

## ABSTRACT

Title of Dissertation: TO GAIN CONSENSUS ON A DEFINITION OF  
MULTICULTURAL CHILDREN'S LITERATURE:  
A DELPHI STUDY

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The purpose of this study was to gain consensus on a definition of multicultural children's literature. The study was conducted using the Delphi Method, a research questionnaire format. A pilot study was completed, followed by three rounds of questionnaires. The 25 participants were selected from a Children's Literature listserv, whose membership includes several hundred college professors, authors of children's books, university librarians, and education diversity specialists.

Many Delphi doctoral dissertations and other research studies have examined multicultural literature for stereotyped portrayals of characters of color and ethnic origin. This researcher found none that included the literary integrity of the books as well as the multicultural content. This study sought a definition of multicultural children's literature that would include a literary standard for quality literature as well as multicultural elements.

The study was organized into four literary categories: Plot, Characters, Setting, and Point of View. The questionnaire format was designed to gather information in each category on what elements would have to be present in order for a book to be identified as multicultural children's literature. Statements on which consensus was gained were combined to form a definition of multicultural children's literature.

Many of the participants embarked on this study with the preconceived idea that all works of quality literature are innately multicultural. However, they concluded that, to be multicultural, quality literature should also demonstrate an awareness of multicultural elements. The resulting definition states that a work of quality literature can be labeled multicultural children's literature if the plot tells a fascinating story; the characters are believable and round; the setting enlarges the view of the reader; and the point of view reveals the inner world of each character; all the while demonstrating an awareness of multicultural elements such as age, class, disability, ethnicity, gender, race, religion, and sexual orientation.

This and a longer form of the definition could be distributed in the form of a handout to be placed in libraries, bookstores, and classrooms, where those involved with book selection for children could use it for a guide. It could be accompanied by a list of appropriate books, while those with stereotyped portrayals could be deleted.

TO GAIN CONSENSUS ON A DEFINITION OF MULTICULTURAL  
CHILDREN'S LITERATURE: A DELPHI STUDY

by

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In Memory of My Beloved

Ruthie and Ken

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## CHAPTER I

### Introduction to the Study

Until 1744, there was no such thing as children's literature as we know it today. John Newbery was a writer/publisher who provided the first books intended to entertain as well as instruct children as in the past. The genre known as children's literature grew over time to include fantasy, adventure, societal issues, and personal relationships (Norton, 1995, pp. 63-93). As reader demand grew, the genre developed to include picture books, biography, historical fiction, realistic fiction, poetry, and nonfiction. Today, multicultural children's literature is in demand, but there has been no agreement on what constitutes a work of multicultural literature. Norton describes differing views, such as those whose concept is literature strictly about racial or ethnic minority groups that are different from the white majority; and others who look through a larger lens at not only color and ethnicity but also religious differences, the disabled and the aged (Norton, 1995, p. 560). This study sought an even more inclusive interpretation of multicultural children's literature, one that would include race, class, religion, national origin, ethnicity, gender, ability, age, and sexual orientation.

Another area of dissension is the idea that there is actually a children's literature genre. Despite the controversy, children's literature has grown as a genre as more books have been written, with readers often grouping topics like fiction or biography into those categories already familiar to adult readers (Nodelman, 2003, p. 187). This research study sought to recount the evolution of literature over time, the emergence of children's literature, and the development of multicultural children's literature.

Before it became obvious in the United States, Saracho and Spodek (1983) wrote, “Nearly every country in the world experiences cultural, linguistic, or ethnic diversity. Wherever countries contain regions with different language, ethnic, and cultural heritages, diversity exists” (p. xx).

Cultural heritage and minority groups have drawn even more attention as the United States (U.S.) continues to become a more pluralistic society. The U.S. Bureau of the Census (2001) reported, “the population of the U.S. grew not only in size during the 1990s, but also in terms of racial & ethnic diversity. New guidelines reflect the increasing diversity of our Nation’s population, stemming from growth in interracial marriages and immigration” ([www.census.gov](http://www.census.gov)).

Banks (2001) emphasized that if the population diversity trend continues, 47% of the population by 2050 will be groups of color (p. xxi). That contrasts with the beginning of the 21<sup>st</sup> century when non-Hispanic whites made up 72 percent of the U.S. population.

What is the connection between this increasing diversity and children’s literature? Bishop (1992a) pointed out that children’s literature could be useful in dealing with issues relevant to living in a multicultural society. Books can help children understand and appreciate the differences among people. When they see their own lives mirrored in books, children gain self-esteem and pride in their culture. When they are excluded, they feel they are of no value to society. Multicultural books can impart information about the diverse cultures within their own country, so children can develop an understanding of the social issues that confront ordinary individuals (p. 82).

According to Vandergrift (1996), “Children’s literature, both imaginative and informational narratives in all formats and media, provides one of the earliest and best possibilities for young people to encounter and reflect upon the world . . . the very nature of the human condition” (p. vii). However, in 1993, she emphasized that multicultural materials have not been readily available during the first half of the twentieth century. She contended that young people could find books about foreign cultures more easily than they could their own. They could not identify with characters in literature that was supposedly written for them (p. 354). Vandergrift went on to explain that the available literature presented the dominant white middle-class culture as one homogeneous group, omitting all those who were different. Thus, children’s literature presented a “serious distortion of the understanding of the world” (p. 357).

Although it was understood that there was a need for multicultural children’s literature, there was no standard by which to measure it. Harris (1992) illustrated problems related to the concept of multicultural literature for children. She wrote that children could develop a world view if they saw all kinds of people in many occupations, lifestyles, roles, and economic situations throughout the world (p. 49).

As Hendricks (1995) discovered in her doctoral study, multiculturalism plays an important role in elementary education. There was an obvious need for guidelines for implementing and teaching a multicultural curriculum in her area of art education (p. 5). Similarly, in light of the societal interest and the awareness of the need for multicultural literature, this researcher was interested in gathering data from experts in the field of

children's literature to see if there was a consensus on what constitutes a multicultural children's book.

### *Purpose of the Study*

The purpose of this study was to gain consensus on a definition of multicultural children's literature that could assist professors, teachers, parents, and librarians in their selection of literature for children to read. The definition could be made available in libraries and schools to help people make a more knowledgeable decision on their selection of reading materials. Why should children read? Educators and authors cite a myriad of reasons for learning how to read and continuing to read throughout life. According to Jacobs and Tunnell (1996), reading is one of life's few activities that yields both pleasure and benefit. After the immediate satisfaction, a number of benefits ensue, including "expanded vocabulary, increased world knowledge, improved reading skills, better communication skills, strengthened knowledge of language, new insights, power to compete in an information-driven age, and perhaps a certain amount of additional confidence" (pp. 4-5).

Jacobs and Tunnell's belief that reading yields both pleasure and benefit for children is a relatively new idea. Norton (1995) pointed out that life became more family and home-oriented for the middle-class in the 18<sup>th</sup> century as their social position grew stronger. Children were recognized as children rather than little adults as they had been in the past. John Newbery, writer and publisher, began publishing a line of books specifically for children, meant to entertain as well as instruct (p. 63). Quality

literature incorporated the literary elements that had been established and accepted by scholars.

Literary elements included plot, characterization, setting, and point of view—the essentials of a book. Briefly, the plot should tell the story; main characters should be fully developed; setting should depict the place or time of the story; and point of view should contribute to the mood and atmosphere of the story.

There is some agreement that high standards must be applied to the evaluation of all books. Bishop (1992b) stated that form and content are equally important in children's books and all literature. Authors of children's literature assert that fiction should be well-written, tell a good story, have strong characterization, and offer a worthwhile theme or themes that children could be expected to understand. Good nonfiction should be accurate and well-presented (p. 47).

In addition, for a book to be considered multicultural, the plot should be well constructed with a logical series of happenings. Characters should be well rounded, non-stereotypical representations. The setting should reflect diverse cultures and places and help tell the truth about people and their lives. Point of view should authentically represent the teller of the story (Finazzo, 1997, pp. 122-139).

Dowd (1992) agreed that a multicultural work "should meet the same requirements of any piece of high quality literature, both in regard to text and illustration" (p. xx). Thus, it is assumed that multicultural literature is fine, well-written literature. However, to be multicultural, it must also be inclusive.

Schwartz (1995) analyzed the work of Shannon (1994), Bishop (1982) and Harris (1992) and found that Shannon's experience, for Shannon, lead him to believe that there is a problem if multiculturalism focuses on race rather than more inclusiveness in multicultural children's literature (p. 636). Shannon's view is in opposition to that of Bishop and Harris whose tendency is to define multicultural children's literature as works that focus on people of color (p. 636).

Schwartz (1995) found the least inclusive definition of multicultural children's literature was that of Ramirez and Ramirez (1994), who suggested that this literature is for and about four major nonwhite populations:

- \* Latinos
- \* African Americans
- \* Asian Americans
- \* Native Americans (p. 639).

Taxel (1997) cautioned that we live in a time of heightened sensitivity and mounting pressure to move beyond stereotypes and cliches in writing about historically oppressed cultures (p. 442). Morrison (1992) argued, "There is a growing, and warranted impatience with the 'willed scholarly indifference' of many to take this criticism seriously and to recognize both the obvious and the less readily apparent manifestations of racism, sexism, and other forms of prejudice" (p. 14). Taxel added that there is no need for discord between quality of writing and inclusion of authentic portrayals of characters who demonstrate the diversity of this country (p. 442).

The topic was discussed further by Paterson (1994), who agreed that raising these issues demonstrated an understanding that books children read play an important role in forming their views of the diverse people in the world. She cautioned that while authors should try to preserve their freedom to create, they should be careful in dealing with subjects that might be sensitive for certain groups (p. 86).

### *Organization of the Study*

This dissertation consists of five chapters, followed by eight appendixes and the list of references cited in this study.

#### Chapter I - Introduction

This chapter introduces the study and the purpose of the research, outlining the problem and presenting the process designed to solve it. It presents background information, the rationale, statement of the problem, the significance of the study, the research questions, limitations, and assumptions. It provides a description of the Delphi questionnaire research method, and why this method was selected for the study.

#### Chapter II - Review of the Literature

This chapter presents an overview of the literature review undertaken prior to the conduct of this study. It begins with the background and history of literature and literary theory, including children's literature, and continues with points of view regarding multicultural children's literature and formal literary elements. The historical development of the Delphi Method is reviewed, considering its application, stability and convergence related to the scope of this study.



### Chapter III - Methodology

This chapter describes the design of the study and explains the details of the conduct of the research. It indicates how the pilot study was accomplished and the method used for obtaining the sample population and profiles the participants. It outlines the method used for gathering the data and analyzing it for stability, the basis for gaining a consensus on the definition of multicultural children's literature.

### Chapter IV - Findings

This chapter reiterates the research problem and purpose, presents analyses of the data gathered in this Delphi study, and discusses the results of this research. Findings are evaluated in light of the purpose of the study.

### Chapter V - Discussion and Implications

Chapter V reviews the results of the analyses and discusses conclusions and value that can be realized from this research study. It presents the definition derived from the research study and how it can be used by any reader. The chapter calls for further investigation, especially in areas beyond the limitations of this research project.

#### *Background*

The review of the literature underscores the finding that previous studies of children's literature perhaps focused on a narrow view of the concept of multicultural literature with little regard for literary value. Studies have analyzed literature from various perspectives. Goodwin (1989) evaluated the presentation of black male adolescent protagonists and how it can influence a person's attitudes, behaviors, and self-image. Williams (1977) analyzed picture story books to determine how black

traditions have been portrayed and what impact those portrayals had on the self-concept of readers of those books. Davis (1986) used content analysis to analyze how death and related information is presented in children's books. Other studies investigated stereotyping of the elderly (Odoms, 1992); representation of ethnic minorities (Wollenziehn, 1996); portrayals of African American males in realistic fiction (Hall, 1994); multicultural themes of acceptance and appreciation of cultural diversity, respect for human dignity . . . and reverence for the earth (Ward, 1992); general treatment of multicultural concepts . . . to help children learn about themselves and cultural diversity (Garcia and Pugh, 1992); and characteristics and stereotypes of Mexican American girls and women portrayed in fiction for children (Rocha and Dowd, 1993). Williams, Davis and Goodwin focused on a number of multicultural elements.

More recently, Botelho (2004) conducted a study that investigated the past 15 years of representation of Mexican-American migrant farmworkers in children's literature. She did not focus on problems of portrayal, but, rather, studied how genres textually reconstruct reality and how power is exercised among the characters. A study by Kelley (2004) conducted a critical multicultural analysis of reconstructed folk tales, again finding that power relationships are a prominent theme in children's literature. This researcher found no study that examined children's literature from a literary point of view. No study was discovered in which there was a specific definition of multicultural literature that could be the basis for further investigation to establish what qualifies a children's book to be considered multicultural.

This study sought to find a definition of multicultural children's literature from experts responding to questionnaires designed for that purpose. The resulting definition is a consensus of those professionals about the qualities or elements that would be present in order for a work of children's literature to be considered multicultural. Why should children's literature be concerned with multicultural content?

### *Rationale*

Prior to 1900, literary theorists had many different views of literature and literary theory. Baldick (1990) described the emergence of the Russian Formalists in the early 1900s. As a group, they deliberately disregarded the fact that content of literary works presented a view of the world, seeking instead to scientifically explain literature through linguistics (p. 196). They believed that writing was a mechanistic process, evaluating the product as technically-constructed language.

Noting a departure from the linguistics approach, Selden and Widdowson (1993) characterized F. R. Leavis as an educator and kind of "practical critic" of the 1920s and 1930s, known as a "New Critic." His notion of literary criticism was considered to be common sense. He championed the idea that major novelists "are significant in terms of that human awareness they promote; awareness of the possibilities of life" (p. 23). Thody (1996) concluded that what Leavis admired in a novelist was a reverence for life and the ability to tell the truth about human experience (p. 36).

Frye (1957) expanded Leavis' idea, claiming that a writer need not be wise, good, or tolerable, but "there is every reason why his reader should be improved in his humanity as a result of reading him" (p. 344). Further, Frye theorized that a liberal

education should liberate, “making one capable of conceiving society as free, classless, and urbane” (p. 347). Frye (1973) depicted the ultimate social ideal as respecting a person because he/she “has been born, because he is there” (p. 168).

The humanist idea was not original with Leavis or Frye. Yarbrough (1992) described Greek humanism, Renaissance humanism, Victorian humanism and the New Humanism as all sharing the same central concerns, although the local issues and conflicts were very different. Despite being considered outrageous when it appeared, humanism has been appraised subsequently as being representative (p. 18).

With the proximity of humanism, European women embarked on a liberation movement. “Representation of the world,” claimed de Beauvoir (1949/1952), “like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth” (p. 161). The impetus of the women’s movement in Europe gave rise to the women’s movement in the United States in the 1960s and the genesis of American feminist literary theory. Humm (1994) explained that the first modern work of feminist criticism was a call for attention to the social, literary, and cultural facets of female difference (p. 2).

However, P. Johnson (1994) pointed out a conflict within feminist ranks. There were those who stood firmly for their difference, while others affirmed an alliance with modern humanism. Johnson suggested that modern humanism not only claims implicit unity of the species but also includes the strong desire to raise awareness of all forms of individuality (p. viii). Johnson further suggested that feminism added new meaning to the idea for individuals’ civil rights, has informed us of the significance of human

needs, and enhanced our appreciation of the uniqueness of each human personality (p. 139).

Children were also recognized. Norton (1995) noted that, when literature was actually published for children, it reflected the culture of the time and place, changing over the years as society changed and cultural perceptions of children evolved. Children had been considered little adults who had to mature rapidly to fill adult roles. However, knowledge of the human life cycle demonstrated that childhood was a special time. As a result, literature for children took on new importance, shifting from religious and moral lessons to stories to read for enjoyment (pp. 56-61).

Bishop (1994) observed that when children seldom see someone in a book who resembles their cultural values, attitudes, and behaviors, they conclude that people like themselves and experiences similar to their own are excluded, misrepresented, or belittled. They get the message that they are not important to society when they see themselves as laughable stereotypes. They can acquire a negative attitude toward society and literature itself (pp. xiii-xiv).

Thus, this study was based on the argument that multicultural literature for children is literature that is inclusive of much of the existing diversity while providing a “full” literary experience to the reader. The study was grounded in the humanist theory as perceived by the researcher and as discussed by Johnson, echoing Frye’s statement (1957) that reading a novelist’s work permitted the reader to be “improved in his humanity as a result of reading him” (p. 344).

### *Statement of the Problem*

Since there has been no consensus on the definition of multicultural children's literature, there are no universal guidelines for incorporating multicultural children's literature into library collections or classrooms. Librarians and teachers must avoid personal bias in their choices, ever mindful of the sensitivity of certain subjects and characterizations in the books they provide for children.

### *Significance of the Study*

As a result of this study, professors, teachers, parents, and librarians will have a basis for their informed selection of multicultural literature that is best suited for children. The definition derived from the consensus sought in this research study should demonstrate general agreement and establish a common understanding of what qualifies a book to be identified as multicultural children's literature.

### *Research Questions*

This study considered two research questions.

