

**THE REPRESENTATION OF OTHER CULTURES IN AWARD-WINNING PICTURE
BOOKS FROM THE UNITED STATES, AUSTRALIA, AND GREAT BRITAIN
(1960-2009)**

by

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The purpose of this study was to investigate the representation of other cultures in award-winning picture books from the United States, Australia, and Great Britain between 1960 and 2009. Not only was the cultural content of children's literature over the past fifty years investigated, but the protocol created to evaluate the books was a newly devised instrument that focused on the educational application of the content in the books. The protocol included three levels of analysis of the award-winning picture books. The Level I Analysis determined which books depicted other cultures; that is, cultures that were different from the cultures in the country in which the book was originally published. The Level II Analysis investigated the type of cultural representation found in the books, including depictions of geographic location, social systems, economic systems, and/or political systems. The final analysis (Level III Analysis) identified the genres and themes found in the picture books. Of the 143 books read for this study, only 25 (17%) depicted information about cultures different from those in the country in which the book was originally published. Books from the 2000s had the least amount of cultural representation. Geographic location was the cultural element most often represented in the picture books. Political systems had the least amount of representations in the books. This study addresses the potential for using children's literature as a medium for cross-cultural awareness and the importance of providing teachers with appropriate tools to critically analyze books with cultural content. Study results might be interpreted as an indication that there is a need for more picture books to be representative of all people and cultures.

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PREFACE

Many thanks go to my advisor, Linda Kucan, who provided me with consistent guidance throughout my study. Your support and encouragement enabled me to complete this study. I also appreciate the feedback from my committee members. Thank you, Patricia Crawford, for your thoughtful insight into critical analysis of children's literature. Thank you, John Meyers, for providing me with the necessary support for understanding the dynamics of global education. Thank you, Marah Gubar, for your unique perspective on literature studies. I would also like to thank my two reviewers, Megan Mahoney and Patricia Storck. I would also like to thank my fellow doctoral students and study group members, Kristin Davin and Jason Fitzgerald. Through our many study group meetings, the two of you kept me focused, disciplined, and on track to reach our common goal.

1.0 INTRODUCTION

During the mid-1960s, the world of children's literature was turned upside down. Literacy advocate and well-known researcher, Nancy Larrick, conducted a study that became a milestone in children's literature. It all began when a young student who was looking at a picture book asked Larrick, "Why are they always white children?" This simple question led to a study that would result in "one of the most important articles on children's literature to appear in the twentieth century" (Rochman, 2000, p. 291). Larrick (1965) explained the impact of the young girl's question:

With a child's uncanny wisdom, she singled out one of the most critical issues in American education today: the almost complete omission of [African-Americans] from books for children. Integration may be the law of the land, but most of the books children see are all white. (p.1)

In order to assess the books children were reading, Larrick surveyed more than 5,000 children's books published from 1962-1964. The results of the study, entitled "The All-White World of Children's Books," appeared in the September 11, 1965, issue of *Saturday Review*. Larrick explained that in nearly all the children's books from her study, African-American characters were either omitted entirely or were hardly mentioned (Lynch-Brown & Tomlinson, 1999). Moreover, only 6.7 percent of the books had one or more African-American characters,

many of whom were featured as “backdrop or rendered as slaves, servants, sharecroppers, migrant or menial workers” (Botelho & Rudman, 2009, p. 74).

Larrick’s article “thoroughly shook up the world of books and publishing” (Parr, 1980, p.1). By calling attention to the absence of diverse characters in children’s literature, Larrick challenged the publishing world and urged the inclusion of minority characters in future children’s books (Rochman, 2000). She insisted that the lack of racial equality in children’s books of that time was one of the most critical issues in American education. Larrick was concerned about the impact these books would have on all American children. She concluded that reading books with primarily white characters could be detrimental for white children as well as minorities. “There seems little chance of developing humility so urgently needed for world cooperation, instead of world conflict, as long as our children are brought up on gentle doses of racism through their books” (Larrick, 1965, p. 1-2).

It is important to note that Larrick was not the first to confront educators about the lack of diversity in books for children (Harris, 1993). Other scholars, civil rights leaders and organizations had criticized children’s literature in the United States, but Larrick was able to use her influential position to call attention to this discouraging situation (Botelho & Rudman, 2009). As a well-known editor, researcher, and leader in the literacy field, Larrick raised concern about the inaccurate and unfair portrayal of diverse cultural groups in children’s books. “Dr. Larrick’s unique contribution to the issue was to conduct rigorous research that laid out in stark numbers the extent of the problem” (Tisinger, 2005, p. 18).

Not long after Larrick’s article was published, a spirit of “social consciousness” developed across America (Lynch-Brown & Tomlinson, 1999, p. 192). In 1966, the Council on Interracial Books for Children was established to encourage minority authors to write about their

own cultures (Huck, Helper, Hickman, & Kiefer, 1997). In 1969, the Coretta Scott King Award was established to recognize children's books by African-American authors (Lynch-Brown & Tomlinson, 1999). By the early 1970s, books with minority characters from diverse cultures were winning Caldecott book awards. One example is the 1973 Caldecott Award winner, *The Funny Little Woman* (Mosel, 1972), which takes place in Japan and includes a Japanese woman as the main character. Another example is the 1977 Caldecott Award winner, *Ashanti to Zulu: African Traditions* (Musgrove, 1976), which explores various tribes from Africa.

“The All-White World of Children's Books” directly led to improvements in the availability and publication of children's literature representative of a diverse population. Publishers became more cognizant of the need and importance of portraying diversity in books for children (Bothello & Rudman, 2009). As a result of Larrick's influential article, editors and publishers began seeking authors who focused on diversity in children's literature. Larrick's article alerted American educators and publishers about the inequities in children's books, and advanced the discussion of how literature reflects and influences society.

Larrick's research shed light on the importance of providing children with worthwhile literature that represents people from various backgrounds. But has the portrayal of diverse cultures in children's books actually improved? Are the books written for children representative of the diverse and quickly changing world in which we live?

Since the publication of Larrick's study, “there have been important societal and educational changes in the United States, which create a pressing need to bring together and reassess the body of children's literature at this time” (Nilsson, 2005, p.534). In 2004, the United Nations *Human Development Report* described the world as “ever more interdependent economically, and [unable to] function unless people respect diversity and build unity through

common bonds of humanity. In this age of globalization the demands for cultural recognition can no longer be ignored” (p.2). Globalization has had an impact on all parts of society, including education. Curriculum standards for schools are placing increasing emphasis on global awareness (Reimers, 2008). In our ever divergent world, there is an urgent need for students to look beyond their own borders to understand other people and cultures. “To recognize that we are all members of a world community and that we all have responsibilities to each other is not romantic rhetoric, but modern economic and social reality” (Department for Education and Skills, 2004, p. 7).

Another significant change is the role of children’s literature in educational practice (Nilsson, 2005). A majority of the time children spend in elementary schools involves reading or listening to books (Swindler Boutte, Hopkins & Waklatsi, 2008). Teachers are replacing stories from basal readers with authentic literature as the core of their reading programs (Tompkins, 2001). The increased use of children’s literature in the classroom has led educators and researchers to re-evaluate the content in books for children (George, Raphael & Florio-Ruane, 2003). Swindler Boutte, Hopkins & Waklatsi (2008) explain:

Children’s literature presents society’s overt and covert values and often explains and justifies ‘appropriate’ patterns of behavior and belief. Because children’s literature is a vehicle for the education and repository of cultural values, it should represent the broad range of diversity in a society. (p. 943-944)

In today’s schools, students are expected to recognize and appreciate other cultures, and teachers are expected to provide them with appropriate instruction that cultivates global citizenship. However, fostering cultural awareness in the classroom can be a challenge for teachers. One important method for integrating cultural awareness into the curriculum is by

reading children's literature that focuses on other cultures. Understanding other perspectives and cultures is a component of the Common Core State Standards Initiative for English Language Arts. For example, one of the Reading Standards for Literature K-5 includes recounting details and key ideas of stories from diverse cultures. "There has never been a more opportune moment to use literature as a bridge to understanding in our global village, to reach across the national, cultural, and religious differences that often divide us" (Hadaway, 2007, p. 3).

Exposure to books about countries, people, and cultures from around the world can help prepare students become knowledgeable members of the global community. According to Tunnell (2007), "Literature can be one of the most powerful tools for combating the ignorance that can breed xenophobic behavior" (p. 135). Books can provide students with an opportunity to not only appreciate other people and cultures, but also gain a better understanding of themselves (Bruchac, 2007). Despite these ideals, however, the following questions remain: Are children's books meeting the educational demands placed upon them? Have we, as educators, and as a society, continued the momentum initiated by Dr. Larrick? In what ways has children's literature represented various cultures over the past fifty years?

Similar to Nancy Larrick's study from the 1960s, the present study was designed to investigate the content of children's literature. However, Larrick focused on the representation of minorities in children's literature published over a three year period, this research focused on the representation of cultures in picture books from the past five decades. This shift in focus is important because of the current global nature of our society. The analysis targeted picture books published over the past fifty years in order to provide both historical and current perspectives on children's literature. This allowed for a decade-by-decade update of picture books over time. To narrow the scope of this study, only award-winning picture books published

in the United States, Australia, and Great Britain were analyzed because these countries are widely successful and influential in the international children's literature market (O'Sullivan, 2005). The ways in which other cultures are represented in picture books from these three dominate publishing countries is noteworthy. Cultural awareness is both an important and timely topic in education today. This study addressed this issue through a comprehensive investigation of award-winning children's literature published over the past fifty years.

This study informs current research on children's literature and provides a framework for a growing research agenda. Not only was the cultural content of children's literature over the past fifty years investigated, but the protocol used to evaluate the books was a newly devised instrument. The analytical protocol that was implemented differs from previous frameworks because of its instructional value. Earlier frameworks developed for analyzing cultural content in children's literature placed more emphasis on value-based judgment questions that were subjective in nature. However, the ultimate purpose of the protocol used in this study is its utility for instruction. The protocol provides a framework for evaluating literature on the basis of the educational application of the content in the books. For purposes of this study, the protocol was used to evaluate picture books, but the protocol could also be applied to other genres of children's literature such as poetry anthologies, chapter books, and young adult novels. Researchers, teachers, librarians, and publishers can benefit from the use of the protocol created for this study.

The review of relevant research in the next section focuses on the following topics which provide a context for the present investigation: (a) cultural awareness in global education, (b) cultural awareness and children's literature, (c) international children's literature, and (d) critical analysis of children's literature.

2.0 REVIEW OF RELEVANT RESEARCH

This review addresses four specific areas of research relevant to the present study: (a) cultural awareness in global education, (b) cultural awareness and children's literature, (c) international children's literature, and (d) critical analysis of children's literature.

