maria - p. 57 (proud) p. 60, 67 Maria (drew V. man Maria)
<i>implied</i> → Courteous <i>polite</i> Maria - p. 57	Passionate	
Cowardly	Persistent	
<i>implied</i> → Cruel <i>Salvadoran</i> Soldiers - p. 28	Physically dirty	
Deceitful	Pleasure-loving	
Efficient	Ponderous	
Evasive	Practical	
Extremely nationalistic	Progressive	
Faithful	Pugnacious	
Frivolous	<i>Quarrelsome</i> <i>Cussedness</i> <i>old Spanish lady</i> "very devil" - p. 55	
<i>implied</i> → Generous <i>old woman</i> - p. 62 (kite) Spanish redhead p. 71	Quick-tempered	
Gluttonous	<i>Quiet</i> Oscar - p. 49	
Grasping	Radical	
Gregarious	<i>Reserved</i> <i>shy</i> - Oscar - p. 57 <i>shy</i> - Maria - p. 73	
Happy-go-lucky	Revengeful	
Honest	Rude	
Humorless	Scientifically-minded	
Ignorant	Sensitive	
Imaginative	Sensual	
Imitative	Shrewd	
Impulsive	Slovenly	
Individualistic <i>Tomas</i> <i>implied</i> - "very busy" - p. 50	Sly	
<i>implied</i> → Industrious	Sophisticated	
<i>implied</i> → Intelligent <i>Tomas</i> - p. 50	Sportsmanlike	
Jovial	Stolid	
<i>implied</i> → Kind <i>Alicia</i> - p. 27 <i>Mama</i> - p. 29 <i>Alicia</i> - p. 36 <i>gentle</i> - <i>Tomas</i> - p. 50 <i>old Spanish lady</i> - p. 55	Straightforward	

Journey of the Sparrows

UPDATED STEREOTYPES - HISPANIC AMERICANS

none

MALE STEREOTYPES

sombrero-wearing
serape-clad
sandaled boy
man taking a siesta near a
cactus with overburdened
burro nearby
ignorant, cheerful, lazy
peasant/peon
greasy, lazy young man
sneaky, knife-wielding,
mustached bandit
humble, big-eyed, poor
but honest young boy
teenage gang member
macho boaster and supreme
commander of household as
father

FEMALE STEREOTYPES

hard-working, poor,
submissive, self-
sacrificing mother of
many children
sweet, small, shy gentle
loud, fiery, young woman
undereducated, submissive
nice girl with marriage
as life goal

OCCUPATIONAL STEREOTYPES

impoverished migrant workers (most
Hispanics live in cities)
unemployed barrio dwellers

Council on Interracial Books for Children. Guidelines for
Selecting Bias-Free Textbooks and Storybooks.
New York: The Council, 1980, p. 53.

Lost Summer with Maizon

mean - Ms. Pezle
p. 62

mean - white kids
p. 102

Last Summer with Maizon

UPDATED STEREOTYPES - AFRICAN AMERICANS

MALE STEREOTYPES

shuffling, eye-rolling,
fearful, superstitious comic
gentle, self-sacrificing older man
athletic super-jock
smooth-talking con-man
stupid, but comical little boy
rough, dangerous criminal
loudly-dressed, happy-go-lucky
buffoon
exotic primitive
nigger, colored, Negro
gleaming white teeth

OCCUPATIONAL STEREOTYPES

chauffeur
cook
maid
laundry worker
elevator operator
waiter
unemployed ghetto dweller
preacher
undertaker
athlete
entertainer

FEMALE STEREOTYPES

big-bosomed "mammy"
loyal to whites
big, bossy mother or *Maizon*, p. 77
maid/commander of
household
stupid, but sweet
little girl
tragic mulatto
poor, deprived, dis-
advantaged
quadroon
kinky, nappy hair

Council on Interracial Books for Children. Guidelines for
Selecting Bias-Free Textbooks and Storybooks.
New York: The Council, 1980, pp. 46-48.