1. For a definition of multicultural children's literature, would a Delphi research study be able to validate a null hypothesis that states that responses of participants are independent and that changes of responses between rounds are no more than expected fluctuation?
2. Would a Delphi research study gain consensus of a randomly-selected panel of scholars and librarians on what literary elements must be present in a book for it to be identified as multicultural children's literature?

### *Limitations*

1. The pool of participants for this study was the membership of the Children's Literature listserv ([Child\\_Lit@email.Rutgers.edu](mailto:Child_Lit@email.Rutgers.edu)), the sample limited to randomly-selected and willing scholars in the field of children's literature (university professors who have published, maintain web sites, and are recognized as experts in the field), randomly-selected and willing well-known authors of children's books, randomly-selected school librarians, and others involved in the field of education/diversity. Since they were randomly selected, the panel's demographics were unknown until later in the study. Although not a representatively diverse group, it was assumed that their experience and opinions were valuable for this Delphi study and qualified them to participate.
2. This study assessed data gathered using the Delphi questionnaire method and this panel of 25 participants to gain consensus on a definition of multicultural children's literature.
3. Although visual elements are essential components of children's books, they are beyond the scope of this text-only study. The important, numerous facets of illustration are deserving of an independent study.

### *Assumptions*

1. The respondents to the questionnaires designed for this study understood and complied with the instructions for completing all of the questions in a timely manner.
2. The respondents answered questions from their own fund of knowledge and expertise with no consideration given to agreement with others or the outcome of the study.

### *Sample Population*

The pool of participants for this study was derived from the Children's Literature listserv (Child\_Lit@email.Rutgers.edu), whose hundreds of members are university professors of literature, children's literature, and English; well-known authors of children's literature; and students and others interested in diversity and children's literature. Postings from members with educational institution addresses were used to form the initial emailing list. Others were added when their postings reflected an interest in diversity as well. No parents or students were included, although their interest in the study may have been as great. The sample population was derived from responses from those who agreed to participate in the Delphi questionnaire process.

### *Research Design*

The research design selected for this study is the Delphi Method. It was primarily used for human service organizations—in education, health, and the social services (Parker, 1975, p. ix). Researchers have increasingly used this method as a tool for evaluation of a wide range of topics, so it is very popular for dissertation studies.

The Delphi Method is a series of questionnaires sent to selected experts in the field in question. Face-to-face meetings are avoided and anonymity is assured, resulting in more candid replies. The responses to the open-ended first round are correlated into a second round that includes feedback to the respondents. Those responses are correlated into another round or as many additional rounds as are necessary to achieve consensus on the question at hand. Some of the basic objectives, as described by Delbecq, Van de Ven, and Gustafson (1975), are



- \* to seek out information to generate a consensus on a question,
  - \* to correlate informed judgments on the topic, and
  - \* to inform the respondents of the diverse aspects of the topic
- (pp. 11, 83).

The Delphi Method encourages participation through anonymity and the fact that three rounds of questionnaires are usually sufficient to arrive at a consensus of opinion (K Rathwohl, 1993, p. 555).

This chapter introduced the topic of children's literature and how it got started and grew. The chapter examined how, over time, literature itself evolved with societal changes, bringing about the demand from readers for more diversity in children's books. The multicultural aspect of children's literature was presented as an outgrowth of societal changes and readers' expectations.

\* \* \*

This chapter introduced the study and its purpose. It outlined the problem and the process to be undertaken to solve it, presented background information, the rationale, statement of the problem, significance of the study, the research questions, limitations, assumptions, and a description of the Delphi questionnaire research method selected for the study.

Chapter II reviews the literature searched for background and history of literature and literary theory, multicultural literature, formal literary elements, and the Delphi questionnaire research method.

## CHAPTER II

### Review of the Literature

#### *Introduction*

Chapter I introduced the study and its purpose. It outlined the problem as well as the process to be undertaken to solve it. It presented background information, the rationale, statement of the problem, significance of the study, the research questions, limitations, assumptions, and a description of the Delphi questionnaire research method selected for the study.

Chapter II is grouped into four categories to summarize the literature searched:

- \* Background and history of literature and literary theory
- \* Multicultural children's literature
- \* Formal literary elements
- \* Delphi questionnaire research method

These areas are the foundation for the development of a viable definition of multicultural children's literature, utilizing the Delphi Method to gain a consensus of scholars and other professionals in the field.

#### *Literature and Literary Theory*

The question "What is literature?" was raised by Eagleton (1983) when he began his discussion of literary theory. He explained that there have been many attempts to define literature. It was described as fiction, essays, sermons, funeral speeches, treatises on poetry---fact as well as fiction. He determined that the distinction between fact and fiction seemed unlikely "to get us very far" with a definition (p. 1). Eagleton noted

another theory that literature was a kind of writing that used language in “peculiar ways” and “deviates systematically from everyday speech” (p. 2).

The latter explanation had similarities to a definition put forth by Wellek and Warren (1956), that literature was limited to great books that are significant for their literary form or expression, no matter what their subject is (p. 21).

Ellis (1974) described how theorists struggled over the years to define literature. Although they took pleasure in raising the question, they claimed the word was well understood, and they could not or did not need to define it. Some theorists went so far as to admit that the question was unanswered or unanswerable (p. 24).

In order to define literature, one could be looking for the properties of literary texts. According to Ellis (1974), this raised the question of the difference between literary and non-literary texts. Were there characteristics to distinguish one from the other? Some theorists believed the definition lay with the authors of literary language, such as poets who used poetic language rather than normal language grammar (p. 27).

Others looked for a description of literature that made it possible for anyone to recognize a work of literature from that description (Ellis, p. 32). Frye (1964) thought that literature was not just what the author may have meant to say, but what the words themselves said when they were put together (p. 92).

Baldick (1990), in his Oxford dictionary of literary terms, combined the various schools of thought to derive his definition of literature. He said it was a body of written work related by subject matter, language, or place of origin. If it were deemed worthy of preserving, he included oral and written expression related to prevailing cultural

standards of merit. Baldick explained that this broad definition of literature gave way to a more exclusive one in the 19th century.

The new definition restricted literature to works that had “imaginative, creative, or artistic value.” Not until the 20th century was non-fiction included. Then, the definition included the “body of works which . . . deserves to be preserved as part of the current reproduction of meanings within a given culture” (p. 124).

A similar explanation by Ellis (1974) described literature as language that communicated its message with no reference to the original situation, original speaker or addressee. It was a text that could be used without specific relevancy to its original context (p. 4). The fact that we interpret literary works in light of our own concerns fostered Eagleton’s (1983) thought that some works of literature continue to have value throughout time (p. 12).

While literary theorists were vague and lacked agreement on the definition of literature (Baldick, 1990), the Russian Formalists emerged in the late 1900s with their own theory. They deliberately disregarded the fact that content of literary works presented a view of the world. They sought instead to scientifically explain literature through linguistics (p. 196).

Eagleton (1983) explained the Formalists’ view that literature was a particular organization of language with its own specific laws, structures, and devices that were to be studied for themselves.

The literary work was neither a vehicle for ideas, a  
reflection of social reality nor the incarnation of some

transcendental truth: it was a material fact, whose functioning could be analysed rather as one could examine a machine. It was made of words, not of objects or feelings, and it was a mistake to see it as the expression of an author's mind. (p. 3)

According to Selden and Widdowson (1993), the later-defunct Formalist theory was rediscovered and became the Structuralist theory of the 1960s, retaining the approach to literature that disregarded content. Readers were looking for an author's message, spiritual or humanistic, and sought his/her thoughts and feelings. In a good book, readers assumed they would find the truth about human life. It was not misleading to use the term "anti-humanist" to describe the spirit of Structuralism (p. 103).

The Structuralists' view was followed by Poststructuralist theorists, as explained by Selden and Widdowson (1993). Noted French theorist Barthes followed the view that literature was the production of meaning rather than the meaning itself. He changed directions several times in his career, later acknowledging that readers were free to make their own interpretation from the text with no regard as to the author's intention (p. 132).

Nodelman (1996) similarly described what he considered to be a good or worthwhile literary text. He said that the ability of a text to draw new interpretations from readers is what might characterize great literature (pp. 186-187). This idea supports Eagleton's (1983) thought that the fact that we interpret literary works in light

of our own concerns might be the reason that some works continue to have great value throughout time (p. 12).

Since the focus of Poststructuralism was on the ways in which literature and language worked within certain cultural and educational frameworks, Humm (1994) noted that Poststructuralism offered a “grand critique of contemporary culture.” It raised an awareness of the ways in which men and women were absent or included in representations, depending on who made the representations (p. 134).

This idea was expressed earlier by French feminist de Beauvoir (1949/1952) when she claimed that men describe the world from their own point of view, which they confuse with absolute truth (p. 161).

Although feminism had been discussed since the 1800s in Europe, Humm (1994) pointed out that feminism and feminist literary theory did not develop in the United States until the impetus of the women’s movement of the 1960s. The first modern work of feminist criticism was one which addressed several aspects of female difference, the social, literary and cultural attributes (p. 2).

Sex-difference research, according to Code (1991), was reported with double-standard interpretations. For instance, if woman’s nature was found to be different from man’s, man’s nature was certainly different from woman’s. However, results were shown to demonstrate that only female nature was different. In other cases, it was implied that male nature was human nature, but female derivative nature was inferior and unnatural. Historically, the denied access of women to higher education, the lack of

recognition of their achievements, and consistent stereotyping of women's natural inferiority contributed to the female absence in intellectual activity (p. 233).

A difference in peoples' attitude in the late 20th century was described by Thody (1996) as not only in imaginative literature but also in the thinking and societal views of some groups of the sophisticated middle class. Writers seemed to know where society ought to be going. People seemed to want to eliminate violence, be tolerant of others, and be sensitive to the cultural achievements of all. Thody noted, "Beyond what were regarded as the superficial differences of race, colour, gender and nationality, there lay a universal ideal of mankind." The advent of such a society was eagerly anticipated, because it meant that human beings would finally understand each other as individuals and as groups of ethnic and religious people with all their differences (p. 253).

The development of these humanistic ideas provided a theoretical framework for undertaking this study, utilizing the Delphi Method to gain consensus on a definition of multicultural children's literature.

### *Multicultural Children's Literature*

Vandergrift (1996) wrote that all types of children's literature affords one of the earliest and best opportunities for children to learn about the world and develop a wide lens through which to reflect upon the world (p. vii).

Harris (1993) explained that the term "multicultural literature," as most commonly used in the United States, refers to people who are outside the socio-political mainstream. As a result, books featuring those groups have not played a role in the grand collection of children's literature in any significantly positive way (p. 39).

Botelho (2004) discovered, in the study conducted for her dissertation, that representation of Mexican American migrant farmworkers in children's literature has increased over the past 15 years. However, the portrayal of the poverty these families endure only marginalizes them further in the eyes of children reading about them. This is not the multicultural social effect that is desired in multicultural children's literature.

Rochman (1993) pointed out that a good book can help break down barriers. Books can help dispel prejudice and build community. A fascinating story can introduce a reader to diverse people, how they live, where they live, and what they are like as individuals. A good story takes you beyond stereotypes, illustrating good and flawed features of a person, allowing the reader to acquire an otherwise unknown view of an individual (p. 19).

A detailed view of stereotypes in children's literature was presented by Chambers (in Saracho and Spodek, 1983):

Many stereotypes are concerned with race, sex, age, physical condition, and class. One way they are passed on from generation to generation is through children's books, which reflect and at the same time perpetuate the values of a society. Given a society such as that in the United States that has antihuman values which oppress people of color, women, older people, disabled people, and low-income people, these values will surface in the content of children's books and will thereby be



transmitted to successive generations. While there are numerous other ways by which society's values are passed on . . . children's books play a far more important role than is commonly recognized. (p. 91)

Nodelman (1996) cautioned that a book attempting to portray a character of a certain race might give the impression that all members of that race are represented by this character and that they are all the same. Another book may introduce only positive traits of a certain character---stereotyping not too different from negative stereotyping. He contended that a positive stereotype can be just as dangerous as a negative one (p. 130).

Stereotypes take many forms and have varied content. Michel (1986) explained that even though a stereotype seems to be unoffensive, it may be extremely painful and offensive to the person or people being labeled. Stereotypes can refer to physical characteristics, intellectual or emotional qualities, or a position in society. Most often, stereotypes are sexist, depicting women as wives and mothers, the man as head of the household, men incapable of caring for children, men with mostly positive qualities, while women are void of these manly qualities (p. 16).

A goal for children's literature is that it be free of sexist stereotypes. Michel (1986) explained that identifying sexism and using that knowledge would produce literature that was free of sexist stereotypes. To identify the presence of sexism, characters must be analyzed considering sex, marital status, family status, level of employment, occupation, domestic tasks, contribution to education of children,

professional activities, political or social activities, leisure activities, hobbies and crafts, artistic talent and activities, and sports involvement. In addition, social and emotional behaviors must be taken into account (pp. 50-53).

In order for authors and illustrators to produce sexist-free children's literature, they should have suggested guidelines. Michel (1986) recommended:

- \* An equitable ratio of female to male characters
- \* Equitable distribution of roles between women and men
- \* Equal access for boys and girls to all subjects in school
- \* Men and women equally represented in domestic and vocational roles
- \* Women and men given equal prominence in social and political roles
- \* Equitable distribution of good and bad qualities between the sexes
- \* Depiction of appropriate dress and appearance for both sexes
- \* Portrayal of negative and positive intellectual abilities for both sexes
- \* Equitable distribution of vocabulary, grammar and syntax between the sexes
- \* Description of emotional and physical characteristics, negative and positive, that are shared by both sexes (pp. 59-62)

Johnson and Smith (1993) claimed it is nearly impossible to develop a collection that is totally stereotype-free. They believed that authors do not use any formula for their stories but write from their own experience and create characters that enhance their story. Some books contain more perspectives or seem more authentic than others. Johnson and Smith thought it is more important to include an otherwise worthwhile

book with one stereotyped character than to exclude it in the attempt to have a perfectly multiculturally-diverse collection (p. 56).

Some children's literature specialists think that criteria for selection should go beyond the fact that the characters live in a multicultural world. Rudman (1993) asserted that literary criteria should always apply. The book's language should be appropriate for the audience as well as the characters; the story should engage the reader; the plot, characterization and setting should be well developed; and the style should be consistent. There should be no stereotyped portrayals (p. 115).

One would expect that the books awarded the prestigious Newbery Medal followed the societal trend to multiculturalism. However, the Newbery and Caldecott Awards Guide (2004) instructs committee members to consider:

- \* Interpretation of the theme or concept
- \* Accuracy, clarity and organization of information presented
- \* Development of plot
- \* Delineation of characters
- \* Delineation of setting
- \* Appropriateness of style

The Guide reminds members: "The committee should keep in mind that the award is for literary quality and quality of presentation for children. The award is not for didactic intent or for popularity" (pp. 4-5).

Powell, Clements, Swearingen, & Gillespie (1994) investigated the 73 Newbery Medal winners from 1922 to 1994, seeking to identify the ethnicity of the characters

found therein and to make an analysis of the groups represented. Their results showed that 90% of the books had white Anglo-Saxons as main, minor, or mentioned characters. Blacks were main characters in 7% of the books, minor characters in 14% and mentioned in 5% (p. 46). Even though minorities appeared in some of the books, teachers and librarians were urged to read books carefully before utilizing them in a multicultural literature program. They might observe that some Newbery Medal books portray characters in a stereotypical light (p. 48).

Rudman (1993) explained that good literature has many rewards for readers. They gain knowledge, pleasure, increased awareness of themselves and others, a deeper appreciation of the world with its visual and cultural treasures, the chance for armchair travel, encouragement of the imagination, growth of a moral sense, and a greater understanding of what it means to be human (p. 171).

The National Council of Teachers of English (1983) had a similar view in their goals and objectives. They stated that students should

- (a) realize the importance of literature as a mirror of human experience,
- (b) be able to gain insights from their involvement with literature,
- (c) become aware of writers who represent diverse backgrounds and traditions,
- (d) become familiar with past and present masterpieces of literature,
- (e) develop effective ways of discussing and writing about various forms of literature,

- (f) appreciate the rhythms and beauty of the language in literature, and
- (g) develop lifelong reading habits. (p. 246)

Wellek and Warren (1956) approved the idea that beginning students should read great or good books (p.21). They described such books as worthy of serious attention and not a waste of time (p. 30). The idea that some literary works are better than others has been questioned. Nodelman (1996) described how feminists and members of minorities have pointed out that texts usually considered worthy of study in schools represent the values and confirm the authority of males of a particular class and color. Efforts have been made to broaden the list of selected books, the literary canon, by rediscovering forgotten texts written by women and members of minorities (p. 187).

The literary canon descends from an ancient Greek word which was an instrument of measurement. Guillory (1990) explained that in Biblical times another sense, rule or law, became its primary meaning, important to literary critics. This sense of canon was used to signify a list of texts or authors that were suggested as being deemed worthier of preservation than others. According to Guillory, this context was a way for early Christianity to exclude scriptural writings of the Hebrews, even excluding works of writers who believed they were Christians. The latter found their writings were not included in the final form of the New Testament. As Guillory explained, the biblical canon was closed at a certain point in time (p. 233).