2.1 CULTURAL AWARENESS IN GLOBAL EDUCATION

In order to grasp the concept of cultural awareness in global education, it is necessary to begin with a summary of the influential work of Robert G. Hanvey. As one of the first researchers to give a comprehensive definition for global education, Hanvey (1975) proposed five dimensions that prepare students to achieve global perspectives: (a) perspective consciousness, (b) state-of-the-planet awareness, (c) cross-cultural awareness, (d) knowledge of global dynamics, and (e) awareness of human choices. Perspective consciousness is the awareness of and appreciation for other worldviews. This includes recognizing and understanding perspectives different from your own. State-of-the-planet awareness refers to understanding conditions and trends that are confronting the earth, such as pollution and global warming. Cross-cultural awareness requires an understanding of the diversity of ideas that are found in societies around the world, such as family roles and practices. Knowledge of global dynamics refers to the awareness of the world

as an interconnected system and how one country's actions can have an impact on other countries. Awareness of human choices involves realizing the implications of certain decisions as the global system expands and nations become increasingly interdependent, such as the supply and demand of natural resources.

Numerous scholars have built on these five dimensions of global awareness. Heavily influenced by the work of Hanvey, Becker (1981) defined the concept of global awareness as “an effort to help individuals see the world as a single global system and to see themselves as participants in that system” (p.1). He emphasized the interrelatedness of humans rather than focusing on uniqueness or difference. Hill (2006) based much of his global awareness research on the concept of intercultural understanding, which embraces the idea of empathy and respect for multiple perspectives. Mansilla and Gardner (2007) defined global awareness as “the capacity and the inclination to place our self and the people, objects, and situations with which we come into contact within the broader matrix of our contemporary world” (p. 58).

Merryfield synthesized and filtered existing global awareness definitions to create a framework for the field today. Merryfield's (2001) framework includes eight elements: (1) beliefs and values, (2) global systems, (3) global issues, (4) cross-cultural understanding, (5) awareness of human choices, (6) global history, (7) indigenous knowledge, and (8) development of critical skills. Merryfield urged global awareness at the elementary level, which supports learning about people of the world and developing cross-cultural competence. According to Merryfield (2004), the strategies that contribute to substantive cultural learning include developing skills in perspective consciousness, recognizing stereotypes, using primary sources from cultures, and understanding the intersections of prejudice and power.

Kirkwood (2001) summarized the overlapping patterns that are present in most scholarly definitions of global awareness. The congruent elements across the existing definitions include multiple perspectives, comprehension and appreciation of culture, knowledge of global issues, and viewing the world as an interrelated system. According to Kirkwood, one prevailing unifying theme of global education is cultural awareness. Global perspectives are developed through cross-cultural skills and attitudes. Throughout decades of research concerning global education, cultural awareness has consistently been an integral component.

2.2 CULTURAL AWARENESS AND CHILDREN'S LITERATURE

One of the primary ways to support elementary students in developing cultural awareness is through the use of literature. Children's literature is defined as "good-quality trade books for children from birth to adolescence, covering topics of relevance and interest to children of those ages, through prose and poetry, fiction and nonfiction" (Lynch-Brown & Tomlinson, 1999, p.2). The benefits of children's literature are twofold: (a) the value for children's personal growth and development and (b) the academic value (Freeman & Lehman, 2001). Personal growth and development from children's literature can include enjoyment, vicarious experiences, empathy, and moral reasoning; whereas academic value relates to reading development, writing style, and content area connections (Lynch-Brown & Tomlinson, 1999). Chambers (1994) exemplified the value of children's literature:

It is through literature that we most intimately enter the hearts and minds and spirits of other people. And what we value in this is the difference as well as the human similarities of others: as C.S. Lewis put it, we become a thousand different people and yet remain ourselves. (p. 210)

Children's books can convey values, reflect a culture, and provide children with another way of perceiving life. Understanding a country or culture through the perspective of a literary character who lives there can create a personal relationship with a place that is not possible through other media (Stan, 1999). In contrast to the information encountered in textbooks, compelling fictional stories help students gain a deeper understanding of people and cultures (Tomlinson, 2002). In a study conducted by Monson, Howe, and Greenlee (1989), two hundred American elementary students were asked what interested them in a cross-cultural unit about other countries. The researchers concluded that novels answered more of the students' questions regarding cross-cultural issues, and provided a deeper appreciation of daily life and human interaction than did textbooks, which primarily gave facts about the country.

Children's literature that is representative of other cultures provides young people with diverse viewpoints and an understanding of common bonds (Tomlinson, 1998). Using children's literature as a tool to integrate global perspectives is an effective method for reflecting a culture (Lo, 2001). Children learn about their peers in other lands through books which bring the people, history, and culture of other countries to life and offset stereotypes (Rochman, 1993). As Huck (1989) explained:

Through literature, children can begin to develop a sense of their humanness; they can develop new insights into the behavior of others and themselves. Literature can add a

new dimension to life and create a new awareness, a greater sensitivity to people and surroundings. It can educate the heart as well as the head. (p. 262)

Books help children foster an appreciation of others, while building an understanding of their own heritage. Children's literature that represents other parts of the world can be a valuable resource for developing cultural awareness.

The idea of encouraging cultural awareness through the use of children's literature is not a new concept. The earliest known children's picture book was *Orbis Pictus* (The World in Pictures), an alphabet book written and illustrated by John Amos Comenius in 1657 (Lynch-Brown & Tomlinson, 1999). For many years, social, political, and historical movements have influenced children's literature. Historically, researchers have urged people to use the medium of children's books "as a means to advancing mutual respect among all peoples of the world" (Joels, 1999, p. 66). Following the aftermath of World War I, Lofting (1924) proposed promoting world friendship through children's books in *World Friendship and Children's Literature* and urged academic professionals to avoid any literature containing prejudices or stereotypes.

In 1944, Hazard, a French literary critic, wrote an influential book stressing the importance of using children's literature to promote international understanding. "Give us books, say the children, give us wings," is one of the most frequently quoted lines from his book (p. 4). Researchers in the field today still reference *Books, Children and Men*. Below is an example of a poignant excerpt from Hazard's book:

Children's books keep alive a sense of nationality; but they also keep alive a sense of humanity. They describe their native land lovingly, but they also describe faraway lands where unknown brothers live. They understand the essential quality of their own race;

but each of them is a messenger that goes beyond mountains and rivers, beyond the seas, to the very ends of the world in search of new friendships. Every country gives and every country receives- innumerable are the exchanges-and so it comes about that in our first impressionable years the universal republic of childhood is born. (p. 146)

After World War II, international interest in children's literature increased (Huck, Hepler, Hickman, & Kiefer, 1997). The person most responsible for advancing the international children's literature movement was Jella Lepman. She fled from Germany during the Nazi Holocaust, but returned after the war and decided to use children's literature to promote peace and understanding (Lepman, 1969). Lepman organized a remarkable traveling book exhibit with literature from many European countries in the hope that the books would build bridges of understanding for children of the world. In her autobiography, *A Bridge of Children's Books* (1969), Lepman described her determination to provide worthwhile literature for children of post-war Germany. Her dedication to promoting international understanding through books led to the establishment of the International Youth Library (IYL) in 1948. Located in Munich, Germany, the IYL is the world's largest collection of world literature for children, containing more than 500,000 titles in 130 languages.

While promoting the IYL in the United States, Lepman met Mildred L. Batchelder, an Executive Secretary for the American Library Association who dedicated her long career of service to using literature to eliminate barriers (Batchelder, 1966, Lepman 1969). Edman and Batchelder (1969) insisted that "to combat not only [children's] ignorance but their misconceptions, it becomes very important that the books placed in their hands dealing with

other cultures be of the sort that will promote the important outcomes of respect and understanding” (p.266).

In addition to scholars recognizing the importance of using children’s literature to build international understanding, several congresses, book fairs and exhibitions of children’s books were established for the same cause. The first meeting of the International Board on Books for Young People (IBBY), also founded by Jella Lepman, was held in 1953. This organization still serves as a forum for international children’s books and awards international prizes for children’s literature (Huck, Hepler, Hickman, & Kiefer, 1997). According to Tomlinson (2002), the purpose of IBBY is to:

Give children everywhere the opportunities to have access to books with high literary and artistic standards; encourage the publication and distribution of high-quality children’s books, especially in developing countries; provide support and training for those involved with children and children’s books; and stimulate research and scholarly works in the field of children’s literature. (p. 10)

The most prestigious IBBY award is the Hans Christian Andersen Medal, which was first awarded in 1956 to the most outstanding children’s book that addresses an international theme. In 1967, the annual International Children’s Book Day was established and is celebrated on April 2nd, Hans Christian Andersen’s birthday (Huck et al., 1997). Other international exhibitions include the annual Bologna Children’s Book Fair in the spring and the Frankfurt Book Fair in the fall. For many decades, researchers, educators, and organizations have stressed the importance of providing children with quality literature that helps support cultural awareness.

2.3 INTERNATIONAL CHILDREN'S LITERATURE

What types of books are considered international children's literature? Various scholars have provided definitions. Tomlinson (1998) defined international children's literature as books "originally published for children in a country other than the United States in a language of that country and later published in [the U.S.]" (p.4). Tway and White (1988) defined international children's literature as books published abroad and released for sale in one's own country and books that are about other countries. Freeman and Lehman (2001) developed a comprehensive definition of international children's literature as:

books written and published first in countries other than the United States (both in English and in translation), books written by immigrants to the United States about their home countries and published in the United States, books written by authors from countries other than the United States but originally published in the United States, and books written by American authors and published in the United States with settings in other countries. (p.10)

Pratt and Beaty (1999) defined international children's literature as books that portray people, cultures and geographic regions that are different from that of the reader. For purposes of this study, the all-inclusive definition from Pratt and Beaty will be employed.

International literature and multicultural literature are two different types of literature. Multicultural literature is defined as "trade books, regardless of genre, that have as the main character a person who is a member of a racial, religious, or language micro-culture other than the Euro-American one" (Lynch-Brown & Tomlinson, 1999, p. 188). In the United States, this

could include characters that are African American, Asian American, Arab American, Hispanic American, Jewish American, and Native American (Freeman & Lehman, 2001).

The most authentic form of international children's literature is written by an author living in the country in which the story takes place. Unfortunately, the majority of translated international literature published in the United States originates from only a few countries (O'Sullivan, 2005). In addition, the availability of quality international literature in school libraries and classrooms is scarce (White & Cox, 2004). The number of translated books that are published in the United States equals only 1 percent of all books published in this country (Freeman & Lehman, 2001). Trade restrictions, political barriers, and absence of publishing markets in developing nations add to the challenge of publishing translated international children's literature (Joels, 1999).

Despite the difficulties associated with translated literature, its importance is recognized in the United States. In 1966, the Association for Library Service to Children established the Mildred L. Batchelder Award (White & Cox, 2004). The award is given to the most outstanding translated children's book, originally published abroad and then published in the United States. The purpose of this award is to increase awareness in the importance of promoting the translation of quality children's books from other countries (Joels, 1999). Unfortunately, very few picture books receive this award, as the majority of books awarded are young adult literature. In addition, most of the awarded books originate from European countries and do not represent other parts of the world.