APPENDIX J

INSTRUCTIONS FOR CODERS: GENERAL INFORMATION

Thank you for agreeing to help with my research project. The specific instructions for your task are outlined in this packet. Books have been chosen at random from the sample for you to evaluate. Two instruments are to be used for each book you read. One is the character analysis instrument which you will use to evaluate two characters from each book. One will be the major child character. The other character is one that you choose and should be a major adult character in the book who is of the same ethnic group as the major child character. It may or may not be the child's parent. Six copies of the character analysis instrument have been provided, two per book.

The second instrument is the Katz and Braly List of Verbal Stereotypes. Three copies of this instrument have been provided. You will use one copy per book. Specific instructions pertaining to each instrument are attached to this page. Please feel free to call me at ***-**** or ***-**** at any time, if you have questions. An example of my evaluations using both instruments with another book from the sample is attached to this packet of instructions.

INSTRUCTIONS FOR CODERS: CHARACTER
ANALYSIS INSTRUMENT

This form consists of two pages stapled together and involves seven sections: locale; physical traits; status; attitudes toward family members, peers, authority figures; goals; plus-minus position; and personality traits. Each section will be briefly explained.

At the top of the form is author information. If you know the ethnic origin of the author, please check the appropriate space. If this is unknown to you, write in unknown for this section of the form. The next section is for bibliographical information which is available from the title page of the book being analyzed. The name of major character and racial origin is entered next. It is not necessary to type the information. Pen or pencil is acceptable for use throughout the analysis.

For each characteristic on the form, three columns of information are needed. The remarks column is for the coder to indicate information, such as New York City or female, age 8. The second column, documentation, should include direct quotes from the page to document the remarks. If it is an illustration, note what information was gained from the picture. The final column, page, is

the space to indicate the page number of the direct quote from the text or the page number of the illustration. Every comment recorded under remarks should have an entry under the documentation column and under the page column. In other words, remarks should not be the opinion of the coder, but should be able to be defended with quotes and page numbers.

LOCALE/PHYSICAL TRAITS

The first section, locale, is asking for information stated in the book with regard to time and location of the book. The second section, physical traits, should include age, sex, brief physical description of the character, and description of clothing, if given. If any characteristic is not stated in the book, place the letters NA, or not available, beside that characteristic to indicate that the author did not address this issue.

STATUS

The third section deals with status. For occupation, if the character is a child, elementary or fifth grade student would be an appropriate response. For economic status, use one of the following choices: "poor" (hand to mouth or very meager existence); "adequate" (having sufficient needs met); "comfortable" (having more than the everyday needs of life); "wealthy" (having affluent

living standards). For educational level, the information needed under remarks column should indicate the educational level of the character, such as preschool, elementary school, high school, university, or illiterate. Please select the appropriate level. If you are unable to document with page numbers and text quotes, record NA to indicate the information is not available in the book.

Social class, is the final characteristic under the status section. Please choose either lower, middle, or upper-class and document your opinion with a page number and quote/illustration. For example, apartment dwelling might be a proper documentation for your choosing lower social class if no other information is available. The coder may be forced to make a judgment based on an inference, which is acceptable as long as some documentation is given.

ATTITUDES

In this section, note the attitude displayed, such as love, respect, or admiration under the remarks column and record the person for whom the character is displaying this attitude. For example, love/mother would be recorded under the remarks column. A direct quote, such as "I love you, Mama" would be placed under documentation and page 33 under the page column. The same procedure is followed under peers and authority figures

or others, except that ethnic origin of characters should be noted by abbreviations in parentheses beside entry (AA, HA, NAA, NHA - African-American, Hispanic American, non African-American, non Hispanic American).

GOALS

The goals for the major child or major adult character are noted in this section. (Remember a separate form will be used for each character analyzed. If the characters chosen are child and parent, some of the information will be the same, of course.) Goal refers to a character's belief system and values, the motivating factors that appear to be influencing the character's actions in the story. If the character has a goal other than those listed, note that goal under OTHER. Again, quotes and page numbers should be included to document goals.

PLUS-MINUS POSITION

This section refers to a character's positive or negative stature in the book. Circle at least one positive or negative trait and indicate if the trait pertains to family members, peers, teacher, etc. A character may be recorded as having approval from peers, but disapproval from parents, for example.