In recent years, literary critics have become convinced that selection of literature for a literary canon operates in the same way. There may be a political agenda beneath the value judgments, as Guillory (1990) described how many groups of people are

excluded from being represented in the literary canon (p. 233). Guillory continued his discussion of the critics of canon formation, noting that one would find “very few women, even fewer writers who are non-white, and very few writers of lower-class origin. This is simply a fact.” The history of canon formation would appear to be a conspiracy to repress the writing of those who do not belong or whose writing does not express the ideology of the dominant groups (p. 234).

Historically, it has been determined (Guillory, 1990) that women were not excluded from early literary canons, but they were excluded from the means of literary production, from literacy itself. There were few women writers, because women of the time were not taught to read or write. Women’s works began to appear in the canon after the mid-18th century when women were taught to read and write (p. 238).

The regulated practices of reading and writing took place in the school. Guillory (1990) explained that the work of disseminating and preserving written works came to define and belong to the school. Texts were selected as the best works to fulfill the institution’s function, disseminating knowledge that we call literacy. One problem with a canon is that, because spoken language changes so rapidly, reading older literature of one’s own language can be like reading another language (pp. 239-240).

The concept of the canon continues to be useful, according to Nodelman (1996), because it allows us to think about the idea that some literature is inherently better than others. Human thinking almost always has us valuing some things over others. Nodelman suggested that people develop their own personal canons of value. He further suggested that we would be able to resist attempts of others to impose their values and

their canons on us and choose instead to value texts that represent minority voices (p. 188).

There are many canons developed by individuals and institutions, some of them specific canons of literature. Nodelman (1996) pointed out that there are several texts that scholars who work in the field of children's literature would consider to be a canon of children's literature. Nodelman felt that people interested in children's literature ought to be familiar with those works and think about what the interest implies about the way adults think of children's literature. Understanding those books could help with understanding of other texts (pp. 188-189).

The knowledge of this interconnectedness, according to Nodelman, should be developed, encouraging children to compare different versions of a story in different media (p. 38). In the classroom, children should be encouraged to consider different ways of expressing the same idea, how the story would be if told from a different point of view, and how a person from a different country would understand the events (p. 37). Again, as stated earlier, the distinguishing characteristic of great literature is the way it can be interpreted in a different way by different readers over time (p. 187).

Taxel (1997) explained that publishers were currently enjoying progress in creating literature that accurately and honestly reflects the diversity of this country, while adhering to the highest literary and artistic standards (p. 444).

Shields (1994) concluded that the increase in multicultural publishing validated research findings that children are curious about human diversity. Multicultural literature offers the opportunity to enhance literary skills, as well as geographical

knowledge, cultural awareness, and positive self-image in children who see the image of themselves in those books (p. 10).

The opinions of Rudman, Nodelman, Taxel, and other scholars in the field, that literary integrity is imperative in multicultural children's literature, added another dimension to the theoretical basis of this study.

### *Formal Literary Elements*

For this study, literary integrity was considered to be the sum of the components of a story, an organic whole. Four literary elements were examined to identify those components.

D. Hall (1992) explained that it is essential that all literary elements perform several functions at the same time, even though the reader may not be aware of what is going on (p. 13). Hall continued:

Using terms like plot, we isolate a story's parts. It is worth keeping in mind, however, that a good story is an organic whole: one sentence, or one phrase within a sentence, may advance the plot, indicate character, represent point of view, describe setting, and promote theme or meaning. In literature, everything happens at once. (p. 30)

### *Plot*

D. Hall (1992) defined plot as what happens in a story, development of a link between cause and effect. He stated that conflict is required and can be between a



person and an idea, a person and an event, or a person and another person. That conflict is frequently resolved by the end of the story (p. 29). He explained that exposition is the presentation of the facts, usually necessary at the beginning of the story but can be presented any time (p. 19). Hall further explained that after exposition, the conflict grows in intensity until the climax of the story, followed by the conflict's outcome. The story ends with the denouement, the tying up of loose ends, the resolution of the conflicts and conclusion of the story (p. 29).

Vesterman (1993) defined fictional plots as the arrangement of events planned to create effects in the reader's heart and mind (p. 25). Vesterman explained that conflict for the protagonist, the leading character, is usually included. Also, he described a beginning, middle and end, followed by a denouement, the French word for untying the knot. Vesterman said that the beginning should include exposition, explaining the background and the story's issues. The middle should have complication of the issues with rising action leading to a crisis or climax. The end should contain falling action leading to a denouement, a resolution of the conflict (p. 25). According to Vesterman, this common pattern is not always followed. The story might end with rising action, but readers should not expect an author to follow any set pattern, especially when the author might not have intended to follow that pattern at all (p. 26).

According to Abrams (1993), the plot in a dramatic or narrative work is made up of events and actions, resulting in certain emotional and artistic effects on the reader (p. 159). A plot is said to have "unity of action" if it is understood as a complete and ordered structure of actions that lead to the intended effect (p. 160). However, Abrams

pointed out that there can be double plots and subplots which, if skillfully managed, can enhance the major plot (pp. 160-161). Abrams warned that habituation to traditional plots by readers may encourage writers to frustrate readers' expectations by sometimes dispensing with a recognizable plot altogether (p. 162).

### *Characterization*

D. Hall (1992) wrote that "plot shows character; character causes plot. In most stories you cannot speak of the one without evoking the other" (p. 56). He explained that writers characterize by telling about the character, by showing the character in action, or both. Names they bestow on characters also add to their presentation (p. 56). Hall described characters as "flat" or "round," the round one being more real, more complex, unpredictable but probable. Usually a round character is dynamic or changing. The flat character is simple, less real, with few traits, keeping it predictable. If characterization is not the mainstay of the story, flat characters might be adequate, although they may be stereotypes (pp. 57-58).

Abrams (1993) depicted characters as persons presented in a dramatic or narrative work, who display their personal qualities by their dialogue and the actions they perform (p. 23). Abrams explained that characters may remain stable or undergo radical change, but whether they change or not, the reader expects consistency, no sudden changes in a character that has already been portrayed in a certain way and known to the reader as having a specific temperament (pp. 23-24).

Vesterman (1993) identified the word 'character' as basically coming from the language of morals. He pointed out how fond readers are of judging other people,

whether real or imaginary. The reading experience involves a search for understanding how the literary text interacts with our values and assumptions, in order to create our sense of a character (p. 26).

### *Setting*

Abrams (1993) defined overall setting as the general locale, historical time, and social circumstances where the action occurs. The setting of a specific scene would be the particular physical location of that scene (p. 192). He also stated that certain authors, such as Poe, Hardy, and Faulkner, relied on general and individual settings to set the atmosphere of their works (p. 193).

D. Hall (1992) described setting as the place or time of a story, sometimes basic to the theme of a story, other times unnecessary background. He added that specific settings contribute to the basis of the story, convincing the reader that the story is true (p. 87).

Vesterman (1993) expressed his view of setting as an environment that influences our understanding of the issues contained in the story. He explained that the atmosphere an author creates contributes to the mood of the story and enhances the meaning of the words (p. 26).

### *Point of View*

Vesterman (1993) attributed part of the sense of mood and atmosphere to the point of view taken in the story. It can be a first-person narrator, who tells the story from one character's perspective. A third-person narrator tells about the protagonist as well as other characters, but only to the extent that the protagonist knows of the other

characters. This limited-omniscient point of view contrasts with the omniscient narrator who knows what all characters think and feel. Another technique, objective narrator, tells only what is observable, nothing of the inner lives of the characters (p. 27).

D. Hall (1992) echoed Vesterman's description of point of view, including first and third-person narrators. He added another first-person technique, the use of an observer or peripheral character to tell the story. He explained limited omniscience as the ability to read a mind, but limited in the sense that it cannot read all minds. Unlimited omniscience, common in eighteenth-century writing, allowed authors to tell what characters were saying as well as what they were thinking. Hall pointed out that there are other possible points of view, but the use of second-person narrator is rare. Uncommon also is the objective point of view which describes the action but cannot report ideas or feelings of the characters. The most common point of view in the modern short story is the third-person narrator with limited omniscience (pp. 116-118).

Abrams (1993) defined point of view as the mode used by an author to present the elements of a narrative: the characters, dialog, actions, setting and events. He pointed out the widely-recognized simplified classification is first-person and third-person narrator. First-person is limited by what the narrator knows about, experiences, assumes, or finds out from other characters. As mentioned by Hall and Vesterman, the third-person point of view can be limited or omniscient. When the limited point of view is implemented, the narrator tells the story in third person, limiting the account to what one character feels, thinks, or experiences (p. 167).

Abrams described the omniscient point of view as a common term for fiction written in accord with the convention that the narrator knows everything that needs to be known about the agents, actions, and events, and also has privileged access to the characters' thoughts, feelings, and motives; and that the narrator is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness. (p. 166)

The work of literary theorists Abrams, Vesterman, and D. Hall articulates the scholarly view that literary integrity is considered to be the sum of the components of a story, an organic whole. Quality literature must contain literary elements as they explained, but, to be multicultural, it must also be inclusive. To gain consensus on a definition of multicultural children's literature, the Delphi Method was utilized. A history and description of the technique is discussed in the next section.

### *The Delphi Method*

The Delphi Method is not new. According to Parker (1975), the Delphi research technique was introduced by Dalkey and his associates at the Rand Corporation in 1950. The Nominal Group Technique (NGT) was developed by Andre Delbecq and Andrew Van de Ven in 1968. Both techniques have been widely used in studies of education, health, and the social services. While NGT requires a structured group meeting, the

Delphi Method has no such requirement. Researchers have increasingly used both techniques as tools for evaluation (Parker, 1975, p. ix).

Ziglio (1996) added that Dalkey disliked the Delphi name, in 1968 claiming it suggested the occult, while he thought the technique was primarily concerned with making the best you can of a less-than-perfect fund of information (p. 5).

Basic objectives of Delphi described by Delbecq, Van de Ven, and Gustafson (1975) are:

- \* Determine or develop a range of possible program alternatives
- \* Explore or expose underlying assumptions or information leading to different judgments
- \* Seek out information which may generate a consensus on the part of the respondent group
- \* Correlate informed judgments on a topic spanning a wide range of disciplines
- \* Educate the respondent group as to the diverse and interrelated aspects of the topic

Although practitioners seem to agree on the above objectives, there is great variety possible in Delphi formats related to design and implementation (p. 11). Variations involve the following:

- \* Whether the respondent group is anonymous
- \* Whether open-ended or structured questions are used to obtain information from the respondent group

\* How many iterations of questionnaires and feedback reports are needed

\* What decision rules are used to aggregate the judgments of the respondent group (Delbecq et al., 1975, p. 11)

Delbecq et al. (1975) described Delphi as a group process that has people communicate in writing rather than meeting face-to-face. It gathers the opinions of a number of people in order to improve a specific situation. It is especially useful for incorporating experts, administrators and others who cannot meet in person. Distance meeting allows participants to remain anonymous, while preventing domination by certain individuals who might be intimidating in person (p. 83).

Borg and Gall (1989, p. 34) cautioned that anonymity can cause demographic, statistical difficulties. Each participant does not know who the other participants are, but the researcher knows them all. If the researcher could not identify respondents or non-respondents, statistical analysis by location, gender, and occupation might be impossible. This study included a demographic form with the questionnaire to compensate for this deficiency.

Although the literature states that questionnaires are mailed and returned by mail, this study was conducted almost entirely by email, as requested by the participants. One person requested that standard mail be used, since her university email system was not efficient or reliable.

Delbecq et al. (1975) explained in detail that Delphi is essentially a series of questionnaires. The first contains a broad question for evaluation and is mailed to the

respondent group. The respondents record their independent ideas and return them by mail. The researcher summarizes the responses, devises a second questionnaire based on those results, and mails it to the respondent group. Since they have feedback from the first round, respondents are free to act on that information when they respond to the second questionnaire. The process stops when consensus is reached among respondents or when sufficient information has been obtained to determine that there is no consensus (Delbecq et al., 1975, p. 83). In comparing research methods, Delbecq et al. noted the Delphi process involves a comparable number of participants as other research methods but requires twice as much in administrative time and cost. However, participants save the additional time and cost of having to attend face-to-face meetings (Delbecq et al., 1975, p. 29). For a successful Delphi, there are three critical conditions:

- \* Adequate time
- \* Participant skill in written communication
- \* High participant motivation (Delbecq et al., 1975, p. 84)

In order to assure success, respondents must also be convinced of the importance of the Delphi's objectives and the importance of their participation (p. 88). It is the job of the researcher to motivate the respondents, if there is to be a high rate of return and a successful outcome.

Rotondi and Gustafson (1996, p. 35) pointed out that the potential for insight and creativity increases when individual members of a group combine their efforts to yield a new perspective, one that far exceeds any anticipated result (p. 35). This "group dynamics" cannot be utilized if anonymity of participants is to be preserved.



Few people like questionnaires, according to Scheele (1975, p. 69). Many people have no desire to share information with strangers. It is important that the questionnaire be attractive in tone, style, and presentation, in order to obtain a good response.

No matter how appropriate the technique, Ziglio (1996, p. 13) observed that any research method generates criticism as well as consensus. The Delphi Method has been accused of being unscientific in terms of sampling and testing of results as in conventional research control. The most disparaging critique of the Delphi Method was made by Sackman (p. 13).

Sackman (1975, p. 27), of the Rand Corporation, published a study as a critical analysis and evaluation of the Delphi technique. After reviewing the Publication Manual of the American Psychological Association relevant to Delphi, he pointed out that it should be

abundantly clear that conventional Delphi neglects virtually every major area of professional standards for questionnaire design, administration, application, and validation. In no sense is Delphi found to be a serious contender in scientific questionnaire development and in the experimentally controlled and replicable application of questionnaires. (p. 27)

Sackman (1975, pp. 43-44) also noted shortcomings regarding experts:

1. The concept of expert is virtually meaningless in experiments dealing with complex social phenomena.
2. Sole or primary reliance on expert opinion in the social sciences has

long been discredited and now has no serious advocates.

3. Anonymous panels chosen in unspecified ways increase the likelihood of contaminated, elitist 'expert' samples.

4. There exists an uncontrolled and unknown expert halo effect in Delphi contributing to expert oversell.

5. Collective expert opinion directly reinforces unaccountability for Delphi results for all concerned: the director, panelists, and users.

6. Experts and nonexperts consistently give indistinguishable responses in forecasting or evaluating social phenomena impacting on common values and attitudes.

7. There is no explicit matching of skills required by Delphi questions against objectively measurable skills of the panelists. (pp. 43-44)

"The originators of Delphi should be credited with clearly sensing and trying to respond to strong social demand for exploiting expert opinion more effectively" (p. 44).

However, Sackman's final evaluation included two alternative final recommendations:

1. Seek to upgrade Delphi by recommending higher standards, more consistent with scientific method in the collection, analysis, and use of questionnaire data.

2. Conclude that the assumptions and principles on which conventional Delphi is based are so unscientific and inherently misleading that they preclude any attempts to improve the technique. This second alternative was tantamount to a recommendation to drop Delphi completely. The evidence clearly indicates that the massive liabilities of Delphi, in principle and in practice, outweigh its highly doubtful assets (p. 74). Sackman stated

that many Delphi results are still published as master's and doctoral dissertations, perhaps because, often, data gained from questionnaires can be analyzed statistically to achieve consensus on a given topic.

Despite Sackman's strong condemnation, many studies continue to utilize the Delphi Method. It was selected as the most appropriate technique for this study. Communicating with participants via email was the most expeditious way to gather data from experts in the field to gain consensus on a definition of multicultural children's literature.

Similarly, Savchenkova (2003) used a modified Delphi survey of two rounds to produce a final list of evaluation criteria for the selection and design of language teaching software essential for software design and selection.

Osborne, J., Collins, S., Ratcliffe, M., Millar, R., & Duschl, R. (2003) chose the Delphi Method for their study on "Ideas-about-Science." International experts of science educators were selected as the 23 participants who gained consensus on key ideas about the nature of science that were considered an essential component of a school science curriculum.

This chapter traversed the evolution of literature, the emergence of children's literature, and the development of multicultural children's literature. It described the formal literary elements and their relevance to the study at hand. The Delphi research technique was discussed, along with a few studies whose investigators selected that method for conduct of their research. The Delphi Method is not new, but it keeps gaining in popularity and use.

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This chapter described the literature searched for background and history of literature and literary theory, multicultural children's literature, formal literary elements, and the Delphi questionnaire research method.

Chapter III describes the study's methodology in detail.

## CHAPTER III

### Methodology

#### *Introduction and Purpose*

With the increasing diversity in the population of the United States, educators and librarians need to be aware of the particular needs of children. Incorporating multicultural children's literature into suggested reading lists appears to be one method for familiarizing children with the global picture and preparing them to be part of it when they are adults.

The purpose of this study was to gain consensus of professional writers of children's books, scholars, diversity experts, and others interested in children's literature on the definition of "multicultural" as applied to multicultural children's literature.