Despite the interest in international children's literature, the realities of publishing have a tremendous impact on availability. Central and South America and the Caribbean have a lack of resources that have hindered the development of children's book publishing, while many Asian

countries, excluding Japan, perceive children's books as secondary to textbooks (Freeman & Lehman, 2001). Publishing children's literature can be costly, thereby limiting the involvement of developing countries (Lynch-Brown & Tomlinson, 1999).

Publishing companies in Europe, North America, Australia, and New Zealand dominate the children's book industry. United States and Great Britain are the two leaders in the children's literature market, exporting the most children's books and importing the least (O'Sullivan, 2005). Because of this, it is necessary for the most prominent countries in book publishing to represent diverse cultures. It is also important to evaluate how these countries are representing the rest of the world in their stories for children.

2.4 CRITICAL ANALYSIS OF CHILDREN'S LITERATURE

Critical analysis of children's literature has been an integral component of literacy research. Literary critical analysis is defined as the scholarly study of literature that generally focuses on the "deep analysis of a work through exact and careful reading" (Lynch-Brown & Tomlinson, 1999). A critical examination of a book involves "reading beyond the text and making connections between the local and sociopolitical/global and the personal and the political" (Botelho & Rudman, 2009, p. 5). O'Brien (2001) suggested that critical analysis is "taking a critical position toward literacy" (p. 38). Swindler Boutte, Hopkins, and Wakatsi (2008) conducted a critical analysis of picture books which provided a framework for evaluating

children's books. This included analyzing books by reviewing the text, illustrations, and the thoughts and actions of the characters.

There has been a great deal of research on critical analysis of children's literature with a multicultural perspective. Temple, Martinez, Yokota, and Naylor (1998) suggested to "read against the grain" when selecting and reading books for children (p.43). Following this recommendation, Mendoza and Reese (2001, p.23) suggested questions to ask while critically reading a text:

- Are characters "outside the mainstream culture" depicted as individuals or as caricatures?
- Does their representation include significant specific cultural information? Or does it follow stereotypes?
- Who has the power in this story?
- Who has written this story? Who has illustrated it? Are they inside or outside the groups they are presenting?

Wooldridge (2001, p. 261) also critically evaluated multicultural texts. She developed a framework for critically evaluating texts to help readers deconstruct the messages in texts.

Wooldridge recommended readers ask such questions as:

- What (or whose) view of the world, or kinds of behaviors are presented as normal by the text?
- What assumptions does the text make about age, gender, and culture?
- Who is silenced/heard here?

The Council on Interracial Books for Children also provided guidelines for choosing children's books that have a multicultural emphasis (Banfield, 1998). These include such ideas

as cultural accuracy, avoiding stereotypes, accurate settings and appropriately handling tough issues. The questions and guidelines outlined above by the various researchers give readers a framework for critically evaluating a text. However, most of the questions and issues raised are subjective and could vary depending on the reader. The same issues appear when reviewing frameworks for analyzing international children's literature.

Similar to guidelines for multicultural texts, critical evaluation of international children's literature has also been conducted by various researchers. Lo (2001, p.85) developed a rubric for analyzing children's books for a global society. Using Hanvey's Five Dimensions of Global Perspectives, she created a guide for evaluating international literature. Her rubric included the following questions:

- Perspective consciousness: Does the story provide insights into the lives of the characters?
- State-of-the-planet awareness: Does the story accurately portray historical and/or current events?
- Cross-cultural differences: Does the story give the reader insights into how people from another culture respond to the basic human needs for belonging, love, safety, and so on?
- Systematic awareness: Does the story portray the characters operating within a rich contextual setting?
- Options for participation: Is the story multidimensional?

The International Reading Association (2010) developed criteria for their annual selection of Notable Books for a Global Society. Books added to this list must meet one or more of the following criteria: (a) portray cultural accuracy and authenticity of characters, (b) be rich

in cultural details, (c) honor and celebrate diversity as well as common bonds in humanity, (d) provide in-depth treatment of cultural issues, (e) include characters within a cultural group or between two or more cultural groups who interact substantively and authentically, and (f) include members of a minority groups for a purpose other than filling a “quota.”

Pratt and Beaty (1999) developed a framework for evaluating and selecting international children’s literature. Their framework included such questions as:

- Does the story describe the society and cultural region realistically, rather than sensationally or stereotypically?
- Are the main characters and those in supporting roles described in non-pejorative terms?
- Does the plot avoid stereotyping the cultural region, society, co-cultures, or characters?

The guidelines summarized above for selecting international children’s literature reflect many of the same concerns related to the multicultural frameworks described previously. Many of the questions developed by previous researchers were embedded with value-judgment questions or statements that might be perceived differently depending on the cultural background of the reader. Concerns with cultural authenticity and accuracy in children’s books have been a major issue with both multicultural and international literature. A common challenge for teachers interested in international literature is deciding which books to include in the classroom and curriculum (Freeman, Lehman & Scharer, 2007). How can a teacher decide if a book dealing with another culture will support cultural awareness?

The present study aimed to address this issue by applying a comprehensive framework to evaluate the types of cultural representations found in picture books. The books were analyzed

based on cultural content and the potential to support cultural awareness in a student reader. The guidelines used in this study focused on four basic elements that define a culture, which include geographic location, and economic, social, and political representations. This study was designed to minimize value-judgment questions or statements from the analysis by focusing on the instructional application of the content. The next section outlines the methods used in this study for a critical analysis of the content of the selected picture books.

3.0 METHODOLOGY

The purpose of this study was to analyze the representation of other cultures in award-winning children's picture books from the United States, Australia, and Great Britain. Using the qualitative methods described in this chapter, this study addressed three research questions:

1. To what extent are other cultures represented in award-winning picture books from the United States, Australia, and Great Britain from 1960-2009?
2. How are the cultural elements related to geographic location, social system, economic system, and/or political system represented in award-winning picture books from the United States, Australia, and Great Britain?
3. What genres and themes are evident in award-winning picture books that represent cultures different from the country in which the book was originally published?

In the sections that follow, I discuss the study materials, measures, and procedures.

3.1 MATERIALS

The children's books analyzed in this study were originally published in the United States, Great Britain, and Australia. Books were chosen from these three countries because the majority of

children's books published throughout the world originate from these countries (Tomlinson, 2002). Moynihan (1988) argued that children's stories are indicators of dominant values within a society and thus these books can reveal numerous attitudes toward people and cultures.

There are a various types of books published for children, including picture books, chapter books, and poetry anthologies. Picture books were chosen for this study because of the powerful representations evoked by both words and pictures. The essence of picture books is the way the text and the illustrations relate to each other (Sipe, 1998). John Cech (1983- 1984) referred to the relationship as a "duet" between the text and picture. In describing how a picture book is read, Lewis (1996) explained:

We attend to and 'read' both pictures and words. They act upon each other so that, to a greater or lesser degree, we read the pictures through the words and the words through the pictures. To put this another way, the two 'languages', or systems of notation, relativize each other. (p.271)

According to Freeman and Lehman (2001), "these two modes, working together, offer unique opportunities to experience other cultures that books with text alone cannot provide" (p. 43). This analysis of picture books involved explorations into how both text and pictures support cultural awareness.

This study focused specifically on an investigation of picture books from the past five decades that received an award. Any book that is honored with a national award is widely popular with children, teachers, and librarians in that country. Receiving an award usually results in widespread availability in classrooms across the country and these books always stay in print. In addition, awarded books have a strong impact both socially and culturally (Joels, 1999).

Highly recognized picture book awards include the Caldecott Medal, Kate Greenaway Medal, and the Australian Picture Book of the Year Award. The most prestigious picture book awarded in the United States is the Caldecott Medal. This award, sponsored by the Association of Library Service to Children Division of the American Library Association, was first presented in 1938 and was named after Randolph Caldecott (Huck et al., 1997). Great Britain's Kate Greenaway Medal is sponsored by the British Library Association and was named after a famous 19th century illustrator (Freeman & Lehman, 2001). The Kate Greenaway Medal was first presented in 1957. Lastly, the Australian Picture Book of the Year Award is sponsored by the Australian Children's Book Council and was instituted in 1956 (Lynch-Brown & Tomlinson, 1999).

3.2 MEASURES

The general methodology employed for this study consisted of: (a) applying a predetermined coding scheme to the data corpus and (b) a thematic content analysis of the data corpus as described by Strauss and Corbin (1998) with subsequent reference to existing coding scheme. In order to address each research question, an analysis protocol was developed. The protocol included three levels of analysis of the award-winning picture books specified above. For the Level I Analysis, which addressed the first research question, I made use of Bishop's (1992) framework for categorizing the cultural content of children's books and Pratt and Beaty's guidelines for categorizing international literature (1999). This framework involved

investigating which books in the corpus contained cultural content. For the Level II Analysis, which addressed the second research question, I developed a protocol based on Pratt and Beaty's guidelines. The protocol operationalized the categories through an investigation of the types of cultural representations in those books identified as containing cultural content. For the Level III Analysis, which addressed the third research question, I followed an inductive approach as described by Swindler Boutte, Hopkins, and Waklatsi (2008). This final analysis examined the genres and themes in books containing cultural content.

3.2.1 Level I Analysis

The Level I Analysis protocol provided data to answer the first research question of this study. The first research question was: *To what extent are other cultures represented in award-winning picture books from the United States, Australia, and Great Britain from 1960-2009?* The protocol for the first level of analysis was based on Bishop's (1992) framework for categorizing cultural content of children's books. This initial examination sorted books into one of two categories: culturally specific or culturally neutral. Culturally specific books reflect a particular, identifiable culture different from the one in which the book was originally published. For example, the 2008 recipient of the Caldecott Medal, *The Invention of Hugo Cabret* (Selznick, 2007), provides specific geographic details about Paris, France in 1931. The book describes the adventures of a twelve-year-old orphan, Hugo, who lives in a Paris train station and meets a mysterious toy seller. Throughout the book's 526 pages (nearly 300 pages containing pictures), the experiences of the young orphan on the streets of Paris comes to life. Culturally neutral books do not focus on a culture different from where the book was originally published. For example, the 2005 recipient of the Caldecott Award, *Kitten's First Full Moon* (Henkes, 2004),

provides no details of any culture. This simple, yet entertaining, black and white picture book focuses on the amusing antics of a little kitten that confuses the full moon in the sky for a bowl of milk. An evaluation of the authors and illustrators was also a component of this content analysis. This first level of critical cultural analysis determined the books to be used in the study.

The questions for this Level I Analysis protocol were adapted from the guidelines for determining international literature developed by Pratt and Beaty (1999). Table 1 shows the questions that were considered when categorizing books as culturally specific or culturally neutral:

Table 1: Level I Analysis

Does the book draw attention to the existence of diverse cultures through...
1. the setting: depicting a culture different from the country in which the book was originally published.
2. the major characters: portrayed from a culture different from the country in which the book was originally published.
3. the plot: providing insight into a culture different from the country in which the book was originally published.
4. the author's and/or illustrator's perspective: experienced in the culture portrayed in the book.