PERSONALITY TRAITS

This section allows the coder to record any personality traits used in reference to the character

being analyzed that were not included on the Katz and Braly List of Verbal Stereotypes. Note the adjective or personality trait and document with a quote and page number. Slang expressions are acceptable. If none are found, record NA in this section.

In all sections of the instrument, it is not necessary to record all instances in which the characteristic is found in the book. One reference may be sufficient. Additional documentation may be included for clarification if the coder feels it would be helpful. For example, if the coder has documented age and sex in one reference from one page, it is not necessary to include all other references to age and sex that might be found later in the book. On the other hand, two references might be helpful to document an attitude of hatred for non African American peers, for example.

INSTRUCTIONS FOR CODERS: KATZ
AND BRALY STEREOTYPES

This form consists of a single long page which is a list of eighty-four adjectives listed by Katz and Braly in their research on stereotyping of ethnic groups. As the coder reads the book, note the use by the author of any of these stereotypes to refer to the ethnic group under consideration. Circle the adjective on the list, note the page number, and the character described by the stereotype. This instrument is concerned with all African American characters or Hispanic American characters in the book and whether or not any of the stereotypes have been used to describe a member of that ethnic group. In summary, read the book and note any of these terms. Synonyms for these stereotypes should be noted beside the appropriate adjective. For example, smart would be written in beside intelligent and the character's name and page number, also. This research project is interested in every occurrence in the book of a stereotype, either positive or negative, which is used in reference to the respective ethnic groups. Other personality traits not included on the Katz and Braly list should be recorded on the character analysis instrument in the last section, personality traits.

Attached and stapled to the Katz and Braly

Stereotype instrument is a short page of updated stereotypes. These are available from the Council on Interracial Books for Children. The final task for the coder is to note the occurrence of any of these additional updated stereotypes which may be found in the book being analyzed. Circle any of these, if they occur, and note the page number and character's name.

VITA

Jeanne Beck Cobb was born on April 5, 1948 in Thomasville, North Carolina. She attended city schools and graduated from Thomasville Senior High School in 1966. In 1970 she graduated magna cum laude from Western Carolina University with a Bachelor of Science degree in elementary education. She was selected as Miss Future Teacher of Western Carolina University in 1970 and was listed in Who's Who in American Universities and Colleges, 1969-1970.

In the fall of 1970 the author was awarded a non-service fellowship for graduate study at the University of Tennessee, Knoxville and received a Master of Science degree in elementary education with a concentration in reading in August, 1971.

Mrs. Cobb has nine years of experience in public schools including teaching second, third, and fourth grades, as well as grades one through six as a Chapter One teacher. She has been employed as a reading improvement specialist and supervisor of a learning disabilities volunteer program in the Marine Corps Dependents' Schools, Camp Lejeune, North Carolina. While employed as a reading specialist she was awarded a mini-grant for independent research in learning disabilities from the Camp Lejeune School

Board. She has also taught five years in inner city African American elementary schools in Decatur, Georgia. Mrs. Cobb has taught developmental reading at the community college and university level.

During the years 1980 to 1989, Mrs. Cobb worked as a volunteer parent in preschool programs in Atlanta, Georgia and Dunwoody, Georgia. She has also worked several hours a month as a volunteer teacher in elementary classrooms from kindergarten through sixth grade levels and has served as vice-president and legislative chairperson of P. T. A.'s in Georgia.

In August, 1989 she accepted a graduate assistantship at the University of Tennessee, Knoxville and has been employed in the Reading Center for three years, diagnosing and tutoring elementary, secondary, and college students. Mrs. Cobb has also taught both graduate and undergraduate courses in reading and language arts at the University of Tennessee while serving as a graduate teaching assistant. From August, 1991 to August, 1992, she served as the acting assistant director of the Reading Center.

Mrs. Cobb received the Doctor of Education degree with a major in Curriculum and Instruction and collaterals in reading and language arts in August, 1992. She received the Chancellor's Citation for

Extraordinary Professional Promise from the University of Tennessee, Knoxville in April, 1992. She has co-authored an article entitled "Assessing Attitudes in Middle and Secondary Schools and Community Colleges" to be published in the October, 1992 issue of the Journal of Reading.

Mrs. Cobb is a member of Phi Kappa Phi, Pi Lambda Theta, and the International Reading Association.