The Delphi questionnaire format was selected for this study. Gillham (2000, pp. 6, 8) stated the pros and cons of any questionnaires. The main benefits of the technique are that information is acquired anonymously from many people very quickly, usually at low cost in time and money. The main disadvantages are the typically low-response rate and the impossibility of checking the seriousness or honesty of the answers (Gillham, 2000, pp. 6, 8).

Borg and Gall (1989, pp. 431-432) outlined some rules of any questionnaire format, developed from experience and research in this field:

1. Make the questionnaire attractive.
2. Make the questionnaire easy to complete.
3. Number the items and the pages.

4. Show name and address of sender on the form, even if a stamped, reply envelope is included.
5. Print brief, clear instructions in bold type.
6. Group related items in logical sequence.
7. Do not start with an item that requires considerable writing.
8. Do not put important items at the end.
9. Avoid using the word “questionnaire” on the form.
10. Include enough information, so items are interesting and meaningful, tending to increase response rate (pp. 431-432).

The Delphi questionnaire technique is the method that was utilized for this research study. It is a systematic method for gathering opinions on a specific topic, offering feedback between sets of questionnaires, and summarizing the results (Delbecq, Van de Ven, and Gustafson, 1975, p. 10). Although this process requires more administrative time and cost than other interactive group methods, it saves participants the additional time and cost of having to attend face-to-face meetings (p. 29). Despite that caveat, it is generally understood that the Delphi questionnaire technique by email is less expensive to accomplish, since much email is cost-free. Moreover, participants do not have to leave their geographic location, thereby eliminating travel costs. Participants remain anonymous and can feel free to express their honest opinion. Since there is no group dynamic to contend with, domination by certain individuals is prevented. Finally, Delphi provides a systematic way to gather observations of experts through an initial questionnaire, sharing information with all the respondents on a subsequent round,

continuing for as many rounds as necessary to reach consensus on the question at hand. Two or three rounds are usually deemed adequate to acquire sufficient information, depending on the statistical analysis used.

The results of this study might assist educators and librarians in their selection of multicultural children's literature that could be included in every suggested reading list for children. Those who work with children in a reading atmosphere could use the definition created by this research study to help children expand their knowledge and understanding of the world and the human condition.

Chapter I introduced this research study. Chapter II reviewed the literature relevant to the study and the best-suited method to achieve definitive results. This Chapter outlines the methodology undertaken to conduct the research. It details the introductory work, the initial broad questionnaire for a pilot study, the method for preparing the actual questionnaire, and the selection of the sample population. It reviews the method followed for three succeeding rounds of questionnaires deemed necessary to reach a valid conclusion and gain consensus on a definition of multicultural children's literature. Finally, it discusses the statistical analyses of the generated data necessary to reach a valid conclusion.

### *General Procedures*

This study consisted of five phases:

- \* Pilot Test
- \* Sample Population/Profile of Participants
- \* Round One Open-Ended Delphi Questionnaire

\* Rounds Two and Three Delphi Questionnaires

\* Statistical Analysis, Stability, and Convergence

Phase one, the pilot test, was a broad questionnaire for selected, non-expert respondents who did not participate in the actual study. Their responses were the foundation for the Round One questionnaire for the research study. The second phase was to identify the sample population, potential participants willing to take part and qualified to make the decisions solicited in this study. The third phase was to design and process the Round One Open-Ended questionnaire in order to establish the foundation for the next round. The fourth phase was to more narrowly design the Round Two and, later, Round Three questionnaires to exact consensus among the participants on a definition of multicultural children's literature. The third round was deemed necessary in order to establish stability and convergence in this research study. The fifth phase was to identify and conduct statistical analyses of the generated data in order to confirm stability and convergence in the study.

*Pilot Test*

A letter of transmittal was composed for the pilot test, introducing the researcher and explaining the respondents' one-time-only anonymous participation. As described by Delbecq et al. (1975, p. 11), the pilot test (see Appendix A) was conducted using an open-ended questionnaire. On December 29, 2002, with a stamped, reply envelope included, it was sent to thirteen elementary school librarians and teachers who agreed to participate, although two failed to respond. None of these people took part in the actual Delphi research study.



The opinions and suggestions of the pilot-test respondents were nearly identical, encouraging the researcher to believe that the Round One Delphi questionnaire sent to experts might gain some consensus.

### *Sample Population*

The pool of prospective participants, from which active participants were selected for this study, are members of the Children's Literature listserv (Child\_Lit@email.Rutgers.edu), made up of hundreds of people interested in children's literature. Members are scholars, professors of English and Literature at prestigious universities, authors of textbooks for students of children's literature, well-known writers of children's books, education diversity specialists, college librarians, and others interested in children's literature. In February, 2003, an email message was sent to 75 prospective participants who had an educational institution address or postings that indicated the poster was an activist in the field of diversity and literature (see Appendix B). In an attempt to keep the selection random, no other information was elicited by the researcher at that time. The email message introduced the researcher, described the research project, and included a background information form with an agreement to participate. Return of the form indicated their agreement to participate, with the understanding that they could withdraw at any time. It asked if they preferred regular mail, email or fax communication. All but one chose email. That one reported the university email system was not reliable, so regular mail was utilized for those responses. It was hoped that recipients would find the project important enough to take time to complete the questionnaires. Email turned out to be successful, quick and easy.

Delbecq et al. (1975, p. 83) emphasized that anonymity is an essential feature of the Delphi method, allowing participants to respond from anywhere with no possible domination by certain individuals who might be a problem in a face-to-face meeting. To preserve anonymity, names of the pool of participants were not listed, nor was any selected participant identified during or after the study. Emails were sent individually to participants to preserve their anonymity.

At the same time the proposal meeting was conducted in March, 2003, a university-supplied Informed Consent Form was turned in by the researcher for approval. Surprisingly, the researcher was told to halt all work on the study and proceed with a revision of the form, ultimately executing revisions five times before it was approved. Unfortunately, notification took several months, causing a major delay in the conduct of the research study. A cover letter and the new Informed Consent Form were emailed in January, 2004 (see Appendix C), so questionnaires could not be sent out until those were returned. A revised Demographics/Background Information form was also emailed (see Appendix D). The delay and the perceived duplication of the Informed Consent Form was troublesome for some of the participants. Of the original 75, only 33 agreed to participate, but just 25 actually took part when the rounds of questionnaires started. Sadly, one participant had died. According to Delbecq et al. (1975, p. 89) few new ideas are generated by a group of more than 30 participants, if they are well-chosen (p. 89), so 25 was considered an adequate number for the study.

### *Profile of Participants*

Invitations were emailed to 75 randomly-selected members of the Children's

Literature listserv for participation in this doctoral dissertation research study. The number of positive replies dwindled as the project was delayed, with 25 available when the actual study was launched. The new, approved Informed Consent Form was emailed to the 26 participants in January, 2004, followed by a Demographics Form that was to be used only for statistical analysis. Response was good for the open-ended round, but one participant died before the second round was emailed, so there were only 25 participants who took part in the statistically-analyzed second and third rounds. The response rate was excellent, because participants agreed in advance that they would take part. Email simplified the effort and reduced the time it took for them to comply. Near the end of the study, Tables 1 and 2 were created to illustrate the profiles revealed by self-identification of the participants. The researcher did not realize up to this point that there was a lack of diversity of the panelists selected for this study. In the interest of randomness and anonymity, the researcher had failed to acquire adequate demographic information to guarantee a diversified panel of experts. The information that was collected was limited to what was supplied by the individual participants in response to the demographics form.

Table 1. Participant Demographic Cross-Section by Gender

Geographic Area	Female	Male	Total
Arkansas	1		1
California	1	2	3
Canada		1	1
Florida	1		1
Georgia	1		1
Illinois	1		1
Kansas	1	1	2
Maine	1		1
Maryland		1	1
Massachusetts	3		3
Michigan	1		1
New Mexico	2		2
New York	3		3
Pennsylvania	1		1
Texas	2		2
Vermont	1		1
Total Sample Population	20	5	25

Table 2. Self-Identified Profile of Study's 25 Participants

Area of Expertise	Years of Experience	Grade Level	Ethnicity
1. Professor, English	16	Elementary to College	White American
Author	3	Elementary	
2. Author	20	Pre-K to Adult	White American
3. Professor, Education	6	Secondary to College	African American
4. Professor, Education	39	Elementary to College	Jewish
5. Professor, English	26	College	White American
6. Professor, English/Literature	8	College, Grad Students	Jewish American
7. Professor, *Curr/Instruction	18	College	African American
8. Writer/Illustrator	2	Elementary, Adult	White American
Teacher	10	College	
9. Professor, English	5	College	White American
10. Professor, Education	7	College	White Australian
11. Professor, Library Science	15	College	White American
12. Professor, English	35	(write) Elem to Secondary (teach) College	Jewish Canadian
13. Writer/Editor/Researcher	7	College	White American
14. Author, children's books	15	Pre-K to Elementary	White American
15. Library Director, Coll of Educ	4	College	White American
Teacher/Librarian	20		
16. Professor, Information Studies	7	College	White American
Teacher/Librarian	30		
17. Equity/Diversity Specialist	5	Elementary to College	White American
18. Librarian, elementary school	4	Elementary	White American
Teacher, children's literature	16	College	
19. Author, children's books	15	Elementary, College	White American
20. Professor, Elem Education	9	College	White American
21. Professor, Library/Info Studies	20	College	White American
22. Professor, English	2	College	White American
23. Author	40	Elementary to College	White American
24. Librarian, elementary school	5	Pre-K to Elementary	White American
25. Professor, English	28	College	White American

\* Curriculum/Instruction

### *Round One Open-Ended Delphi Questionnaire*

This questionnaire was developed from the consensus of responses received in the pilot test questionnaire. The dissertation committee concluded that the questionnaire was too leading, so revisions were made. The original form called for “PLOT should . . . , CHARACTERS should . . . , SETTING should . . . , POINT OF VIEW should . . .”. The revised form eliminated the word “should” (see Appendix E). An introductory email was transmitted to the participants with the first questionnaire. Forms were mailed with a stamped, reply envelope to the person who preferred that method. A demographics form was sent in the same way, with information that it was included only for statistical analysis, and that names and data would not be shared with anyone.

Responses from the open-ended questionnaire indicated that many participants were very confused, not sure of what they were being asked. A detailed description of the research project had already been sent to each one, so it was not repeated at the top of this form. However, there was a short introduction of the question. The researcher found it necessary to repeat the explanation to respondents as their replies came in, noting that the researcher was interested in knowing what they would be looking for if someone handed them a book and asked if it was multicultural. This explanation seemed to clarify their confusion, and they submitted their responses, although it took several weeks for all of them to be returned.

### *Rounds Two and Three Delphi Questionnaires*

The Round Two questionnaire was developed from the consensus of responses received in the Round One Open-Ended Delphi questionnaire. It was divided into four

categories: plot, characters, setting, and literary point of view. More statements and comments were received in two of the categories, so the resulting questionnaire had a total of 40 statements: 18 for plot, 14 for characters, four for setting, and four for literary point of view. Participants were asked to record their opinion on a Likert-type scale where 1=Strongly Disagree, 2=Somewhat Disagree, 3=Neither Agree or Disagree, 4=Somewhat Agree, and 5=Strongly Agree. Since there was so much confusion in round one, it was not surprising that round two was even more confusing for the participants (see Appendix F). They and their peers wrote the statements used for Round Two, but many of them found they could agree only if they could edit the statements. Since that was not part of the technique, it resulted in many middle responses, the Neither Agree or Disagree option. However, many statements had responses with a high degree of agreement or disagreement, so the research project continued.

Since it took so much time to get to this point, it was anticipated that respondents would be less likely to take part from here on. Therefore, it was decided to halt the rounds at the Round Two questionnaire. Responses were tabulated, and statistical analyses were started. However, it became obvious that stability analysis required another round, so the Round Three questionnaire was generated, utilizing the editing comments from Round Two and other comments from the participants. An email was sent to each one explaining the necessity for this round and asking for a quick reply. Their previous responses were noted, and they were offered the opportunity of changing their opinions on these edited statements. Surprisingly, participants again seemed confused and were not sure what they were being asked to do. The researcher explained the procedure once again as questions

arose, and responses started to come in immediately, with the last few delayed by a holiday and school break. Eventually, they were all received. The researcher proceeded with statistical analyses of the data gathered for the study.

### *Statistical Analysis, Stability, and Convergence*

Balian (1994) described qualitative and quantitative approaches to research. Focus groups are widely used forms of qualitative inquiry (p. 55). Balian explained that the qualitative study includes the “conjectural research question” rather than a statistically-testable null hypothesis, making it unnecessary to perform the inferential statistical analyses required for a quantitative study (pp. 57, 60). This qualitative Delphi research study was developed to measure consensus on an array of statements that could be merged to establish a definition of multicultural children’s literature. The combined force of quantitative and qualitative methodologies produces the most powerful research (Balian, p. 56), so it was determined that this research study should include both qualitative and quantitative statistical procedures.

Stability in a research study is shown by the independence of or no relationship between variables or no difference between responses between rounds. In order to show that independence, a null hypothesis was created, along with the alternative hypothesis (Hinkle, Wiersma and Jurs, 1994, p. 167):

Ho = there is no difference in responses, no dependence of responses between rounds

Ha = there is a difference in responses, a dependence of responses between rounds

If the null hypothesis is shown to be true, each response and each round is independent of



the other, and stability is demonstrated. However, if the alternative hypothesis is true, dependence of each round on the other shows a lack of stability. Further rounds of Delphi questionnaires would then be necessary.

Statistics suggested by Hinkle et al. (1994) were deemed necessary for this study, including means and standard deviations (pp. 59-61). Responses to each round of questionnaires were tabulated and data generated utilizing a computerized statistical program. Stability and convergence were examined for their contribution to the credible conclusion of this research study, and the null hypothesis was tested.

It was determined that stability must be demonstrated before proceeding with other statistical analyses. One test of stability is the measurement of differences between the means and standard deviations of the responses between rounds. Franchak, Desy and Norton (1984) stated that a total change of less than 15% in the means defines stability. A decline in standard deviations between rounds also denotes convergence (p. 48). Scheibe et al. (1975) agreed that the 15% change level could be used to represent a state of equilibrium and “any two distributions that show marginal changes of less than 15% may be said to have reached stability” (p. 278). Procedures were conducted using the computer program to yield this data. Results are discussed in Chapter IV.

Another procedure, chi-square, was also conducted utilizing the computer program to demonstrate differences in the variables. When the chi-square calculated value for each item is compared with the critical value and does not exceed it, the null hypothesis is not rejected, and the differences are attributable to chance fluctuation (Hinkle, 1994, p. 539). Results are discussed in Chapter IV.

Zeller and Carmines (1980, pp. 52, 54, 78) explained that stability of response of a population is most reliable when the same measures are correlated at different times. However, they pointed out that respondents may change their views of an item, reducing the reliability of the measurements (p. 52).

In Delphi studies, respondents often change their opinions between rounds, as the statements are altered according to their comments. Statistical distributions may vary from bimodal to no strongly-peaked shape at all. According to Scheibe et al. (1975, p. 277), this is an important feature of the Delphi. An assessment over successive rounds measures the stability of the respondents' agreement and disagreement with the statements. A certain amount of movement and change is inevitable. Because group opinion is being sought, the Delphi Method that measures differences in group responses is preferable to a technique that would measure the differences in individual responses between rounds (pp. 277-278). Several respondents reported that they had inadvertently recorded their opinion as 1 when they meant 5, reversing the numbers on the next round, when they realized their error. This difference was taken into account as part of the otherwise expected movement between rounds.

Once stability was demonstrated, convergence had to be established. The opinion put forth by Dajani, Sincoff, and Talley (1979) was that consensus/convergence was assumed to be achieved when a predetermined percentage of responses falls within an acceptable range. They explained that there are no guidelines for a strategy that should be used when stable responses fall within that range, nor are there guidelines for how to proceed when no consensus or low levels of agreement are realized (p. 83). They further

explained that some Delphi studies have chosen to drop items from one round to the next, when it appeared that they had little or no consensus. Such practice is considered to be somewhat arbitrary and rather subjective (p. 84). This study did not drop any items between rounds.

The statistical procedure preferred by Dajani et al. (1979) for establishing consensus/convergence necessary for terminating the Delphi rounds is the coefficient of variation, derived by dividing the standard deviation of each item by its mean. Consensus is demonstrated when changes in responses reach a predetermined small value, although this conclusion is still extremely arbitrary (p. 86). English and Kernan's study (as cited in Dajani et al., 1979) developed a stopping criterion for use when an adequate degree of consensus has been achieved. A good degree of consensus is realized when the coefficient of variation is less than or equal to 0.5. A poor degree of consensus would be demonstrated if the value is greater than or equal to 0.8. A result between these figures would show a possible need for another Delphi round of questionnaires (p. 86). This process was carried out for each item in both rounds. Results are discussed in Chapter IV.

This chapter explained how this research study sought to gain consensus on a definition of multicultural children's literature by using the Delphi questionnaire technique. It detailed the way the study was conducted, making it possible for other researchers to replicate the methodology in their studies. However, a future researcher might want to assure that the panel was made up of diverse members, somehow retaining randomness at the same time. Various aspects of the statistical approaches were

discussed, with details for attaining stability and convergence/consensus. Results are discussed in Chapter IV.