Appendix A shows the complete table used for the Level I Analysis protocol. This analysis included four questions. The first question focused on the setting. The next two questions focused on the characters and plot. The final question focused on the author and illustrator. Books that received a “yes” to at least one of the questions were included in the Level II and III analyses.

3.2.2 Level II Analysis

The Level II Analysis protocol provided data to answer the second research question of this study. The second research question was: *How are the cultural elements related to geographic location, social system, economic system, and/or political system represented in award-winning picture books from the United States, Australia, and Great Britain?* The framework for the second analysis determined how a book represents people and their culture that differ from where the book was originally published. The cultural paradigm shown below was based on the work by Pratt and Beaty (1999) and served as a guide for the critical analysis of cultural content in the picture books.

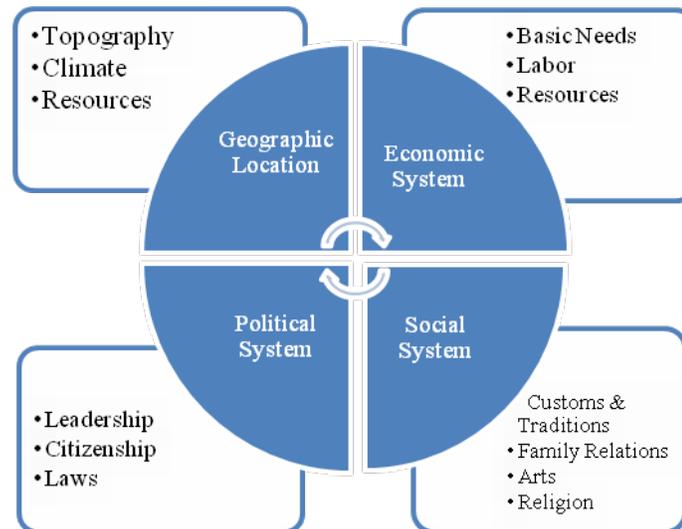


Figure 1: Basic elements of culture

The paradigm in Figure 1 illustrates some of the basic elements that are a part of cultures around the world: geographic location, social system, economic system, and political system. It is important to note that this paradigm is just one representation of some of the basic elements

found in a culture. The following explanation defines how culture was analyzed using these elements in the picture books for this study.

Geographic location includes a country's climate, topography, and natural resources. A region's climate can encompass areas described as arctic, tropical, or temperate. Mountain ranges, deserts, lakes, oceans, plains and volcanoes are examples of a country's topography. Natural resources include elements such as water, plants, animals, and minerals. Geographic location also includes specifics related to a city or country, such as dwellings, buildings, and structures. Reading books with children that portray a culture's geographic region can provide insight into how a society lives and works in a particular location.

A region's social system is defined by how members of a culture interact with one another. This can include cultural norms and roles, family relations, arts, and social groups. Norms and roles can include values and interpersonal relations. A society's family structure can be classified in many ways, including courtship, marital relations, parenting, and extended family relationships. The social groups within a culture include the interdependence and co-cultures within a region and the traditions and customs found within these social groups. The arts, which can include music, film, theater, and literature, represent the work and interests of a group of people during specific times and places. Books that embody a country's social system connect young readers to the people of that culture.

The economic system of a country is influenced by how people make use of available resources. At the core of a region's economic structure are basic needs, including food, water, clothing, and shelter. Production, consumption, transportation, communication, and technology are all systems that represent a country's economy. "Exposing readers to economic systems can

lead to a heightened awareness and broader understanding of the economic differences among countries” (Pratt & Beaty, 1999, p. 9).

The political system of a region includes citizenship, leadership, and government. Historical events often influence a country’s political system. Citizenship includes such factors as suffrage, elections, equality, and responsibilities. A country’s leadership includes the laws by which a society follows and the representation of these laws. A region’s government can include elements such as democracy, monarchy, and dictatorship. Understanding how a region’s political system is reflected in literature can assist teachers in scaffolding the events, plots, and themes in children’s books.

The protocol for the picture book analysis used in this study addressed some of the basic elements of culture outlined above. Through focusing on the geographic location, and social, economic, and political systems, teachers can gain an understanding of how a culture is represented, which is critical for using international literature in the classroom in a meaningful and educative manner. Teachers who choose to read books with cultural content must be able to critically analyze and share these materials with their students so they can foster the “attainable global perspective” suggested by Hanvey (1975). The protocol developed for this study provides teachers with a tool to analyze specifically how the different elements of culture are represented in children’s books. Books have the potential be powerful teaching tools for cultural awareness, especially when the content can be analyzed critically and effectively.

This evaluation protocol was adapted from the work of the Pratt and Beaty (1999). In addition, the types of questions considered for each section were based on the guidelines developed from previous research on international literature reviewed in Chapter II. Table 2

shows the protocol that was used for analyzing the cultural representation in the picture books.

Appendix B shows the complete protocol used for each individual book analysis.

Table 2: Level II Analysis of Cultural Representation

The culture is represented in the book's setting through...	2/ Significant Representation	1/ Partial Representation	0/ No Representation
1. portraying the topography, climate, and/or natural resources of the cultural region. (Geographic Location)			
2. portraying the kind of dwellings and workplaces of the cultural region. (Geographic Location)			
The culture is represented in the book's characters through...	2/ Significant Representation	1/ Partial Representation	0/ No Representation
3. revealing social relationships, customs, and/or traditions. (Social System)			
4. including economic representations found in the cultural region. (Economic System)			
5. portraying political representations found in the cultural region. (Political System)			
The culture is represented in the book's plot through...	2/ Significant Representation	1/ Partial Representation	0/ No Representation
6. portraying cultural details related to family relations, customs, and/or traditions. (Social System)			
7. portraying cultural details related to basic needs, labor and/or resources. (Economic System)			
8. portraying rich cultural details related to leadership and/or citizenship. (Political System)			
TOTAL:			

The Level II Analysis consisted of a total of eight questions. Each section included questions related to the setting, characters, and plot. Within each section, questions specifically focused on geographic location, social system, economic system, and political system. Of the eight questions, two questions covered the geographic location, social system, economic system and political system, respectively. In addition to the critical content examination of each book in the Level II Analysis, the following book review sources were consulted: *Booklist Book Review*, *Publisher's Weekly Book Review*, *School Library Journal Book Review*, and *Kirkus Book Review*. Reading the reviews for each awarded book provided additional insight into how the books were perceived by educators and other members in society.

For each question in the Level II Analysis protocol, a 3-point scale of representation was implemented. The three levels consisted of (2) *significant representation*, (1) *partial representation*, and (0) *no representation*. *Significant representation* was determined as a book that could assist teachers in focusing on the identified cultural element. For example, if a book received a score of 2(*significant representation*) for a question related to geographic location, then a teacher could use that book's setting to teach about the topography, climate, dwellings, or natural resources of the cultural region. *Partial representation* was determined as a book that teachers would need to supplement ideas in the book with additional resources in order to reach adequate representation of the specified cultural element. For example, if a book received a score of 1(*partial representation*) for a question related to political system, then a teacher would need to supplement the information from the book's plot on leadership or citizenship with additional resources. Lastly, *no representation* was determined as a book that does not represent the identified cultural element, and thus does not draw attention to the cultural element in that specified category.

3.2.3 Level III Analysis

The third research question was: *What genres and themes are evident in award-winning picture books that represent cultures different from the country in which the book was originally published?* Data from the Level III Analysis provided information related to this question.

This final analysis was conducted using an inductive approach. An analysis of genres was used to answer the third research question. Picture books containing cultural content were categorized into fiction and non-fiction books. Genres were determined based on reviewing resources about children's literature by various authors of note who provided categories of genres. Books considered to be fictional were also analyzed for portraying historical or contemporary settings. For example, if the setting takes place before the time the book was published, it was considered historical. If the book contains a setting current to the time it was published, it was considered contemporary. Appendix C shows the complete table used for the Level III Analysis of genres.

The analysis of themes was also conducted through an inductive manner. As patterns of themes emerged, books were grouped accordingly. This section used a framework of three common themes found in picture books as defined by Swindler Boutte, Hopkins, and Waklatsi (2008). These included (1) *early childhood education content and skills*, (2) *imagination/fantasy*, and (3) *morals/life lessons* (Swindler Boutte, Hopkins, & Waklatsi, 2008). The *early childhood education content and skills* are concept books that focus on color, shapes, sequence and repetition. The *imagination/fantasy* category included books that evoke a child's imagination. The *morals/life lessons* category aimed to teach about life and values. Rochman (1993) elaborated on how this last category can impact the human experience. These included sub-concepts such as immigration, friendship, heroism, family matters and finding love. The

books were categorized into one of the three main themes listed above and adaptations to the themes were made as the books were reviewed. Any book that dealt with morals/life lessons were also analyzed for the type of sub-concept within this category. Appendix D shows the complete table used for the Level III Analysis of themes.

3.2.4 Pilot Study

In order to assess the protocols developed for this study, a pilot study was conducted using both a Caldecott Medal book and a Caldecott Honor book from the 1980s. Each item in the evaluation protocol for the three levels of analyses was evaluated based on the usefulness and clarity of each statement.

Two books were chosen for the pilot study: the recipient of the 1984 Caldecott Medal, *The Glorious Flight: Across the Channel with Louis Bleriot* (Provenson & Provenson, 1983), and the recipient of the 1989 Caldecott Honor, *The Boy of the Three-Year Nap* (Snyder, 1988). The 1984 Caldecott Medal book is an historical fiction book with an historical setting. This book is an account of the famous French aviation pioneer, Louis Bleriot, who was the first person to fly across the English Channel in a self-built flying machine. Louis Bleriot faced some challenges, but ultimately prevailed in flying over the channel in 1909. The 1989 Caldecott Honor book is a Japanese folktale with an historical setting. This trickster tale is about a lazy teenage boy who spends more time sleeping than helping his widowed-mother who provides for the two of them. Once the young boy falls for a wealthy merchant's daughter, he schemes to have a new house built for his mother and aims to improve their life together. Based on the Level I Analysis, both books were considered culturally specific. One adjustment made to the Level I analysis was the addition of the author's and illustrator's perspective. Both books provided information on how

the author and illustrator were experienced in components of the culture portrayed in the stories. The authors of *The Glorious Flight: Across the Channel with Louis Bleriot* explain the extensive research they conducted on Louis Bleriot in their acknowledgment section. The illustrator of *The Boy of the Three-Year Nap* was born in Japan and used much of his childhood memories and experiences to depict the historical Japanese scenes in the book. The research efforts and cultural background of the authors and illustrator add to the authenticity of each book.

The use of the Level II protocol revealed that *The Glorious Flight: Across the Channel with Louis Bleriot* depicted a significant representation of the geographic location and social system of the cultural region. Representation of the economic system of the cultural region was ranked as partial representation. The characters and plot partially represented the economic system of the cultural region through limited details related to basic needs and labor. Louis Bleriot and his family visited local merchants and the story's plot emphasizes the work of Bleriot as an inventor and aviator in France. The setting portrayed significant representation of the geographic location in France. The illustrator showed buildings, streets, markets, topography, and natural resources found in the cultural region during the time the story took place. The social system was significantly represented through the characters and plot by depicting family structure and how Bleriot's family supported his aviation goals, even through years of challenges and disappointments. The illustrator depicted the characters wearing typical clothing during the early 1900s, as well as dwellings, landscapes, and authentic objects found in France. The author described Louis Bleriot's desire to fly across the channel and the means by which he accomplished this feat using materials available in France in the early 1900s. This book could be used to introduce the economic system present in the early 1900s in France. The political system

was not adequately portrayed in this picture book. A teacher would need to locate additional resources to teach this cultural component.