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Chapter III presented the methods and general procedures used in carrying out this research study. It described the pilot study, the potential sample population, the profile of the participants, and the Delphi questionnaire techniques designed to gain consensus on a definition of multicultural children's literature. It discussed stability, convergence, and the statistical procedures undertaken to finalize the results of the research study.

Chapter IV describes the findings of the research study reached by applying those statistical analyses to the questionnaire responses.

Chapter V presents general comments from the participants and discusses conclusions drawn from the gathered data. The statements that gained consensus among the participants are summarized and combined to create a definition of multicultural children's literature. Recommendations are offered for further research in children's literature.

## CHAPTER IV

### Findings

#### *Purpose*

The purpose of this research study was to gain consensus on a definition of multicultural children's literature that could assist professors, teachers, parents, and librarians in their selection of quality literature for children to read.

Chapter I introduced the research study. Chapter II reviewed relevant literature that was searched prior to initiating the study. Chapter III outlined the methodology undertaken to gather data in order to arrive at a consensus. This chapter presents the various statistical analyses conducted and the results interpreted from the gathered data. Some data for the Characters category are included in this chapter. The balance of data for the Characters category, data for Plot (18 statements), data for Setting (4 statements), and data for Literary Point of View (4 statements) are in Appendix H.

#### *Analyses*

In order to show independence of the variables, with no difference in responses and no dependence of responses between rounds, a null hypothesis was created, along with the alternative hypothesis (Hinkle et al., 1994, p. 167):

Ho = There is no difference in responses, no dependence of responses between rounds

Ha = There is a difference in responses, a dependence of responses between rounds.

If the null hypothesis is shown to be true, stability has been achieved, so it was

determined that stability must be demonstrated first, before proceeding with other statistical analyses.

The method chosen for the test of stability is the measurement of differences between the means and differences between the standard deviations (S.D.) of the responses between rounds. Franchak et al. (1984) stated that a total change of less than 15% in the means defines stability. They also mentioned that a decline in standard deviations denotes convergence (p. 48). Scheibe et al. (1975) also described the 15% change level as one that may be said to have reached stability (p. 278). Means and standard deviations by statement and by round were generated by a computer statistical program. Results for the Characters category are shown in Table 3. Results for the other three categories are in Appendix H. Only four of the total of 40 statements had a change in the mean of more than 15%, but, in every case, the shift was towards more agreement or more disagreement, so stability was considered achieved. Standard deviations for all 40 statements showed increases as well as decreases, seemingly not fulfilling the requirement for denoting convergence. However, the shift in responses reflected a growing agreement or disagreement, demonstrating more stability and convergence at either end of the scale. In a Delphi study, group change is more important than individual changes in response, so this was considered to be a good finding. Even so, further testing was planned to confirm stability and demonstrate convergence.

The chi-square procedure was conducted next with the same computer program, using a significance level of  $p=.05$  and degrees of freedom as shown in Table 4. When the calculated chi-square value for each item is compared with the critical value

and does not exceed it, stability is demonstrated; the null hypothesis is not rejected; and the differences are attributable to chance fluctuation (Hinkle et al., 1994, p. 539). For each statement, no chi-square value exceeded the critical chi-square value, so the null hypothesis was not rejected, and stability was demonstrated. The null hypothesis had stated that there is no difference in responses, no dependence of responses between rounds, and this proved to be true. Results for the Characters category are in Table 4. Specific chi-square data for the Characters category, as well as the complete results for the other three categories, are in Appendix H.

**Table 3. For Characters: Differences and Percent of Change in Means and Standard Deviations by Statement by Round**

<u>Statement</u>	<u>Mean</u>				<u>Standard Deviation</u>			
	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>	<u>% Change</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>	<u>% Change</u>
1	3.760	3.880	+ 0.12	3.19	1.128	1.130	+ 0.002	0.18
2	2.640	2.360	- 0.28	10.60	1.186	1.221	+ 0.035	2.95
3	3.800	3.960	+ 0.16	4.21	0.957	0.790	- 0.167	17.45
4	4.200	4.200	0.00	0.00	0.913	1.000	+ 0.087	9.53
5	4.520	4.640	+ 0.12	2.65	0.714	0.569	- 0.145	20.31
6	4.560	4.800	+ 0.24	5.26	0.870	0.500	- 0.370	42.53
7	3.520	3.920	+ 0.40	11.36	0.918	0.954	+ 0.036	3.92
8	3.040	3.600	+ 0.56	18.42	0.889	0.866	- 0.023	2.59
9	3.280	3.000	- 0.28	8.54	1.137	1.258	+ 0.121	10.64
10	4.320	4.480	+ 0.16	3.70	0.852	.714	- 0.138	16.20
11	4.280	4.360	+ 0.08	1.87	0.936	.700	- 0.236	25.21
12	2.360	2.600	+ 0.24	10.17	1.186	1.258	+ 0.072	6.07
13	4.480	4.560	+ 0.08	1.79	0.770	.712	- 0.058	7.53
14	2.920	3.280	+ 0.36	12.33	0.954	1.100	+ 0.146	15.30



Table 4. For Characters: Calculated Chi-Square and Critical Chi-Square Values by Statement

<u>Statement</u>	<u>Calculated Chi-Square Value</u>	<u>Degrees of Freedom</u>	<u>Critical Chi-Square Value, p=.05</u>
1	0.45882	4	9.49
2	1.76850	4	9.49
3	1.09091	4	9.49
4	0.56137	3	7.82
5	1.10723	2	5.99
6	2.30000	3	7.82
7	2.29437	3	7.82
8	4.86753	4	9.49
9	1.33333	4	9.49
10	1.36782	2	5.99
11	3.32051	3	7.82
12	2.02051	4	9.49
13	0.17316	2	5.99
14	2.62088	4	9.49

Another test had to be conducted to demonstrate convergence. In order to establish convergence/consensus on the statements in each of the four categories, the statistical procedure espoused by Dajani et al. (1979), the coefficient of variation, was utilized. The coefficient of variation is derived by dividing the standard deviation of each item by its mean. Consensus is achieved when changes in the coefficient of variation “assume a predetermined small value” (p. 86). A good degree of consensus is realized when the coefficient of variation is less than or equal to 0.5. This determination remains a highly arbitrary matter (p. 86). In the Characters category, just 2 of the 25 values were slightly above 0.5, one .517 and the other .503. Statements Two and Twelve exhibited these coefficients of variation, Statement Two a .517 in Round 3 and Statement Twelve a .503 in Round 2. Both statements were edited between rounds according to respondents’ comments, and the participants concurred more towards disagreement in both of these cases. Scheibe et al. (1975) described one of the original objectives of Delphi as “the identification of areas of difference as well as areas of agreement within the participant group” (pp. 280-281). In the Plot category, Statements Eight and Sixteen exhibited values of .520 and .574 in Round 3, both concurring more towards disagreement. The Setting category Statement Three also showed values greater than 0.5, a .579 in Round 2 and a .599 in Round 3. These also demonstrated more concurrence towards disagreement. Even though these values indicated disagreement rather than agreement, it was concluded that conditions of consensus/convergence had been satisfied. Differences in the Coefficient of Variation values (S.D./Mean) for the Characters category are shown in Table 5. Results for the other three categories are in Appendix H.

**Table 5. For Characters: Differences in Coefficient of Variation Values (S.D./Mean) by Statement by Round**

<u>Statement</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>
1	0.300	0.291	- 0.009
2	0.449	0.517	+ 0.068
3	0.252	0.199	- 0.053
4	0.217	0.238	+ 0.021
5	0.158	0.123	- 0.035
6	0.191	0.104	- 0.087
7	0.261	0.243	- 0.018
8	0.292	0.241	- 0.051
9	0.340	0.419	+ 0.079
10	0.197	0.159	- 0.038
11	0.401	0.161	- 0.240
12	0.503	0.484	- 0.019
13	0.172	0.156	- 0.016
14	0.327	0.335	+ 0.008

After stability and consensus were established by the computerized statistical procedures, each statement for each category was analyzed with the use of a bar chart to assess the appropriateness for including the statement in the definition of multicultural children's literature. The original statement is shown as well as the altered statement, if it was edited with participants' comments. Assessments of the 14 statements, related bar charts, and statistics for the Characters category are included in this chapter. Evaluations of the other statements, related bar charts, and statistics for the other three categories are included in Appendix H.

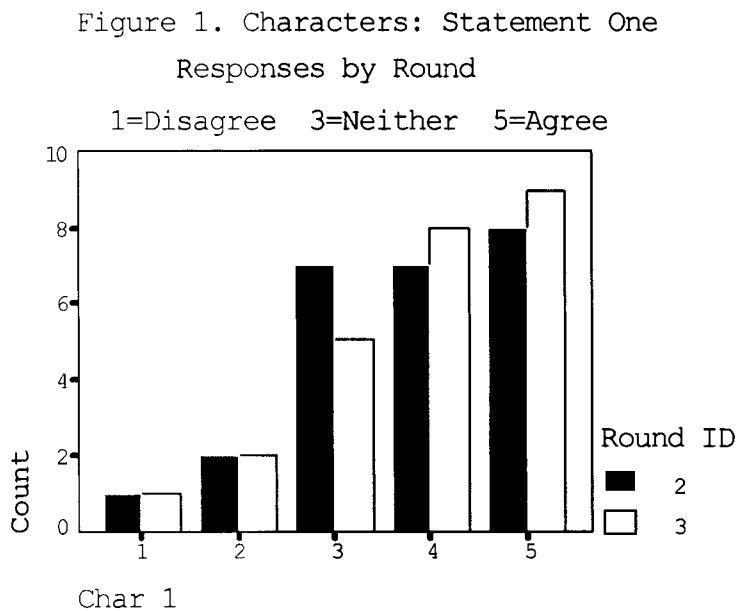
*Statements for Characters Category, Assessment, Related Bar Charts, and Statistics*

Statement One [Round 2] as created by the participants:

A sense of character is gained by depiction of self-esteem, cultural pride, universality of personal fears, family and cultural customs, foods eaten at celebrations, and other non-stereotypical elements.

[Round 3 had no change.]

Statement One in the Characters category demonstrated much agreement among the participants. Sixty-eight percent chose options 4 and 5, Somewhat Agree and Strongly Agree, more often than any others, as shown in Figure 1. The ideas in Statement One were included in the definition of multicultural children's literature.



Statement One:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.760	1.128	0.300
Round 3	3.880	1.130	0.291
Differences	+ 0.120	+ 0.002	- 0.009
Chi-Square Value	0.45882	Critical Chi-Square Value	9.49

Statement Two [Round 2] as created by the participants:

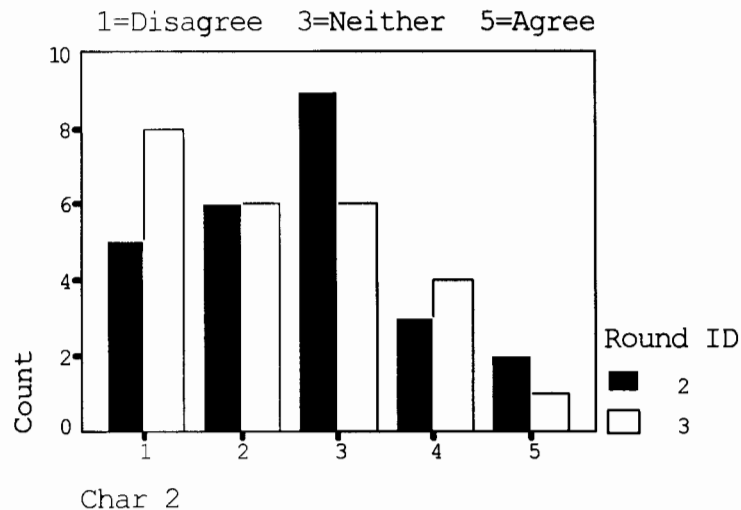
Multicultural literature would be defined by character depictions with respect to skin tone, facial features, hair style and texture.

[Round 3]

Multicultural literature written from outside a culture would be defined by character depictions with respect to skin tone, facial features, hair style and texture.

Statement Two in the Characters category was not completely understood by all the participants. Option 3, Neither Agree or Disagree, demonstrated that puzzlement. The statement was edited with comments from the respondents. Even then, of the participants who did understand the statement, 56% of them in Round 3 chose Somewhat Disagree and Strongly Disagree. See Figure 2. This statement was not included in the definition of multicultural children's literature.

Figure 2. Characters: Statement Two  
Responses by Round



Statement Two:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.640	1.186	0.449
Round 3	2.360	1.221	0.517
Differences	- 0.280	+ 0.035	+ 0.068
Chi-Square Value	1.76850	Critical Chi-Square Value	9.49

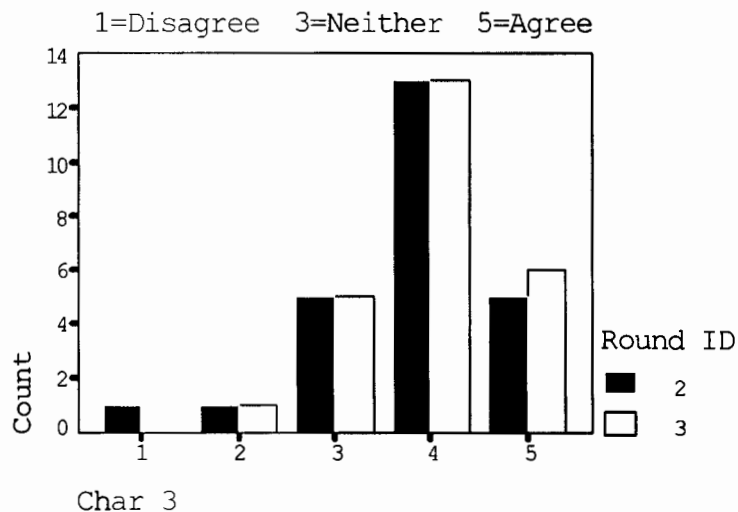
Statement Three [Round 2] as created by the participants:

Variations between collective and individual cultures may be shown by the protagonists and their behavior in the book.

[Round 3 had no change.]

Statement Three in the Characters category was not altered between rounds. Nearly the same number of participants agreed with this statement in both rounds. In Round 3, 76% of them selected options 4 and 5, Somewhat Agree and Strongly Agree. In Round 3, no one disagreed. See Figure 3. This statement was included in the definition of multicultural children's literature.

Figure 3. Characters: Statement Three  
Responses by Round



Statement Three:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.800	0.957	0.252
Round 3	3.960	0.790	0.199
Differences	+ 0.160	- 0.167	- 0.053
Chi-Square Value	1.09091	Critical Chi-Square Value	9.49

Statement Four [Round 2] as created by the participants:

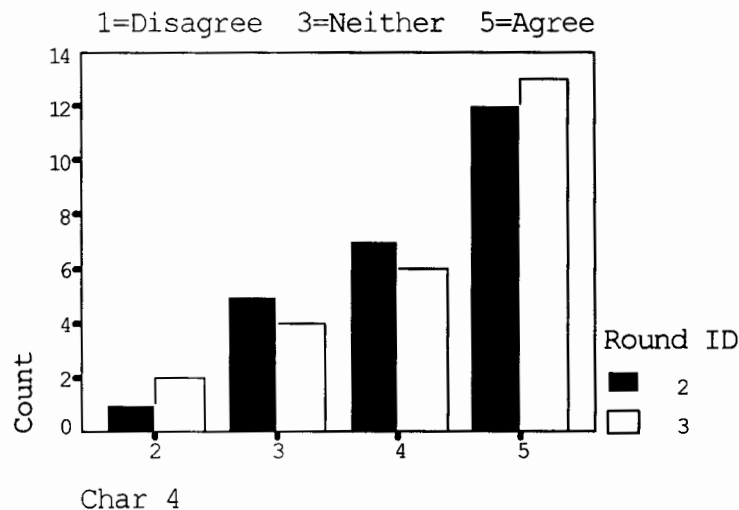
Although there may be no essential or defining features of a character in a work classified as multicultural, characters should not be merely “minority” but authentically represent experiences particular to an ethnic, racial, or national group.

[Round 3 had no change.]

Statement Four in the Characters category was extremely popular among the participants. Even though no change was made to the statement for Round 3, 76% of them either somewhat or strongly agreed with it in both rounds. No one disagreed with the statement in either round, although respondents did change their minds in the other options, despite the fact that the statement stayed the same. See Figure 4. This statement was included in the definition of multicultural children’s literature.

Figure 4. Characters: Statement Four

Responses by Round



Statement Four:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.200	0.913	0.217
Round 3	4.200	1.000	0.238
Differences	0.000	+ 0.087	+ 0.021
Chi-Square Value	0.56137	Critical Chi-Square Value	7.82



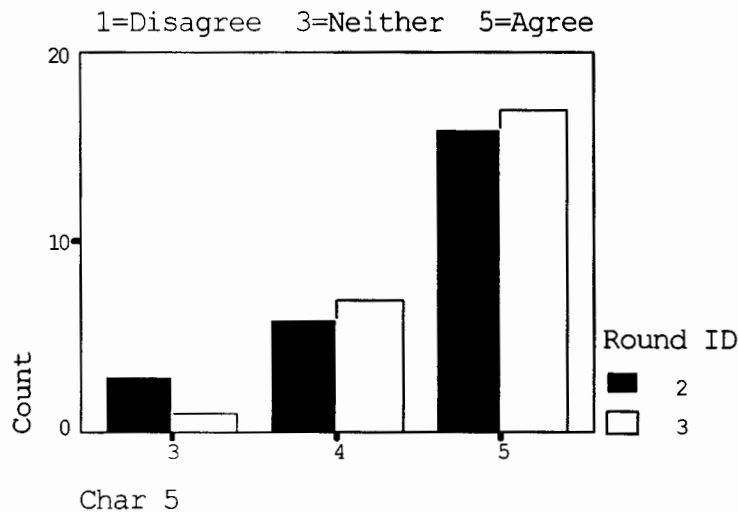
Statement Five [Round 2] as created by the participants:

Disabled characters should be realistic, not symbolic representations, with no miracle cure, ranging from central to the plot to peripheral other characters for whom different may be the norm.

[Round 3 had no change.]

Statement Five in the Characters category was overwhelmingly pleasing to most of the participants, even more so in Round 3, though there was no change in the statement. No one disagreed, but several participants chose 3, Neither Agree or Disagree, indicating they did not understand the statement or could not comfortably choose an agree or disagree option. See Figure 5. This statement was included in the definition of multicultural children's literature.

Figure 5. Characters: Statement Five  
Responses by Round



Statement Five:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.520	0.714	0.158
Round 3	4.640	0.569	0.123
Differences	+ 0.120	- 0.145	- 0.035
Chi-Square Value	1.10723	Critical Chi-Square Value	5.99

Statement Six [Round 2] as created by the participants:

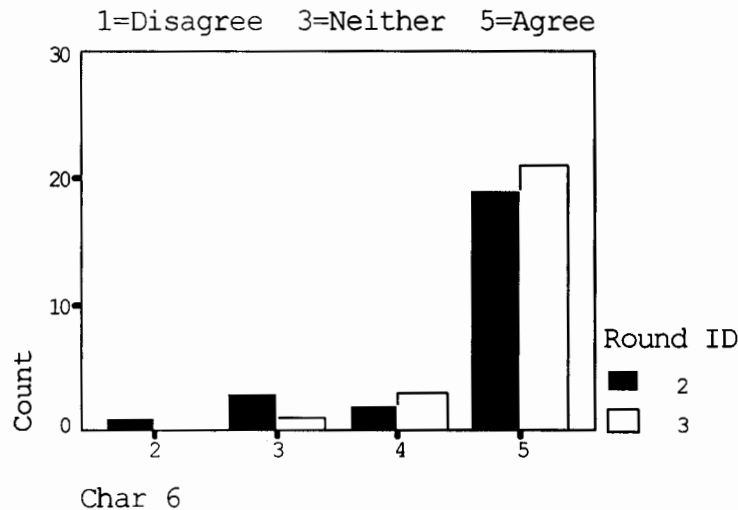
Characters should seem real and fully fleshed out, authentic and constructed to challenge instead of recycling stereotypes related to race, gender, religion, class, sexual orientation, nationality or ethnicity.

[Round 3 had no change.]

Statement Six in the Characters category was very popular with most participants. Twenty-four of the 25 agreed with the statement in Round 3, a few more than in Round 2, even though it had not been altered. No one strongly disagreed in either round. See Figure 6. This statement was included in the definition of multicultural children's literature.

Figure 6. Characters: Statement Six

Responses by Round



Statement Six:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.560	0.870	0.191
Round 3	4.800	0.500	0.104
Differences	+ 0.240	- 0.370	- 0.087
Chi-Square Value	2.30000	Critical Chi-Square Value	7.82

Statement Seven [Round 2] as created by the participants:

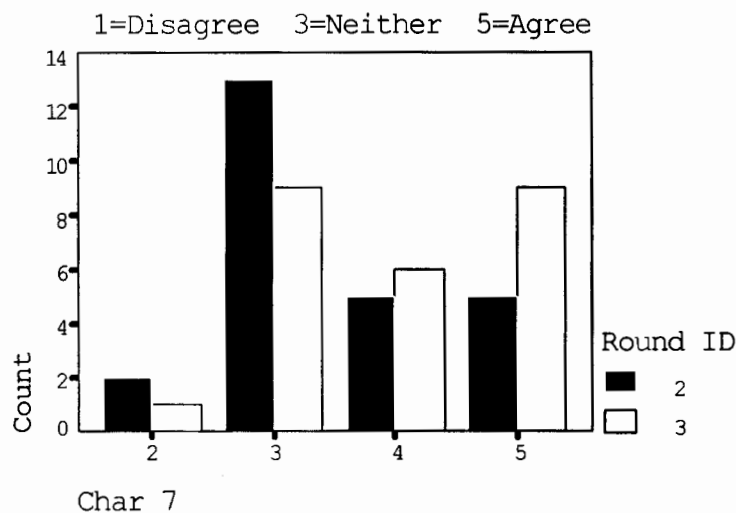
Characters should create “waking dream” that they are real people, diverse characters shown objectively without misguided “facts,” reflecting “regular” issues like shyness and peer pressure.

[Round 3]

Characters should create the idea that they are real people, diverse characters shown objectively without stereotyping, reflecting real issues like shyness and peer pressure.

Statement Seven in the Characters category had much confusion for all in Round 2. Even though the statement was edited by the participants, there was still great wonderment about what the statement said and what it meant. See Figure 7. Even though some participants strongly agreed with the statement, comments regarding the lack of understanding of its meaning kept it from being included in the definition of multicultural children’s literature.

Figure 7. Characters: Statement Seven  
Responses by Round



Statement Seven:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.520	0.918	0.261
Round 3	3.920	0.954	0.243
Differences	+ 0.400	+ 0.036	- 0.018
Chi-Square Value	2.29437	Critical Chi-Square Value	7.82

Statement Eight [Round 2] as created by the participants:

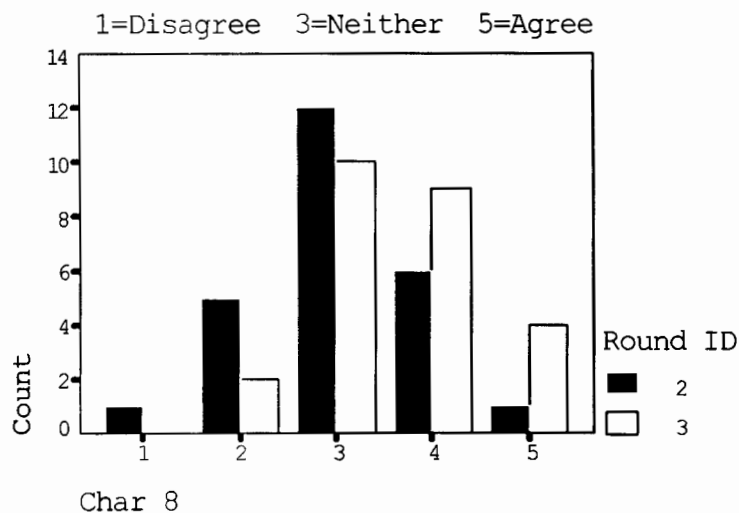
Characters in multicultural literature see the world differently from the reader, may represent unfamiliar ways of thinking to some who find depictions upsetting or overly negative.

[Round 3]

Depending on the reader, characters in multicultural literature may see the world differently from the reader, representing unfamiliar ways of thinking to some readers who may find depictions upsetting or overly negative.

Statement Eight in the Characters category showed much confusion over the meaning of the statement. Although it was altered for Round 3, the confusion persisted. See Figure 8. Even though some participants agreed with the statement, nearly as many still did not select an agree or disagree option. There was not enough approval of this statement to warrant its inclusion in the definition of multicultural children's literature.

Figure 8. Characters: Statement Eight  
Responses by Round



Statement Eight:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.040	0.889	0.292
Round 3	3.600	0.866	0.241
Differences	+ 0.560	- 0.023	- 0.051
Chi-Square Value	4.86753	Critical Chi-Square Value	9.49

Statement Nine [Round 2] as created by the participants:

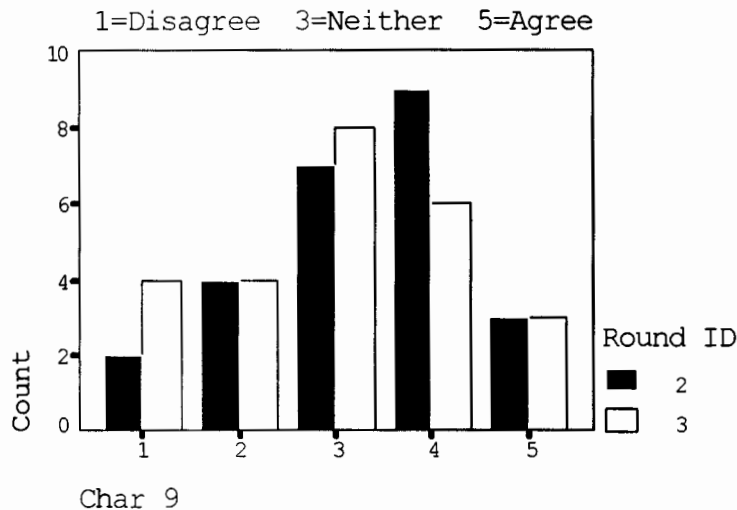
In multicultural literature, major character should be other than mainstream, white, Christian, middle-class, stereotypical, “other” to the majority of young readers.

[Round 3]

For a book to be considered multicultural literature, the major character should be other than mainstream, white, Christian, middle-class, or stereotypical.

Statement Nine in the Characters category garnered Agreed votes from less than half of the participants. More of them seemed confused about the meaning of the statement in Round 3, even though it had been edited by them. See Figure 9. Nearly as many disagreed as agreed, so this statement did not warrant inclusion in the definition of multicultural children’s literature.

Figure 9. Characters: Statement Nine  
Responses by Round



Statement Nine:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.280	1.137	0.340
Round 3	3.000	1.258	0.419
Differences	- 0.280	+ 0.121	+ 0.079
Chi-Square Value	1.33333	Critical Chi-Square Value	9.49

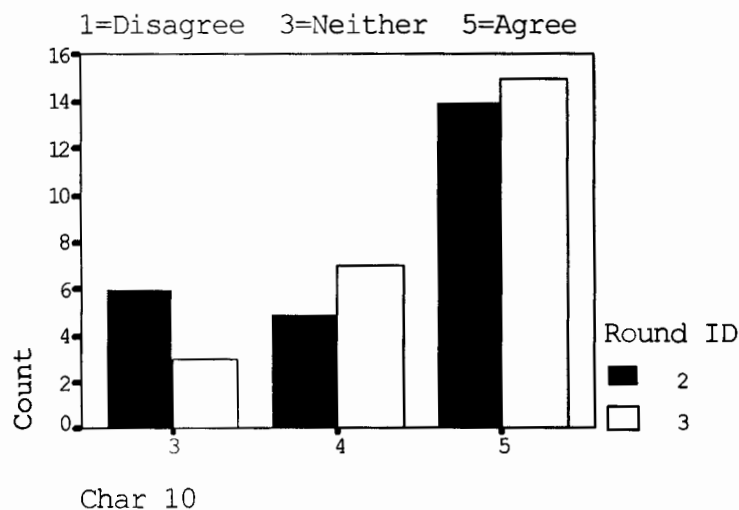
Statement Ten [Round 2] as created by the participants:

Characters should have depth, a child's "voice" that is not homogenized and bland, avoiding stereotypes, allowing the reader to grow and experience, through them, the myriad concerns of the finely wrought, complex characters.

[Round 3 had no change.]

Statement Ten in the Characters category seemed to please many of the participants. A large majority of them, 19 of the 25, chose Somewhat Agree and Strongly Agree in Round 2; but 22 of the 25 agreed in Round 3, even though the statement was not altered between rounds. See Figure 10. This statement was included in the definition of multicultural children's literature.

Figure 10. Characters: Statement Ten  
Responses by Round



Statement Ten:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.320	0.852	0.197
Round 3	4.480	0.714	0.159
Differences	+ 0.160	- 0.138	- 0.038
Chi-Square Value	1.36782	Critical Chi-Square Value	5.99

Statement Eleven [Round 2] as created by the participants:

Multicultural literature features dynamic, believable, multi-dimensional, diverse, authentic characters of a variety of cultural backgrounds.

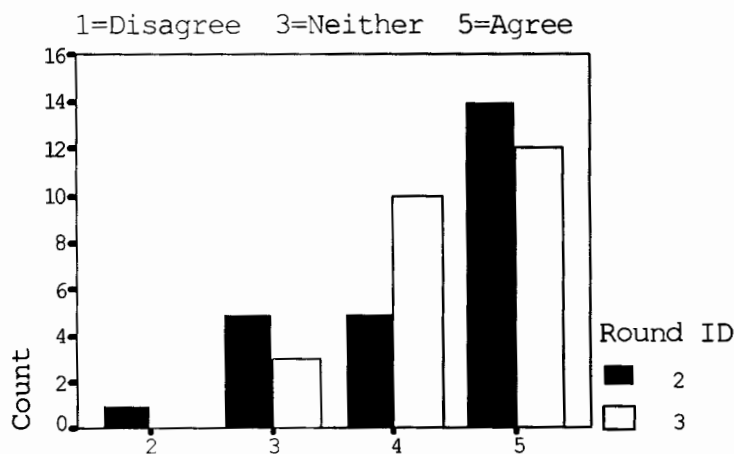
[Round 3]

Multicultural literature should feature dynamic, believable, multi-dimensional, diverse, authentic characters of a variety of cultural backgrounds.

Statement Eleven in the Characters category was pleasing to more than half of the participants. Only one person somewhat disagreed with the statement in Round 2. Although a few chose 3, Neither Agree or Disagree, not enough of them did to negate the approval numbers, 22 of the 25 in Round 3. See Figure 11. This statement was included in the definition of multicultural children's literature.

Figure 11. Characters: Statement Eleven

Responses by Round



Char 11

Statement Eleven:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.280	0.936	0.401
Round 3	4.360	0.700	0.161
Differences	+ 0.080	- 0.236	- 0.240
Chi-Square Value	3.32051	Critical Chi-Square Value	7.82

Statement Twelve [Round 2] as created by the participants:

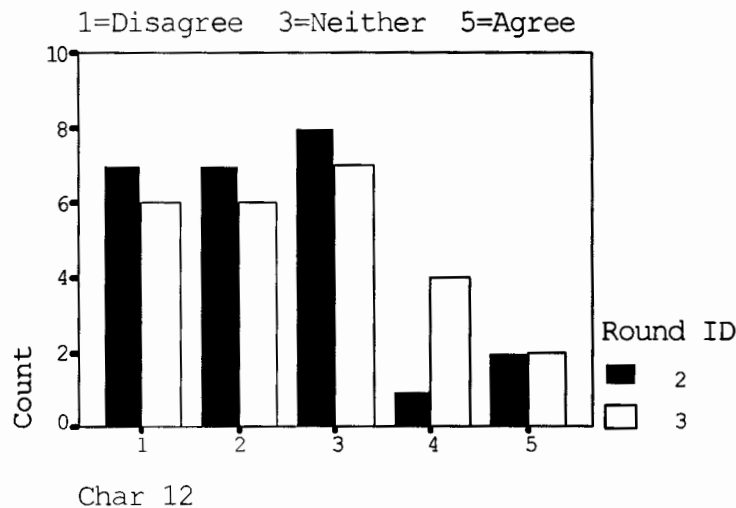
At least one of the major characters should be from a parallel culture, not necessarily numerically minor, with one character representing “culture of power,” demonstrating voice being privileged, voice being silenced.

[Round 3]

At least one of the major characters could be from a parallel culture, not necessarily numerically minor, with one character representing “culture of power,” demonstrating voice being privileged and voice being silenced.

Statement Twelve in the Characters category received many comments during Round 2, so this statement was altered for Round 3. Participants still did not seem to understand the statement completely, because 76% of them chose Somewhat Disagree, Strongly Disagree, or Neither. See Figure 12. As a result, this statement was not included in the definition of multicultural children’s literature.

Figure 12. Characters: Statement Twelve  
Responses by Round



Statement Twelve:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.360	1.186	0.503
Round 3	2.600	1.258	0.484
Differences	+ 0.240	+ 0.072	- 0.019
Chi-Square Value	2.02051	Critical Chi-Square Value	9.49



Statement Thirteen [Round 2] as created by the participants:

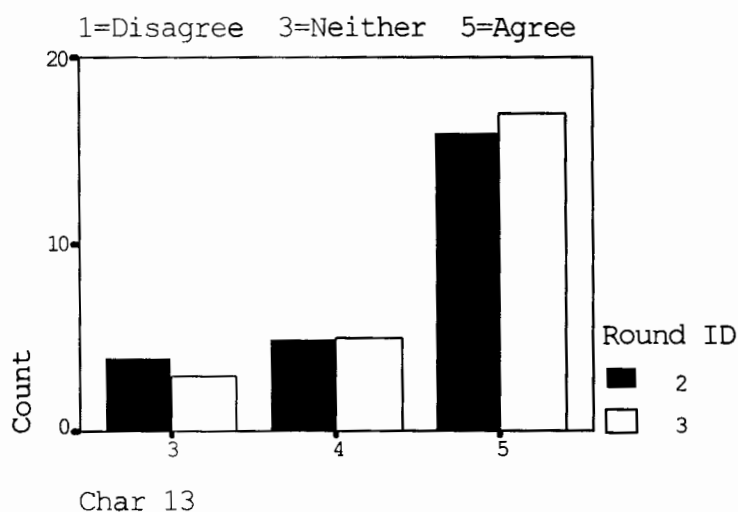
Characters are key to multicultural literature, believable and round, reflecting a range of attitudes and behaviors of human nature, with authentic representations of different cultures and motivations rooted in those cultures.