The Boy of the Three-Year Nap provided a significant representation of geographic location, social system, and economic system in the cultural region. The setting portrayed significant representation of the geographic location in 17th or 18th century Japan. The illustrator depicted dwellings of bamboo houses in mountain and river landscapes found in the cultural region. The social system was also significantly represented through the characters and plot by depicting family roles and hierarchical social relationships within class systems between the poor boy and his mother and the wealthy rice merchant. The young boy in the story lives with his mother in a poor section of town and works for people in the upper class. As part of his scheme, he persuades the rich merchant to build a beautiful, new home for his mother. There is a stark contrast between the dwellings of the different characters, as well as the clothing worn by the poor and wealthy characters. The illustrator depicted characters wearing traditional dress and using authentic materials during the time of the story, including kimonos, ivory canes, and sandals. The economic system is portrayed through the characters and plot through basic needs and labor. The widow-mother sewed silk kimonos for the upper class and the wealthy merchant was in the rice business and was in need of a worker to haul his rice sacks.

Using the two books described above, various features of the Level II Analysis protocol were adjusted to increase its effectiveness. The first modification included grouping the items into three categories: setting, characters, and plot. This helped the investigator organize the information presented in the book. The second alteration involved listing the cultural element after each statement. Understanding which statement aligned with geographic location, social system, economic system, and political system informed the analysis. The final amendment

involved the labels for each rating category. Using the terms *significant representation*, *partial representation*, and *no representation* kept the focus on the instructional implications of each item in the protocol. The labels for the Level II Analysis allowed for the review of each book to maintain an academic emphasis.

Based on the Level III Analysis protocol, both books contained themes of morals/life lessons. *The Glorious Flight: Across the Channel with Louis Bleriot* depicted a life lesson of heroism through Bleriot's historical and daring flight across the English Channel.

The Boy of the Three-Year Nap portrayed a life lesson of family matters through the relationship and actions of a young boy and his mother compared to the wealthy merchant and his family. One addition to the Level III Analysis protocol was to include the different types of life lessons that can be portrayed in children's literature. These included sub-concepts such as: immigration, friendship, heroism, family matters, and finding love (Rochman, 1993). Also, it was decided to make this approach inductive to allow for themes to emerge based on the content of the books used in this study.

Conducting a pilot study provided an opportunity to improve the protocols used in the three levels of analysis. Each item was carefully evaluated and adjustments were made to support the purpose of the present study.

3.3 PROCEDURES

First, the investigator compiled a list of the annually awarded picture books from the United States, Australia, and Great Britain from 1960-2009. All of the books were recorded in order by the year of publication and the country of origin. An initial reading took place in order to complete the Level I Analysis to determine if the book contained cultural content.

Subsequent critical readings of each book containing cultural content were completed for the Level II and Level III analyses. A team of one third grade teacher and one first grade teacher assisted the investigator to determine interrater reliability during the Level II and Level III analyses. The teachers were chosen to provide feedback in the instructional application of the protocol for a picture book analysis.

4.0 RESULTS

The purpose of this study was to investigate the representation of other cultures in award-winning picture books from the United States, Great Britain, and Australia over the past fifty years. Picture books awarded with national medals between 1960 and 2009 were evaluated through a three-level analysis. The Level I Analysis determined which books depicted other cultures: that is, cultures that were different from the cultures in the country in which the book was originally published. The Level II Analysis investigated the type of cultural representation found in the books, including depictions of geographic location, social systems, economic systems, and/or political systems. The final analysis (Level III Analysis) identified the genres and themes found in award-winning picture books that represented other cultures.

During the Level II and Level III analyses, the researcher and two reviewers critically analyzed the award-winning books within the designated time frame using the protocols developed for this study (See Appendix B, C, and D). To build consistency among the three reviewers, each reviewer first read and scored one of the sample books and then compared their responses. Outside resources were consulted to support the evaluations of the books. These included reviews such as, the *School Library Journal Book Review* and the *Kirkus Book Review*. After establishing initial interrater reliability, the reviewers began with the Level II Analysis, independently reading all of the 25 books containing cultural representations. Using the protocol

for Level II, each book was examined in terms of cultural representations of geographic location, social system, economic system, and political system. The interrater reliability for questions regarding both geographic location and political system was 80%. The interrater reliability for depictions of social systems was 78% and the interrater reliability for economic system was 82%. The majority of discrepancies between the reviewers came from ranking an item with either *significant representation* or *partial representation*. There was 100% agreement in the ranking of items with *no representation*.

Using the protocols for the Level III Analysis, each of the same 25 books were examined by the three reviewers to identify themes (such as heroism and friendship), genre (fiction or non-fiction), and setting (historical or contemporary). The interrater reliability for themes was 80%. Agreement across the reviewers for both genre and setting was 100%.

4.1 LEVEL I ANALYSIS

The Level I Analysis was used to address the first research question: *To what extent are other cultures represented in award-winning picture books from the United States, Australia, and Great Britain from 1960-2009?*

This investigation began with a reading of all the award-winning picture books from the three countries over the past fifty years. The total number of books read for the Level I Analysis was 143. The United States awarded the Caldecott Medal every year between 1960 and 2009, totaling 50 books. Australia did not present an award to any book during certain years (1960,

1961, 1962, 1963, 1966, and 1972). The total number of Australian Picture Book Award books for this study was 44. Great Britain awarded the Kate Greenaway Medal every year between 1960 and 2009, except during 2006. The total number of books from Great Britain was 49.

The Level I Analysis Protocol (see Appendix A), identified picture books that drew attention to other cultures through the setting, characters, and/or plot. Table 3 provides an overview of the results of the Level I Analysis of the 143 award-winning books from the United States, Australia, and Great Britain over the past fifty years.

Table 3: Frequency (Percentage) of Books that Represent Other Cultures

	United States	Australia	Great Britain	Total
1960-1969	3/10 (30%)	0/5 (0%)	1/10 (10%)	4/25 (16%)
1970-1979	4/10 (40%)	0/9 (0%)	1/10 (10%)	5/29 (17%)
1980-1989	3/10 (30%)	2/10 (20%)	2/10 (20%)	7/30 (23%)
1990-1999	4/10 (40%)	1/10 (10%)	2/10 (20%)	7/30 (23%)
2000-2009	2/10 (20%)	0/10 (0%)	0/9 (0%)	2/29 (7%)
Total	16/50 (32%)	3/44 (7%)	6/49 (12%)	25/143 (17%)

Of the 143 books read for this study, only 25 (17%) depicted information about cultures different from those in the country in which the book was originally published. Books that

received awards during the 1980s and 1990s had the most representation of other cultures (seven in each decade); while books from the 2000s had the least amount of cultural representation, with only two books drawing attention to other cultures. Table 4 lists the 25 books identified as representing other cultures.

Table 4: Award-Winning Picture Books that Represent Other Cultures

Title (country depicted)	Author/Illustrator	Date	Country of Publication	Award
<i>Nine Days to Christmas</i> (Mexico)	Ets & Labastida/ Ets	1960	USA	Caldecott Medal
<i>Baboushka and the Three Kings</i> (Russia)	Robbins/Sidjakov	1961	USA	Caldecott Medal
<i>The Three Poor Tailors</i> (Hungary)	Ambrus	1965	Great Britain	Kate Greenaway Medal
<i>Always Room for One More</i> (Scotland)	Leodhas/ Hogrogian	1966	USA	Caldecott Medal
<i>A Story A Story</i> (Africa)	Haley	1971	USA	Caldecott Medal
<i>The Woodcutter's Duck</i> (Poland)	Turska	1972	Great Britain	Kate Greenaway Medal
<i>The Funny Little Woman</i> (Japan)	Mosel/ Lent	1973	USA	Caldecott Medal
<i>Duffy and the Devil</i> (England)	H. Zemach/ M. Zemach	1974	USA	Caldecott Medal
<i>Ashanti to Zulu: African Traditions</i> (Africa)	Musgrove/ Dillon	1977	USA	Caldecott Medal
<i>Shadow</i> (Africa)	Cendrars/Brown	1983	USA	Caldecott Medal
<i>The Glorious Flight</i> (France)	Provensen	1984	USA	Caldecott Medal

Table 4: (Continued)

Title (country depicted)	Author/Illustrator	Date	Country of Publication	Award
<i>Hiawatha's Childhood</i> (United States)	Longfellow/ Le Cain	1984	Great Britain	Kate Greenaway Medal
<i>The Inch Boy</i> (Japan)	Morimoto	1985	Australia	Australian Picture Book Award
<i>Saint George and the Dragon</i> (England)	Hodges/ Hyman	1985	USA	Caldecott Medal
<i>Snow White in New York</i> (United States)	French	1986	Great Britain	Kate Greenaway Medal
<i>Kojuro and the Bears</i> (Japan)	Morimoto	1987	Australia	Australian Picture Book Award
<i>Lon Po Po</i> (China)	Young	1990	USA	Caldecott Medal
<i>Black Ships Before Troy</i> (Greece)	Sutcliff/Lee	1993	Great Britain	Kate Greenaway Medal
<i>Mirette on the High Wire</i> (France)	McCully	1993	USA	Caldecott Medal
<i>Grandfather's Journey</i> (Japan)	Say	1994	USA	Caldecott Medal
<i>Golem</i> (Czech Republic)	Wisniewski	1997	USA	Caldecott Medal
<i>When Jessie Came Across the Sea</i> (United States)	Hest/Lynch	1997	Great Britain	Kate Greenaway Medal
<i>The Two Bullies</i> (Japan)	Morimoto	1998	Australia	Australian Picture Book Award
<i>Joseph Had A Little Overcoat</i> (Poland)	Taback	2000	USA	Caldecott Medal
<i>The Invention of Hugo Cabret</i> (France)	Selznick	2008	USA	Caldecott Medal

As Table 4 shows, a number of different cultures were depicted in the 25 books containing representations of other cultures. Japan was depicted the most, with five different books that included settings, characters, or plots in that country. Three out of the 25 books provided representations of Africa. Three books were set in France. None of the 25 books represented a culture in South America. Figure 2 presents a graphic illustration of the cultures represented in the books.

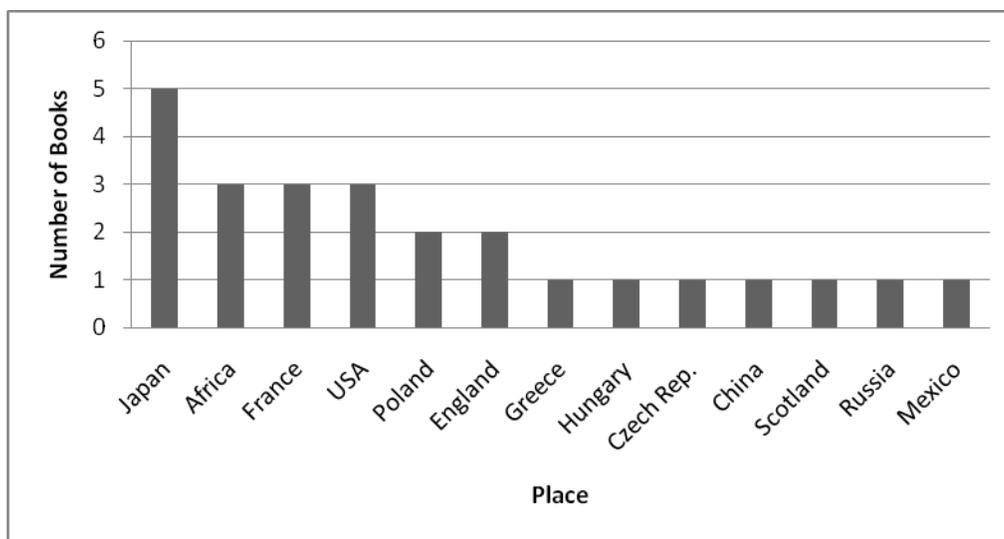


Figure 2: Cultures depicted in award-winning books

4.2 LEVEL II ANALYSIS

The Level II Analysis addressed the second research question: *How are the cultural elements related to geographic location, social system, economic system, and/or political system*

represented in award-winning picture books from the United States, Australia, and Great Britain? The set of 25 books identified in the Level I analysis were then analyzed using the Level II protocol developed for this study (see Appendix B).

The Level II protocol focused on how a book's setting, characters, and plot provided representations of geographic location, social system, economic system, and/or political system. The protocol consisted of eight questions to consider for each of the four elements of culture listed above (two for each element). Each question was rated on a scale of *no representation*, *partial representation*, or *significant representation*. A book was placed into the category of *no representation* if the book did not represent the identified cultural element, and thus did not draw attention to the cultural element in that specified category. For example, the 1966 Caldecott Medal book, *Always Room for One More* (Leodhas, 1965), is a Scottish folktale that portrays the topography, dwellings, and social customs and interactions among people in Scotland. However, the political system was identified as *no representation* because the book did not provide the reader with any information related to Scotland's form of leadership or citizenship.

Books in the *partial representation* category would require teachers to supplement ideas in the book with additional resources in order to reach adequate representation of the specified cultural element. For example, the 1973 Caldecott Medal book, *The Funny Little Woman* (Mosel, 1972), depicts a tale of the adventures of an old woman as she becomes the wealthiest woman in Japan. The social system of Japan is partially represented through the woman's traditional clothing and the customary food she prepares. However, the author does not go into great detail about the social system, so a teacher would need to complement the reading of this text with other materials when teaching about the social system of Japan.

Lastly, books in the *significant representation* category were those that could assist teachers in focusing on and teaching the identified cultural element. For example, the 1977 Caldecott Medal book, *Ashanti to Zulu: African Traditions* (Musgrove, 1976), describes the customs and traditions of 26 African tribes. The economic system was significantly represented and a teacher could use this book to engage students in learning about the basic needs and labor associated with different groups of people from Africa.

In the following sections, the specific cultural elements (geographic location, social system, economic system, and political system) that could have been represented in the set of books identified as representing other cultures are analyzed.

4.2.1 Total scores for cultural representations

Each book in the analysis was scored based on its representation of the four cultural elements. Any element within a book that was identified with *significant representation* earned 2 points. *Partial representation* was given 1 point, and *no representation* was scored as 0 points. Since there was a total of 8 criteria for each book, the highest number of points that a book could receive was 16 (if every item had been scored as significant representation). The lowest number of points a book could receive was 0 (if every item had been scored as no representation). For example, the 1990 Caldecott Medal book, *Lon Po Po* (Young, 1989), retells the story of *Little Red Riding Hood* within the Chinese tradition. This book earned partial representation for both of the criteria for geographic location (2 points total) and partial representation for both of the criteria for social system (2 points total). Both the economic system and political system criteria

for this book received no representation, or 0 points. Therefore, *Lon Po Po* received a score of 4 out of a possible 16 points.

Only three books out of the sample received a score above 10 points. None of the books received the total possible points (16). The average score for the 25 books was 5.4. The 1977 Caldecott Medal book, *Ashanti to Zulu: African Traditions* received the highest score (14) and the 1986 Kate Greenaway Medal book, *Snow White in New York*, received the lowest score (3). Table 5 provides an overview of the scores for the 25 books in the study.

Table 5: Total Points Received by Each Book

Book Title	Total Points Received (Out of 16)	Book Title	Total Points Received (Out of 16)
<i>Nine Days to Christmas</i>	12	<i>Saint George and the Dragon</i>	6
<i>Baboushka and the Three Kings</i>	4	<i>Snow White in New York</i>	3
<i>The Three Poor Tailors</i>	4	<i>Kojuro and the Bears</i>	6
<i>Always Room for One More</i>	5	<i>Lon Po Po</i>	4
<i>A Story A Story</i>	4	<i>Black Ships Before Troy</i>	4
<i>The Woodcutter's Duck</i>	5	<i>Mirette on the High Wire</i>	7
<i>The Funny Little Woman</i>	5	<i>Grandfather's Journey</i>	4
<i>Duffy and the Devil</i>	5	<i>Golem</i>	6
<i>Ashanti to Zulu: African Traditions</i>	14	<i>When Jessie Came Across the Sea</i>	5
<i>Shadow</i>	5	<i>The Two Bullies</i>	4
<i>The Glorious Flight</i>	12	<i>Joseph Had A Little Overcoat</i>	5
<i>Hiawatha's Childhood</i>	4	<i>The Invention of Hugo Cabret</i>	5
<i>The Inch Boy</i>	7		

4.2.2 The cultural element with the most significant representation

As shown in Appendix B, there were two questions used to analyze each of the four cultural elements. Thus, a book with a setting, characters, and plot with significant representation across all four cultural elements would earn a significant representation “score” of 8. Table 6 provides scores for significant representation across the four elements in each of the 25 books.

Table 6: Significant Representation Across the Cultural Elements

Book Title	Cultural Element				Total
	Geographic Location	Social System	Economic System	Political System	
<i>Nine Days to Christmas</i>	2/2	2/2	2/2	0/2	6/8
<i>Baboushka and the Three Kings</i>	0/2	0/2	0/2	0/2	0/8
<i>The Three Poor Tailors</i>	0/2	0/2	0/2	0/2	0/8
<i>Always Room for One More</i>	0/2	0/2	0/2	0/2	0/8
<i>A Story A Story</i>	0/2	0/2	0/2	0/2	0/8
<i>The Woodcutter's Duck</i>	0/2	0/2	0/2	0/2	0/8
<i>The Funny Little Woman</i>	0/2	0/2	0/2	0/2	0/8
<i>Duffy and the Devil</i>	0/2	0/2	0/2	0/2	0/8
<i>Ashanti to Zulu: African Traditions</i>	2/2	2/2	2/2	0/2	6/8
<i>Shadow</i>	½	0/2	0/2	0/2	1/8
<i>The Glorious Flight</i>	2/2	2/2	2/2	0/2	6/8
<i>Hiawatha's Childhood</i>	½	0/2	0/2	0/2	1/8

Table 6: (Continued)

Book Title	Cultural Element				Total
	Geographic Location	Social System	Economic System	Political System	
<i>The Inch Boy</i>	0/2	0/2	0/2	0/2	0/8
<i>Saint George and the Dragon</i>	0/2	0/2	0/2	0/2	0/8
<i>Snow White in New York</i>	0/2	0/2	0/2	0/2	0/8
<i>Kojuro and the Bears</i>	0/2	0/2	0/2	0/2	0/8
<i>Lon Po Po</i>	0/2	0/2	0/2	0/2	0/8
<i>Black Ships Before Troy</i>	0/2	0/2	0/2	0/2	0/8
<i>Mirette on the High Wire</i>	2/2	0/2	0/2	0/2	2/8
<i>Grandfather's Journey</i>	0/2	0/2	0/2	0/2	0/8
<i>Golem</i>	0/2	0/2	0/2	0/2	0/8
<i>When Jessie Came Across the Sea</i>	0/2	0/2	0/2	0/2	0/8
<i>The Two Bullies</i>	0/2	0/2	0/2	0/2	0/8
<i>Joseph Had A Little Overcoat</i>	0/2	0/2	0/2	0/2	0/8
<i>The Invention of Hugo Cabret</i>	0/2	0/2	0/2	0/2	0/8
Total	10/50 (20%)	6/50 (12%)	6/50 (12%)	0/50 (0%)	

Across all 25 books, geographic location was the element most often depicted with significant representation. Out of the 50 possible times a book could have been representing the cultural element (25 books with two items relating to each cultural element equals 50), geographic location was significantly represented 10 times, or 20 %. The books meeting this criterion could inform instruction based on the descriptions of such things as topography, dwellings, and natural resources. For example, in the 1983 Caldecott Medal book, *Shadow* (Brown, 1982), vivid images depict the topography found in Africa. This story follows Shadow, a mysterious figure from African folklore, throughout the land in Africa. The illustrator created the pictures using collage, which were inspired by her extensive travels to Africa. Another example is the 1993 Caldecott Medal book, *Mirette on the High Wire* (McCully, 1992). This story describes the adventures of a young girl who meets a famous high wire walker and the two form a friendship as they traverse the Paris skyline on high wire. McCully portrays specific dwellings and streets of 19th century France and “capture[s] both the detail and the general milieu of Paris in the last century” (MacDonald, 1992, para. 1).

Social system and economic system tied for the second most significant representations (six times each, or 12 %). The 1960 Caldecott Medal book, *Nine Days to Christmas* (Ets & Labastida, 1959), significantly portrays a Mexican family’s customs and traditions, as well as examples of some of the different types of labor found in the Mexican town. For example, the

young girl in the book goes shopping with her mother through an outdoor market to find items for her special Christmas posada party. Political systems had the least amount of significant representations in the books (0%). None of the 25 books (0%) included significant representation of a political system.

4.2.3 Significant representation of all cultural elements across the decades

The total number of significant representations of all the elements was analyzed within each decade. Every book had the possibility of eight significant representations, two for each of the four elements. Books published in the 1960s had the most significant representations across the four cultural elements, with a total of 6/32 or 19%. The 1970s had the second most significant representations with a total of 6/40 or 15%. The books published during the 2000s had the least amount of significant representations. None of the books from the 2000s significantly represented any of the four elements of culture.

4.2.4 The cultural element with no representations

Throughout the study, even if a book represented a culture different from where the book was originally published, certain elements were not represented and were scored as *no representation*. The cultural element most often with no representation in the books from this

study was the political system. For example, the 1987 Australian Picture Book Award book, *Kojuro and the Bears* (Morimoto, 1986), depicts the life of a bear hunter in the mountain ranges in Japan. The author portrays Kojuro as a dedicated bear hunter who hunts with his faithful dog in the hills of Mt. Nametoko, but does not describe any part of the political system associated with the culture in the book.