[Round 3 had no change.]

Statement Thirteen in the Characters category was not changed between rounds. It got many Strongly Agree votes in both rounds, as well as some Somewhat Agree votes, for a total of 88% in Round 3. Statement Thirteen seemed to be the essence of the definition of multicultural children's literature as understood by most of the participants. See Figure 13. This statement was unquestionably an important concept to be included in the definition of multicultural children's literature.

Figure 13. Characters:Statement Thirteen

Responses by Round



Statement Thirteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.480	0.770	0.172
Round 3	4.560	0.712	0.156
Differences	+ 0.080	- 0.058	- 0.016
Chi-Square Value	.17316	Critical Chi-Square Value	5.99

Statement Fourteen [Round 2] as created by the participants:

Characters are driven by racial or ethnic needs, desires, habits, or dreams of theirs or author's.

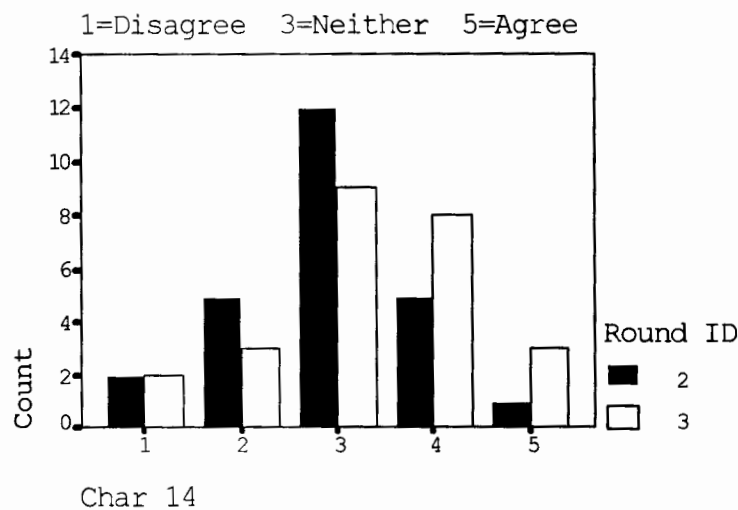
[Round 3]

A book could be labeled multicultural if characters are driven by racial or ethnic needs, desires, habits, or dreams of theirs or the author's.

Statement Fourteen in the Characters category was extremely confusing to most participants. Even after the statement was altered for Round 3, many of the participants still did not understand what the statement meant and could not agree or disagree with it. See Figure 14. Even though some people did agree with it, there was too much confusion, lack of understanding and consensus for this statement to be included in the definition of multicultural children's literature.

Figure 14. Characters:Statement Fourteen

Responses by Round



Statement Fourteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.920	0.954	0.327
Round 3	3.280	1.100	0.335
Differences	+ 0.360	+ 0.146	+ 0.008
Chi-Square Value	2.62088	Critical Chi-Square Value	9.49

This chapter reiterated the purpose of this study was to gain consensus on a definition of multicultural children's literature by applying the Delphi research questionnaire technique. Statistical procedures were conducted to verify the null hypothesis that there was no difference in responses of participants, and there was no dependence of responses between questionnaire rounds.

Stability was confirmed by analyzing differences in means, standard deviations, calculated chi-square values, and critical chi-square values for all 40 statements in each round. Convergence/consensus was demonstrated by utilizing the coefficient of variation, a statistical procedure developed for this purpose.

Bar charts were developed, and tables were created to illustrate the results of the statistical procedures. Statements with high approval ratings were combined to form a definition for multicultural children's literature. For more details on this process, see Chapter V.

\* \* \*

This chapter presented the results of the statistical analyses conducted on the data gathered utilizing the Delphi questionnaire research technique. Stability and convergence/consensus were addressed and confirmed, followed by statistics that showed how they were achieved.

Chapter V will present general comments from some participants and discuss conclusions drawn from the gathered data. Statements that gained consensus of the participants will be combined to create a definition of multicultural children's literature. Recommendations will be made for further research in multicultural children's literature.

## CHAPTER V

### Discussion and Implications

#### *Purpose*

As the United States continues to become a pluralistic population, diversity and multiculturalism flourish. Literature has evolved to a point where readers expect books to be of interest to all people, not just mainstream Americans.

The purpose of this research study was to seek consensus among scholars, educators, and experts in the field of children's literature in order to develop a definition of multicultural children's literature. Books can help children understand and appreciate the differences among people (Bishop, 1992a, p. 82), but there was no standard for professors, teachers, parents, and librarians to use in their selection of quality literature for children to read. A question presented for this research study asked, for a definition of multicultural children's literature, if a Delphi research study could validate a null hypothesis that states that responses of participants are independent and that changes of responses between rounds are no more than expected fluctuation. Another question asked if it were possible for a group of professional writers, diversity specialists, and educators in the field of children's literature to arrive at a consensus on a definition that determines if a book qualifies as multicultural children's literature. The results of this study might be helpful to professors, teachers, parents, and librarians, as well as others interested in identifying books that could contribute to children's understanding of the human condition throughout the world.

Other studies, without defining the term "multicultural," have examined award-

winning works of children's literature to evaluate their depictions of multicultural elements. Lowe (2004) looked at Newbery Medal winners over 82 years to find that only nine of them had directly dealt with race relations (p. 2202). The Newbery Medal is awarded annually for the most distinguished contribution to American literature for children. Sarvis (2004) similarly examined the Caldecott Medal winners since 1970 in an attempt to identify treatment of female gender roles and the predominance of portrayals of female stereotypes (p. 887). The Caldecott Medal is awarded annually for the most distinguished American children's picture book.

A recently popular topic of study is the way power is exercised by characters in a children's book and what benefits are derived from that power. Kelley (2004) studied various versions of folk and fairy tales and found that power relationships are a prominent theme in that genre. Discussion involves the implications for children in today's society (p. 96).

None of these studies addresses the literary quality of the literature being evaluated. They narrowly judge one aspect of the depiction of characters, with no attention being paid to other literary elements or their representation. This study sought to find a definition of multicultural children's literature that would include the formal literary elements as well as multicultural factors such as age, class, disability, ethnicity, gender, race, religion, and sexual orientation.

### *Methodology Implemented*

The procedure selected for this study was the Delphi Method, a research technique utilizing rounds of questionnaires. When consensus of the panel of experts is attained, the

rounds are terminated. The Delphi Method has many advantages which make it appropriate for certain types of studies such as this one. Anonymous panelists can be in remote locations using email as the means of communication. Email is quick and efficient when people read and respond to their messages routinely. Participants are free to express their honest opinions in the privacy of their own home or office. They need not travel, meet face-to-face, or be influenced by a forceful member of the panel.

On completion of the rounds of questionnaires, statistical data is processed to confirm stability and convergence/consensus of the results. This study continued with the computerized statistical program that produced means, standard deviations, chi-squares, coefficients of variation, and bar charts. A perceived weakness in the use of these statistical procedures in a qualitative study such as this one is the consideration of a change of more than 15% in the means and standard deviations as being negative or demonstrating a lack of stability and convergence. In a Delphi study, this is a positive finding. A group shift towards either end of the scale, Agree or Disagree, is considered more meaningful than the measurement of an individual's change of response between rounds (Scheibe et al., 1975, pp. 277-278).

Results were analyzed for each statement created by the participants, and the level of consensus was determined. Statements with high approval ratings were included in the definition of multicultural children's literature, and it is presented in this chapter.

Chapter I introduced the research study. Chapter II reviewed relevant literature that was searched prior to initiating the study. Chapter III outlined the methodology undertaken to gather data in order to arrive at a consensus. Chapter IV presented the

various statistical analyses conducted and the results interpreted from the gathered data. This chapter presents general comments from the participants and discusses conclusions drawn from the gathered data. The statements that gained consensus among the participants are summarized and combined to create a definition of multicultural children's literature. Finally, recommendations are offered for further research in children's literature.

### *General Comments*

During the course of the rounds of questionnaires, participants returned comments regarding literature in general. Many of them agreed that a work of quality literature is innately multicultural, and that there may not be a separate category or definition for those books. The view that transcended all other responses was that all quality literature is multicultural. The idea that one could define multicultural children's literature was at odds with the thinking of most participants. If they were asked to suggest a definition, there would be many different versions among them.

All quality literature presents a fascinating story that captures the reader's interest and emotions. The characters are identifiably real and believable. Authors who write a story from outside a culture, depicting characters of that culture, are sometimes seen as stealing the voice of the particular group being portrayed, sometimes perceived as a show of power (Nodelman, 2003, pp. 175-176). Settings in quality literature can be anywhere on the planet, and the point of view can reveal the inner world of some or all of the characters. It was difficult for some of the participants to commit to a set opinion about a statement, when there were so many aspects to be considered for each one. This

indecision may account for the change of mind in so many responses between rounds. The Delphi questionnaire technique did not allow for such wide perspectives, but the statistical results brought about some interesting conclusions, despite the restriction on some of the participants to expand on their views.

### *Overview of Results*

All 40 statements in the questionnaires were created by the participants in the open-ended Round One, so it was perplexing that so many of the statements were not understood, even when they were edited with the participants' comments between rounds. The actual number of responses for each of the statements was applied to individual bar charts and statistically assessed. The 14 statements in the Characters category are presented in Chapter IV. The 18 statements for Plot, four statements for Setting, and four statements for Point of View, with their related bar charts, are included in Appendix H. Only the statements that were to be included in the definition of multicultural children's literature are discussed in this chapter. For the other statements which had little agreement for inclusion, see Chapter IV and Appendix H.

#### *For Plot:*

Vesterman (1993) defined fictional plots as arrangements of events planned to create effects in the reader's heart and mind (p. 25). Although 16 of the 25 participants agreed that any kind of plot in any genre can be considered multicultural, 13 of the 25 also agreed that no plot elements could be called strictly "multicultural." Eighty percent of the participants acknowledged that a plot should be interesting and engaging. Responses indicated that a plot could be multicultural if it were based on a cultural



tradition or influence, have interaction between characters of one culture or more, or have the action driven by friction between different groups. As literature of other cultures depicts an event or lesson reflecting values of a community rather than an individual, a multicultural literature plot might represent situations relevant to readers of various cultures. Plot may or may not carry cultural content related to that portrayed in the book, but, if not, some other literary element should make sure that content is authentically presented.

Of the 18 statements in the Plot category, seven had little or no consensus, so those ideas were not included in the definition of multicultural children's literature. Agreement among the participants about the plot in a work of multicultural literature converged on the idea that any kind of plot can be considered multicultural, as long as it is interesting and engaging, while authentically reflecting the group being presented. It could address a topic or issue such as racism, sexism, classism, or homophobia, with friction between groups possibly driving the action. As a group, the participants thought no plot elements could be called strictly multicultural, but a plot may or may not carry cultural content related to the culture being portrayed in the book. Fifty-six percent of the participants agreed that if a fascinating story captures ideas and emotional truths with heartbreaking honesty and makes us care about an interesting character, that might be a multicultural plot.

*For Characters:*

D. Hall (1992) wrote that "plot shows character; character causes plot. In most stories you cannot speak of the one without evoking the other" (p. 56). He described

characters as being round or more real, more complex, and unpredictable but probable. A flat, less real, character might be adequate although stereotypical (pp. 57-58). Sixty-eight percent of the participants agreed that a sense of the character is gained by depiction of self-esteem, cultural pride, universality of personal fears, family and cultural customs, foods eaten at celebrations, and other non-stereotypical elements. Respondents strongly believed that characters in multicultural literature should be dynamic, believable, multidimensional, diverse, and authentic with a variety of cultural backgrounds. They should have depth, a child's "voice" that is not homogenized and bland, avoiding stereotypes, allowing the reader to grow and experience the myriad concerns of the finely wrought, complex characters. In addition, characters should seem real and fully fleshed out, constructed to challenge instead of recycling stereotypes related to age, class, disability, ethnicity, gender, race, religion, or sexual orientation. Although there may be no essential or defining features of characters in a multicultural work, they should not be merely "minority" but authentically represent roles of interest to a particular ethnic, racial, or national group. However, when authors write a story from outside a culture depicting characters of that culture, they are sometimes seen as stealing the voice of the particular group being portrayed, sometimes perceived as a show of power (Nodelman, 2003, pp. 175-176). Disabled characters should be realistic, not symbolic representations, have no miracle cure, but depict a central or peripheral character for whom different may be the norm. Variations between collective and individual cultures may be shown by the protagonists and their behavior in the book. Multicultural protagonists in over 4,000 genre fiction works have been analyzed by Agosto, Hughes-Hassell, & Gilmore-Clough

(2003). They found that only one-sixth of the books contained a character of color, although one-third of the population of children is comprised of people of color (p. 257).

Of the 14 statements in the Characters category, six of them had little or no agreement, so those ideas were not included in the definition of multicultural children's literature.

The essence of the definition was embodied in Statement Thirteen with a very high rate of agreement. Eighty-four percent of the participants concurred that characters are key to multicultural literature. They must be believable and round, reflecting a range of attitudes and behaviors of human nature, with authentic representation of different cultures and motivations rooted in those cultures.

*For Setting:*

Abrams (1993) defined overall setting as the general locale, historical time, and social circumstances where the action occurs (p. 192). He noted that certain authors relied on general and individual settings to set the atmosphere of their works (p. 193).

In the Setting category in this research study, only four statements from the open-ended Round One were deemed appropriate for the questionnaire. A majority of the participants disagreed with Statement Three which claimed that setting was irrelevant for this study. In other words, they thought setting was important.

Statement Two received an overwhelming 88% approval rating, demonstrating that a majority of the participants agreed that a multicultural story could be set anywhere on the planet, offering the reader the opportunity to experience the lives of the characters vicariously.

Statement Four, with a 72% approval rating, stated that stories where characters move from one region to another throughout the world can enlarge the view from the window. Perspectives can be widened, granting the reader a new outlook with foreign words, geographical terms, and descriptions of food and holidays.

Settings may be analyzable by a reader's knowledge and the ability to be aware of its multicultural implications and to know if depictions are accurate, stereotypes, or incorrect. This statement, Statement One, seemed difficult for the participants to commit to, even though 68% of them agreed with it. Statements One, Two, and Four were included in the definition of multicultural children's literature.

*For Point of View:*

Vesterman (1993) attributed part of the sense of mood and atmosphere to the point of view taken in the story. It can be a first-person narrator, who tells the story from one character's perspective. A third-person narrator tells about the protagonist as well as other characters, but only to the extent that the protagonist knows of the other characters. This limited-omniscient point of view contrasts with the omniscient narrator who knows what all characters think and feel. Another technique, objective narrator, tells only what is observable, nothing of the inner lives of the characters (p. 27).

The Point of View category was not read or understood as the literary point of view by many participants. Instead, it appeared they were concentrating on multiculturalism alone and responded with statements that emphasized that multicultural literature represents a variety of viewpoints. The four remaining literary point of view statements from Round One were included in the questionnaires.

There was agreement for the first person point of view as a powerful way for a young reader to see inside the life of the protagonist, although it can be restricting in perspective. It was also agreed that, if point of view sticks with one person per chapter or scene, the inner world of each character is revealed, helping the reader get “inside the skin” of the character. Another area of agreement was that books written in multiple voices show multiple perspectives, which can be revealing to a reader mature enough to follow the threads. Statement Three perplexed a majority of the participants, so it was not included in the definition of multicultural children’s literature.

#### *Definition of Multicultural Children’s Literature*

Many of the participants embarked on this study with the preconceived idea that all works of quality literature are innately multicultural. The literary standard that defines quality literature includes a plot that tells a fascinating story, characters that are believable and round, setting that enlarges the view of the reader, and point of view that reveals the inner world of each character.

As pointed out by Rochman (1993), a “fascinating story can introduce a reader to diverse people, how they live, where they live, and what they are like as individuals. A good story takes you beyond stereotypes, illustrating good and flawed features of a person, allowing the reader to acquire an otherwise unknown view of an individual” (p. 19).

As Taxel (1997) noted, publishers are now generating literature that reflects the cultural diversity of our country, as well as the very highest literary and artistic standards, and we must urge them to continue (p. 444).

Shields (1994) observed that multicultural literature offers the opportunity to enhance children's skills in geography and cultural literacy, while increasing their positive self-image as a result of reading about their own culture (p. 10).