Economic system ranked second for the cultural element with no representation found in the books. For instance, the 1972 Kate Greenaway Medal book, *The Woodcutter's Duck* (Turska, 1971), portrays a Polish man's attempt to save his beloved animal. The author partially represents components of Poland's geographic location through dwellings and natural resources, such as mountains, found in Poland. The social system is represented through the interactions of Bartek, the poor woodcutter, and the Great Hetman. The political system is represented through the hierarchy of characters and the depiction of a class system. However, this book does not discuss any parts of the country's economic system. Table 7 depicts the cultural element most often with no representation across the decades.

Table 7: Cultural Element with No Representation

Decade	Cultural Element with No Representations
1960-1969	Political System (7/32, 22%)
1970-1979	Economic System (6/40, 15%)
1980-1989	Political System (13/56, 23%)
1990-1999	Economic System (10/56, 18%)
2000-2009	Political System (4/16, 25%)

4.2.5 The cultural element with the most significant and partial representations

A book with either significant or partial representation could effectively be used for instruction of the particular element. Geographic location was represented the most often, both significantly and partially, with 45 out of 122 representations, or 37%. Social system was represented the second most with 43 out of 122 representations, or 35%. Economic system only comprised 19% of the total significant and partial representations, and political system made up only 9% of the representations. Table 8 illustrates the elements with the most significant and partial representations.

Table 8: Combined Total of Cultural Elements

Cultural Element	Total # of Partial and Significant Representations
Geographic Location	45/122 (37%)
Social System	43/122 (35%)
Economic System	23/122 (19%)
Political System	11/122 (9%)

4.3 LEVEL III ANALYSIS

The Level III Analysis addressed the third research question: *What genres and themes are evident in award-winning picture books that represent cultures different from the country in which the book was originally published?* All 25 books that represented other cultures were analyzed using the tables in Appendix C and Appendix D.

The genres for this study were identified by reviewing genres typically represented in children's literature sources. (Huck, Hepler, Hickman, & Kiefer, 1997; Lynch-Brown & Tomlinson, 1999). This review provided a listing of genres such as biography, poetry, realistic fiction, and folktales. In addition, certain picture books in this study stated the type of genre on their title page. For example, in the 1961 Caldecott Medal book, *Baboushka and the Three Kings* (Robbins, 1960), the title page informs readers that this story is based on a familiar folktale from Russia.

The themes used to analyze the books in this study were identified by referring to the work of Swindler Boutte, Hopkins, and Waklatsi (2008). These authors suggested the following themes: (1) *early childhood education content and skills*, (2) *imagination/fantasy*, and (3) *morals/life lessons*. Concept books focusing on color, shapes, repetition, and beginning skills are exemplars of *early childhood education content and skills*. For example, the 1962 Kate Greenaway Medal book, *A.B.C.* (Wildsmith, 1961), depicts objects and animals that begin with each letter of the alphabet. The *imagination/fantasy* category includes books that evoke a child's imagination, such as the 1976 Australian Picture Book Award book, *The Rainbow Serpent* (Roughsey, 1975). This story retells the Aborigine legend of Goorialla, the great Rainbow Serpent, who created the Australian landscape as he slithered his way around the country. Books

in the *morals/life lessons* category aim to teach about life and values. For example, the 2006 Australian Picture Book Award book, *The Short and Incredibly Happy Life of Riley* (Thompson, 2005), illustrates the importance of enjoying the simple things in life and avoiding greediness.

For the present analysis, the theme of *morals/life lessons* was decomposed into more specific categories based on the work of Rochman (1993). These more specific categories include: immigration, friendship, heroism, family matters, finding love, labor, global awareness, and emotions. Three more categories (labor, global awareness, and emotions) were added as the study progressed and these themes became apparent in the books. The raters who analyzed the books in this study were provided with a list of possible genres and the categories described above.

In the following sections, the specific genres and themes that were depicted in the set of books identified as representing other cultures are analyzed.

4.3.1 Genres of award-winning picture books

The books investigated in this study consisted of 24 fiction and 1 non-fiction. Of the 24 fictional books, 21 included an historical setting, with only three depicting a contemporary setting. The majority of the fictional books (96%) represented a country within an historical setting. An example of a book containing an historical setting is the 1986 Kate Greenaway Medal book, *Snow White in New York* (French, 1985), which is based on the original fairytale, but takes place in New York City in the 1920s. In addition, half of the books in this sample were folktales. Of the 24 fiction books, 12 were folktales from other countries. For example, three out of the four books containing cultural information during the 1960s included folktales from Russia, Hungary, and Scotland. Table 9 summarizes the genres and settings depicted in each of the 25 books.

Table 9: Genres and Settings in Each Book

Book Title	Genre	Setting	Book Title	Genre	Setting
<i>Nine Days to Christmas</i>	Realistic Fiction	Contemporary	<i>Saint George and the Dragon</i>	Epic Legend	Historical
<i>Baboushka and the Three Kings</i>	Russian Folktale	Historical	<i>Snow White in New York</i>	Fairytale	Historical
<i>The Three Poor Tailors</i>	Hungarian Folktale	Historical	<i>Kojuro and the Bears</i>	Realistic Fiction	Historical
<i>Always Room for One More</i>	Scottish Folktale	Contemporary	<i>Lon Po Po</i>	Fairytale	Contemporary
<i>A Story A Story</i>	African Folktale	Historical	<i>Black Ships Before Troy</i>	Myth	Historical
<i>The Woodcutter's Duck</i>	Polish Folktale	Historical	<i>Mirette on the High Wire</i>	Realistic Fiction	Historical
<i>The Funny Little Woman</i>	Japanese Folktale	Historical	<i>Grandfather's Journey</i>	Historical Fiction	Historical
<i>Duffy and the Devil</i>	Cornish Folktale	Historical	<i>Golem</i>	Jewish Folktale	Historical
<i>Ashanti to Zulu: African Traditions</i>	Non-Fiction		<i>When Jessie Came Across the Sea</i>	Historical Fiction	Historical
<i>Shadow</i>	African Folktale	Historical	<i>The Two Bullies</i>	Japanese Folktale	Historical
<i>The Glorious Flight</i>	Historical Fiction	Historical	<i>Joseph Had A Little Overcoat</i>	Yiddish Folktale	Historical
<i>Hiawatha's Childhood</i>	Poetry	Historical	<i>The Invention of Hugo Cabret</i>	Realistic Fiction	Historical
<i>The Inch Boy</i>	Japanese Folktale	Historical			

4.3.2 Themes across the decades

Of the 25 books examined for the Level III Analysis, 21 dealt with *morals/life lessons*, while four focused on *imagination/fantasy*. None of the books in the Level III Analysis dealt with *early childhood education content and skills*.

The 21 picture books that focused on *morals/life lessons* were examined for more specific categories, as listed above. The majority of books (6 out of 21) dealt with heroism. Books such as the 1997 Caldecott Medal book, *Golem* (Wisniewski, 1996), and the 1998 Australian Picture Book Award book, *The Two Bullies* (Morimoto, 1997), both feature tales depicting heroism. *Golem*, which is based on a Jewish legend, tells the story of how the renowned scholar and teacher Rabbi Loew used his powers to create a Golem from clay in order to protect his people from persecution in the ghettos of 16th-century Prague. *The Two Bullies*, which is based on a Japanese tale, depicts two bullies who try to intimidate each other before their fight.

Characters exploring the issues with their occupation came in second with (5 out of 21). For example, the 1965 Kate Greenaway Medal book, *The Three Poor Tailors* (Ambrus, 1964), portrays tailors from Hungary. The three tailors spend their lives stitching and sewing, making coats for the people in the town. They grow tired of their work and decide to take a break and tour the town, but problems arise from this hiatus. Stories focusing on themes of family matters came in third (4 out of 21). Themes of emotion, friendship, and global awareness were all depicted once. Figure 3 shows the specific categories of the 21 books dealing with *morals/life lessons*.

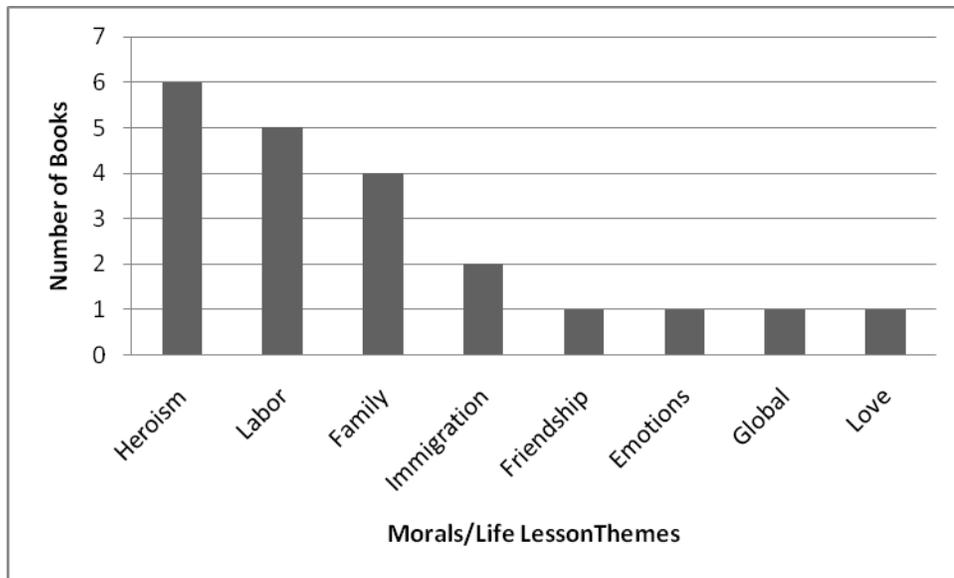


Figure 3: Themes of morals/life lessons

The analysis reveals that certain themes were prominent during certain decades. For example, the four books that illustrated *imagination/fantasy* were published during the 1970s and 1980s. Table 10 summarizes the different categories of *morals/life lessons* that were covered throughout the five decades. The one book focusing on global awareness was the 1984 Kate Greenaway Medal book, *Hiawatha's Childhood* (Longfellow, 1983). This story tells of the legends of Native Americans and the importance of protecting the earth through respecting plants and animals. Immigration was not represented in this study until the 1990s. The 1994 Caldecott Medal book, *Grandfather's Journey* (Say, 1993), and the 1997 Kate Greenaway Medal book, *When Jessie Came Across the Sea* (Hest, 1996), both focused on concepts of immigration and acculturation. In *Grandfather's Journey*, the author conveys his family's history of traveling from Japan to America. *When Jessie Came Across the Sea* depicts a young girl's journey from Eastern Europe to New York City at the turn of the century.

Table 10: Life Lesson Themes Depicted Across the Decades

Decade	Life Lesson Themes
1960-1969	Emotions, Family, Friendship, & Labor
1970-1979	Family, Heroism, & Love
1980-1989	Family, Heroism, Global Awareness, & Labor
1990-1999	Family, Heroism, Immigration, & Labor
2000-2009	Labor

The next section includes a discussion and interpretation of the results outlined above.

5.0 DISCUSSION

The purpose of this study was to examine the representations of other cultures in award-winning picture books from the United States, Australia, and Great Britain over the past fifty years. The protocol used for analyzing the books was a newly devised instrument, which differed from previous frameworks because of its emphasis on the instructional value of the selected books.

5.1 LIMITATIONS

This study investigated a small number of books awarded over a distinct period of time. The Caldecott Medal, Australian Picture Book Award, and the Kate Greenaway Medal are national awards given to only one picture book per year. Award-winning books have an overwhelming disproportionate impact due to the high rate of use and longevity. Including other awarded books could provide a more representative sampling.

Furthermore, analyzing a larger range of books published, rather than just award-winning picture books, would provide a more comprehensive overview of books published from the three countries. This study focused on picture books, but including young adult literature could add to

the findings for this area of research. Also, not only is it helpful to compare literary patterns among the three countries, but it would be enlightening to analyze children's literature published in other countries as well.

Using only award-winning books yields such a small sampling of books published each year and involves the politics of the selecting bodies of the awards from each country. There are several factors that can influence which books receive awards. For example, who serves on the decision-making committees and how many books are considered for the award each year? Those involved in the choosing the awarded books cannot avoid the subjectivity of the selection process and the recognition that everyone has a different definition of *distinguished literature* (Miller, 1998).

In addition, this study investigated what elements of culture were represented in the picture books. However, there was not an in-depth comparison of what actual components of each culture were featured. Geographic location and the social system were represented most often, but what particular components of these cultural elements were found in the picture books? From an instructional perspective, it would be helpful to know which aspects of the geographic location, the social system, the economic system, and the political system are represented most often in award-winning picture books for children.

5.2 IMPLICATIONS

While this study has some clear limitations, it also raises several obvious and important questions. These questions focus on issues related to books receiving awards, and the challenges

for teachers of locating culturally relevant texts and of learning how to make use of texts that provide only limited culturally relevant information.

5.2.1 Award-winning children's books

What did this study highlight about award-winning picture books published over the past fifty years? The results of this study on the sample of awarded books support previous findings in the genre of children's literature research; there is a scarcity of literature for children that depict cultures other than their own in significant ways (Freeman, Lehman, & Sharer, 2007). Only 17% of the award-winning books represented a culture different from where the book was originally published. In addition, there seems to be a trend that books receiving awards today are not focusing on cultural awareness as much as they did in the past. The 2000s was the decade with the least amount of cultural representation in the award-winning books. Books published in the 1960s provided the most significant representations of culture. Picture books that are awarded the best in their genre do not meet the needs of our increasingly interconnected world. Miller (1998) argued that it is imperative that the books deemed most distinguished for children should be more representative of diversity. If we aim to increase cultural awareness through children's literature, there needs to be more of a concerted effort to publish, and give recognition through awards, to the appropriate picture books for a global society.

We know that certain countries do not have the lucrative children's book publishing market that exists in the United States, Australia, and Great Britain. It is necessary for these three countries, and all countries dedicated to publishing worthwhile literature for children, to focus on representing all parts of the world in childhood books. Not one of the books from this

study dealt with a culture in South America. The three books published in Australia that represented another culture took place in Japan. The majority of books from Great Britain and the United States that represented another culture took place in countries that are part of Western Europe. Over a span of fifty years, one would expect that award-winning picture books would depict a meaningful array of other cultures. The sample of books from this study simply failed to do so. The questions remain: Is the sample of books from this study representative of all the books published for children? Do a majority of children's books about other cultures published in the United States, Australia, and Great Britain emphasize Western Europe and Japan?

The majority of the books took place in an historical setting. Only 3 out of the 25 books contained contemporary settings. Historical accounts are important; however, children should also be exposed to current depictions of countries. In addition, the genre most represented in the award-winning books was folktales. This genre is important for understanding a culture, but too much reliance on folklore doesn't provide much insight into contemporary life (Freeman, Lehman, & Scharer, 2007). The books from this award-winning sample could be characterized as "unthreatening": books set in the past, folktales (which embody an infantilized past), books that foreground individual heroes, and books that do not deal with political issues. One has to wonder if the type of books given the most awards actually appeal to children, or do they reflect an adult perspective that reveals the nostalgia for tradition and the past, rather than the present?

This study clearly adds to the debate about the politics of representation in award-winning children's literature. Awards influence marketing efforts implemented by publishers and their willingness to keep books in print. Any book receiving an award more than doubles the sales of the book, as well as sales of the winning author's other books (Kidd, 2007). Publisher decisions influence the availability of books and the attention that the books receive. This

directly influences purchases made by bookstores, educators, and parents. Titles and authors of award-winning books are well-known by the general public and have an everlasting shelf life. According to Kidd (2007), “Progressive prizes are likewise understood as useful tools for publicity and public making; prizes get the word out. Such is the paradox that prizing represents, at once the stuff of distinction and democratization” (p. 183).

5.2.2 Instructional consequences

There is a potential for using children’s literature as a medium for cross-cultural awareness, but what are the instructional implications from this study? Books can be powerful teaching tools. In classrooms around the world, children’s literature is an integral component of teaching and learning (Forest, 1996). Gaining cultural awareness in the classroom is not an easy task. It begins with the teacher. Providing teachers with the appropriate tools to support their efforts to gain the knowledge and skills necessary to analyze and use literature to build cultural awareness is a step in the right direction. The protocol that was developed for this study offers educators useful ways of recognizing and discussing cultural content in children’s literature. This protocol also enables educators to make informed decisions about the ways in which to use literature about other cultures throughout the curriculum by focusing on content, genre, setting, and theme.

Understanding specifically how literature represents others cultures enables teachers to effectively direct their instruction to focus on specific elements found in the books. The extent to how cultures were depicted in the picture books in this study differed greatly. Geographic location and social systems were significantly represented the most. Books dealing with a country’s economic system and political system were represented the least. There is a need for

children's literature to go beyond the landscape of a country or the customs and traditions, and provide children with an understanding of all components of the culture. Teachers use books to help students learn about the world (Tomlinson, 1998). The books, therefore, should be representative of all parts of a culture.

The protocol from this study can assist teachers in being more thoughtful in preparing to use books to teach about different cultures. For example, if certain books tend to focus less on economic and political representations, then the teacher could supplement the literary experience with other materials to provide students with a complete representation of the particular culture. The protocol allows educators to explicitly identify the cultural elements that are depicted in the books and those that are lacking.

If award-winning books are lacking in cultural representation, where can teachers find other reading materials that promote cultural awareness? There are several resources and organizations that support cultural understanding. The University of Arizona's World of Words (www.wowlit.org) is an international collection of children's literature that promotes intercultural understanding and global perspectives through identifying authentic literature about children's lives around the world. In addition, the International Children's Digital Library (www.childrenslibrary.org) supports global literacy initiatives by making international children's literature available online. Furthermore, the International Reading Association's Children's Literature and Reading special interest group annually selects books for its Notable Books for a Global Society list. Each year, the committee selects a list of outstanding trade books for enhancing student understanding of people and cultures throughout the world. Lastly, companies such as Cobblestone and Cricket, publish magazines and books that focus on awareness, respect,

and valuing diversity. *Faces* and *Calliope* are two examples of magazines for elementary-aged students that foster an appreciation of other cultures and traditions.

5.3 CONCLUSION

Globalization affects people around the world. “Only by making international/global studies an integral part of the curriculum can schools hope to meet today’s challenge of preparing students for effective citizenship in an economically integrated, but politically divided world” (Becker, 2002, p.56). As educators aim to provide students with worthwhile literature that prepares them to function effectively in the global community, it is necessary to develop tools to help teachers foster cultural awareness in their classroom. Books can convey values, reflect cultures, and provide children with another way of perceiving life. Understanding how to analyze these books is a critical component to international literature.

With the appropriate effort from educators, authors, and publishers, cultural awareness can be promoted through children’s literature. The world of children’s books has a necessary role in encouraging internationalism through awareness and cooperation. Unlike other cultural artifacts, children’s literature has the capacity to entertain, engage, and inform (Stiles, 2004). For most children, the books they read will be their first introduction to other cultures around the world. As globalization continues to impact education, “it is hopeful that others will recognize the power of the book as essential for education, cultural enlightenment, and international understanding” (Haviland, 1984, p. x).

Despite the advances made by global education and cross-cultural advocates, this study illustrates that there is still much work that needs to be done. Many questions arose from this study concerning cultural representations in award-winning literature and the instructional consequences associated with books about other cultures. Nancy Larrick's study from the 1960s raised awareness for the need to make changes in children's literature to represent all people. It seems that an impetus for such attention is once again needed.

APPENDIX A

LEVEL I ANALYSIS

TITLE	AUTHOR	DATE OF PUB.	COUNTRY/ AWARD	
Does the book draw attention to the existence of diverse cultures through...			YES/ True	NO/ False
1. the setting: depicting a culture different from the country in which the book was originally published.				
2. the major characters: portrayed from a culture different from where the book was originally published.				
3. the plot: providing insight into a culture different from the country in which the book was originally published.				
4. the author's and/or illustrator's perspective: experienced in the culture portrayed in the book.				
TOTAL:				

APPENDIX B

LEVEL II ANALYSIS

TITLE	AUTHOR	DATE	COUNTRY OF PUB./ AWARD	
The culture is represented in the book's setting through...		2/ Significant Representation	1/ Partial Representation	0/ No Representation
1. portraying the topography, climate, and/or natural resources of the cultural region. (Geographic Location)				
2. portraying the kind of dwellings and workplaces of the cultural region. (Geographic Location)				
The culture is represented in the book's characters through...		2/ Significant Representation	1/ Partial Representation	0/ No Representation
3. revealing social relationships, customs, and/or traditions. (Social System)				
4. including economic representations found in the cultural region. (Economic System)				
5. portraying political representations found in the cultural region. (Political System)				
The culture is represented in the book's plot through...		2/ Significant Representation	1/ Partial Representation	0/ No Representation
6. portraying cultural details related to family relations, customs, and/or traditions. (Social System)				
7. portraying cultural details related to basic needs, labor, and/or resources. (Economic System)				
8. portraying rich cultural details related to leadership and/or citizenship. (Political System)				
TOTAL:				

APPENDIX C

LEVEL III ANALYSIS (GENRES)

TITLE	AUTHOR/ Illustrator	Date/ Award	Genre: Non-Fiction Fiction	Fiction: Historical Setting Contemporary Setting

APPENDIX D

LEVEL III ANALYSIS (THEMES)

TITLE	AUTHOR/ Illustrator	Date/ Award	Theme: ECE, Fantasy/Imagination, Morals/Life Lessons	Life Lessons: Immigration Friendship Heroism Family Matters Finding Love Labor Global Awareness Emotions

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