One of the questions in this research study asked if it were possible for a group of professional writers, educators, and diversity specialists in the field of children's literature to arrive at a consensus on a definition that determines if a book qualifies as multicultural children's literature. Results of the study demonstrate that this was accomplished.

The other question posed was related to the use of the Delphi research technique to validate a null hypothesis. The major criticism of the Delphi Method is that it is unscientific in its use of expert opinion. The selection of experts is a very subjective exercise, so the researcher is compelled to choose those considered to be experts in his/her opinion. The level of expertise cannot be judged simply by the time served in a current job. The years of experience in the field prior to the present job must be added to arrive at an accepted level of expertise. This is what transpired in this study, causing the researcher to feel the panel was unquestionably a group of professional experts.

The group selected to be the panel of experts for this study was randomly chosen from a children's listserv, so the lack of their diversity was not known until a later demographic analysis. This researcher was of the opinion that university professors of English and literature were well-versed in literature and involved with today's multiculturalism as it relates to children's literature. The status of educators in the field of literature was deemed to be that of an expert in the field. Other members of the panel were determined to have had years of experience with diversity, had published books or

chapters, journal articles, books for children, and textbooks for students of children's literature. Some members of the panel had been cited in other research studies. They were interested and involved in the field of multicultural children's literature, or they would not be members of the Children's Literature listserv based at Rutgers. This researcher found this group of people to be willing and able to provide valuable insight into the work this study sought to accomplish.

In this study, the panel of scholars and experts in the field of children's literature concurred with other professionals on the literary standard that defines quality literature. They also acknowledged that the standard must be more inclusive for multicultural literature, demonstrating an awareness of age, class, disability, ethnicity, gender, race, religion, and sexual orientation. This is not meant to imply that every book should have every element present, just some indication that the author recognizes the existence of those elements. The panel agreed on various statements in the categories of Plot, Characters, Setting, and Point of View. Although they changed their minds a great deal between the two rounds of questionnaires, the shift was to either more agreement or more disagreement. The change was not scattered over a wide area of options, and such movement is expected in Delphi studies.

If there were a surprise in the results, it would be that this expert panel did not agree that multicultural literature written from outside a culture would be defined by character depictions with respect to skin tone, facial features, hair style and texture. They also did not agree that one of the major characters should or could be from a parallel

culture, although they supported the statement that asserted that characters are driven by racial or ethnic needs, desires, habits, or dreams of theirs or the author's.

A long definition of multicultural children's literature would declare that a work of children's literature could be labeled multicultural if the plot were interesting and engaging, while authentically reflecting the group being presented. It should address a topic or issue such as racism, sexism, classism, or homophobia, with friction between groups possibly driving the action. Characters should be round and believable, dynamic, diverse, and authentic with a variety of cultural backgrounds. Characters should depict self-esteem and cultural pride, avoiding stereotypes related to age, class, disability, ethnicity, gender, race, religion, or sexual orientation. A story's setting can be anywhere on the planet, offering the reader the opportunity to experience the lives of the characters vicariously. First person point of view would be a powerful way for a young reader to see inside the life of the protagonist, although the technique may be restrictive in perspective.

To be effective, this definition must be made available in places where it would have the most meaning. In the form of a handout, it should be placed in libraries, bookstores, and classrooms, where all who are involved with book selection for children could view it. Perhaps a list of appropriate books could accompany the handout to aid in the selection of books. Where there are shelves devoted to multicultural children's books, more attention could then be paid to the elimination of books portraying characters with stereotyped features, qualities, and roles. This alone would increase the readership of children's books that are truly multicultural. For more practical use, a specific, concise definition for multicultural children's literature could be derived from this study. It would



be what has been suggested by the panel of experts: A work of quality literature can be labeled multicultural children's literature if the plot tells a fascinating story; the characters are believable and round; the setting enlarges the view of the reader; and the point of view reveals the inner world of each character; all the while demonstrating an awareness of multicultural elements such as age, class, disability, ethnicity, gender, race, religion, and sexual orientation. An author need not demonstrate all the multicultural elements in one book but somehow suggest the presence of characters other than mainstream, white Americans, who might look and act like the reader.

While this definition seems somewhat general to some people, it might be very helpful to professors, teachers, parents, and librarians in selecting quality multicultural literature for children to read. It is, at least, an introduction to a literary standard that might satisfy the requirements of any reading list.

#### *Recommendations for Further Research*

An area of interest to many champions of multicultural children's literature is the language used in discussing the topic. Culture, diversity, ethnicity, parallel culture, and multicultural are words that are used interchangeably. In fact, specific definitions of these terms might show some differences. This study addressed only the definition of "multicultural." Another study might determine the origins of these words and their evolution over time to demonstrate how and why they are used interchangeably today.

Illustration is a significant component of all children's literature, so it merits a research study of its own. Many books are criticized for their lack of authenticity and the

stereotyped images they portray. It might be interesting to investigate and discover if portrayal of multicultural elements is generally problematic in children's literature.

Another area worthy of investigation is pop-up books and their inclusion of multicultural elements. Recent discussions on the Children's Literature listserv, [Child\\_Lit@email.Rutgers.edu](mailto:Child_Lit@email.Rutgers.edu), raised the question of inclusion of these elements in children's pop-up books.

Another recent inquiry of the Children's Literature listserv sought the purpose of the listserv. A Delphi study of the membership might reveal important information about multicultural children's literature and those interested in it that would not be discovered otherwise. With this information, a researcher could be more selective in the formation of a pool of participants from which to randomly choose a sample population for further study of multiculturalism in children's literature.

This final chapter of the dissertation discussed the purpose of the study and the Delphi research technique that was implemented to carry it out. It explained some of the advantages of the Delphi Method, while describing a perceived weakness of the negative statistical results that actually convert to positive findings for this technique. Limited responses, options one to five, after the open-ended Round One made it difficult for some panelists to commit to a choice, resulting in what appeared to be indecision. However, their agreement on certain other statements was unequivocal.

The four formal literary elements were discussed, with the panelists' opinions of the approved statements included. A definition of multicultural children's literature was produced by combining the agreed-upon statements, with a description of some of the

challenges that developed along the way. A suggestion was made for practical use of the definition and the hope that it could help eliminate books with stereotypes from any shelves where children look for reading material. Finally, recommendations for further research were suggested.

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This chapter presented general comments from the participants in the study, discussed conclusions drawn from the gathered data, summarized and combined the questionnaire statements to create a definition of multicultural children's literature, suggested an effective way for the definition to be used, and offered recommendations for further research in children's literature.

Appendix A  
Cover Letter  
Pilot Test Questionnaire

29 December 2002

Dear \_\_\_\_\_

I am a doctoral student at the University of Maryland College of Education. The enclosed questionnaire is the pilot (introductory) phase to collect data that will form the basis of a Delphi study to gain consensus on the definition of multicultural children's literature and to determine its role in the elementary school curriculum.

Please complete each statement to the best of your ability. Your responses will be combined with others from this small pilot study to form the basic Delphi questionnaire that will be sent to a large number of participants.

You will be completely anonymous in this study. Your name will not be recorded anywhere. Your participation is one-time-only. I am extremely grateful to you for assisting me in this research study and the completion of my doctoral dissertation.

I am enclosing a stamped, self-addressed envelope for your use in returning the questionnaire. Your time is valuable, I know, but your quick response will be greatly appreciated. Thank you.

Joan Levinson	phone 301.340.1375
12207 Devilwood Drive	fax 301.340.2366
Potomac MD 20854	email levinson@wam.umd.edu

### Pilot Test Questionnaire

This questionnaire has been designed to elicit your opinion concerning the definition of multicultural children's literature. In order to achieve a consensus on that definition, I need your responses to items 1 - 5 below.

Your responses are very important for this research study to be relevant and have an impact. Please complete the following to the best of your ability. For more space, use the reverse side.

For a book to be considered multicultural:

1. The plot should \_\_\_\_\_

---

---

2. The characters should \_\_\_\_\_

---

---

3. The setting should \_\_\_\_\_

---

---

4. The point of view should \_\_\_\_\_

---

5. Summarizing, for a book to be considered multicultural children's literature, it should \_\_\_\_\_

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Thank you for participating in the pilot portion of this project. Your responses will be combined with others gathered during this process and become the basis for the next phase of this research study.

## Appendix B

### Introductory Letter to Pool of Participants

#### Initial Background Information/Consent Form

15 March 2003

I am a 74-year-old doctoral student in the College of Education at the University of Maryland. I have been one of the lurkers on the Children's Literature listserv for more than 10 years. I read your contributions and determined that it would be an honor to have you take part in my doctoral study. In many years of preparation for this project, the same problem emerged. There was no agreement on the definition of multicultural children's literature, although everyone seems to use the term with great understanding.

I am attempting to define multicultural children's literature using the Delphi questionnaire method to gain a consensus from experts such as you. The Delphi method dictates anonymity of participants and their responses. The first questionnaire is a few open-ended questions. Responses will be combined to form the second questionnaire, a Likert-scale type where you select choices from 1 to 5.

Knowing your time is very valuable, I have designed the first questionnaire to minimize the time involved. The second will take even less time, as would a third or fourth round.

When you agree to participate, please indicate your preference, whether it is facsimile, snail mail, or email. In any case, please send your snail mail address along with phone

and fax numbers, so I can reach you if need be. I will send you the first questionnaire with a demographics form that I plan to use for statistical analysis. Again, your name will not be used.

Thank you in advance for the greatest gift for my 74<sup>th</sup> birthday in July. By then, I should be in the depths of statistical analysis of all the wonderful responses I have received. Please join the party!



Background Information/Consent Form - February, 2003

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

INSTITUTION \_\_\_\_\_

DEPARTMENT \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

TELEPHONE NUMBER: Office \_\_\_\_\_

Home (optional) \_\_\_\_\_

FAX NUMBER \_\_\_\_\_

Demographic Information

1. How many years have you served in your current position or written children's books? \_\_\_\_\_

2. To what ethnic group do you belong?

(1) \_\_ African American      (2) \_\_ Alaskan Native

(3) \_\_ Asian American      (4) \_\_ Hispanic

(5) \_\_ Native American      (6) \_\_ White American

(7) \_\_ Other, please specify \_\_\_\_\_

3. What is your gender?      (1) \_\_ Male      (2) \_\_ Female

4. At what grade level/age do you teach? Or write for?

(1) \_\_ Elementary/pre-K - 8, up to age 14

(2) \_\_ Secondary, up to age 18

(3) \_\_ College, over age 18

(4) \_\_ Other, please explain: \_\_\_\_\_

YES, by returning this form, I agree to participate in this Delphi study.

I recognize I can withdraw at any time, although I plan to continue.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Sorry I cannot participate. Signature \_\_\_\_\_ Date \_\_\_\_\_

PLEASE RETURN THIS FORM WITHIN 10 DAYS! Thank you!

Appendix C

Cover Letter

Revised Participant Informed Consent Form

January, 2004

Dear \_\_\_\_\_

You probably thought I dropped off the planet – and I nearly did! Just after you agreed to participate in my PhD project, the UMD Human Subjects Review Board halted my study until they approved a new informed consent form. Approval didn't come, but a mammogram revealed that breast cancer did. I took care of the cancer with two surgeries, chemo and radiation, but the approval didn't come until I inquired in late August! The approval had been granted on June 5<sup>th</sup>, but no one saw fit to tell me!

I was so angry, I could not generate enough energy to continue until now. It is a new year, and my mission is to tell you and all the women in your life to have a mammogram. Ten percent of diagnosed cases are men, so they should check out any chest symptoms too. [BTW, I had no symptoms or any sign of a problem.]

ITM, I turned 74 as promised, and I am more anxious than ever to complete my degree. Time is running out, in more ways than one.

I hope that you are still able to participate in my Delphi questionnaire study. As a reminder, your name or identity will not be revealed in the dissertation. I am emailing you the consent form separately, so that you can affix your name at the bottom along with the date. I am told that will suffice for the UMD Board. Let us hope so. I enjoy your posts to the Child Lit listserv and consider it an honor to include you in my project.

Thanks in advance for your quick response with the consent form. The questionnaire will follow, in case you want to amend your previous response. If not, I can use what you already sent me.

Thanks again.

Joan    301.340.1375    fax 301.340.2366    email [levinson@wam.umd.edu](mailto:levinson@wam.umd.edu)

Informed Consent Form - January, 2004

Project Title: To Gain Consensus on a Definition of Multicultural Children's Literature:

A Delphi Study

Age of Subject: I state that I am over 18 years of age, in good physical health, and wish to participate in a research study being conducted by Susan Hendricks (Joan Levinson, student) in the Department of Curriculum and Instruction at the University of Maryland, College Park, MD.

Purpose of Project: The purpose of this research is to gain consensus on a definition of multicultural children's literature.

Procedures: I will be asked to respond to one Delphi open-ended questionnaire, followed by a Likert-scale type questionnaire comprised of the responses from the first questionnaire. Data from all participants will be combined for analysis and presentation/reporting purposes. I will also respond to a demographics form that will be used only for statistical purposes. I understand the Delphi system is based on anonymity, so my name or address will not appear in any publications in any written or spoken form resulting from this study.

Confidentiality: I understand that the responses I provide will be grouped with those of other participants and my name will not be used in any publications resulting from this study.

Risks: I understand I may take a risk being away from my routine work while I respond to the questionnaires and demographics form, which may take up to one hour combined.

Benefits and Freedom to Withdraw: I understand that all educators and librarians might

benefit from this research, since there is presently no consensus in the field on a definition of multicultural children's literature. I also understand I can withdraw from the project at any time, although I realize that decreasing the diversity of responses from participants would impinge on the integrity of the study.

Contact Information of Investigators: Dr Susan Hendricks, 301.405.8206, 2311 Benjamin Building, College Park MD 20742-1175, or [sh123@umail.umd.edu](mailto:sh123@umail.umd.edu). Joan Levinson, 301.340.1375, [levinson@wam.umd.edu](mailto:levinson@wam.umd.edu), or 12207 Devilwood Drive, Potomac MD 20854.

Name of Subject::

Date Returned:

## Appendix D

### Revised Demographics Form for Background Information of Participants

Background Information/Demographics Form (for statistical analysis) Jan 2004

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

INSTITUTION \_\_\_\_\_

DEPARTMENT \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

TELEPHONE NUMBER: Office \_\_\_\_\_

Home (optional) \_\_\_\_\_

FAX NUMBER \_\_\_\_\_

#### Demographic Information

1. How many years have you served in your current position or  
written children's books? \_\_\_\_\_

2. To what ethnic group do you belong?

(1) \_\_ African American                      (2) \_\_ Alaskan Native

(3) \_\_ Asian American                      (4) \_\_ Hispanic

(5) \_\_ Native American                      (6) \_\_ White American

(7) \_\_ Other, please specify \_\_\_\_\_

3. What is your gender?    (1) \_\_ Male    (2) \_\_ Female

4. For what grade level/age do you teach? Write for?

(1) \_\_ Elementary/pre-K - 8, up to age 14

(2) \_\_ Secondary, up to age 18

(3) \_\_ College, over age 18

(4) \_\_ Other, please explain: \_\_\_\_\_

Date returned \_\_\_\_\_



## Appendix E

### Cover Letter

#### Round One Questionnaire

#### Follow-Up Letter

January, 2004

Dear Participant

I can't tell you how pleased I am to have you participate in my PhD study. Any ideas or suggestions you have will be greatly appreciated! My original form had allocated space for each response, but my committee believed that would restrict the responders, so I am just listing the questions in the hope that you will use as much space as you need to express your ideas. Thank you for agreeing to participate.

#### Introduction to Delphi First-Round Open-Ended Questionnaire

My doctoral study of multicultural children's literature utilizes the Delphi questionnaire research method. Since time is short for everyone involved, please reply as soon as possible. In this open-ended round of questions, your personal opinion is very important. Positive and negative points are welcome, and any other thoughts you have on the subject will be appreciated. Your name will not be used in the paper, so none of your responses will be identified as yours. The Delphi view is that more candid responses are advanced when participants are not in one place at the same time. You may receive a summary of Round-One responses, another Delphi feature, in case you wish to compare your ideas with those of other participants.

Your responses will be combined with those of other participants to create a second questionnaire. Like ideas will be combined in a Likert format, where you select your responses on a scale of 1 to 5.

First-Round Delphi Questionnaire

1. PLOT ....
2. CHARACTERS ....
3. SETTING ....
4. POINT OF VIEW ....
5. How would you summarize your ideas to help develop a definition of multicultural children's literature?

That's it! This completes the Delphi Round-One Questionnaire. Thank you for your participation and your quick response. You will receive the Round-Two questionnaire as soon as it is ready.

Joan Levinson	phone 301.340.1375
12207 Devilwood Drive	fax 301.340.2366
Potomac MD 20854	email levinson@wam.umd.edu

June 14, 2004

Hi there, it's Joan again! My study is bogged down waiting for replies from some of my participants. If you have sent the questionnaire back, I did not receive it, so I am sending it again. Please return it ASAP, so I can continue working on my study. Before you know it, I will be 75, and I can't count on wasting any more time!

Since so many people got confused with the form my committee insisted I use, I am now including hints to speed up the replies. What I am seeking is what you would be looking for in order to label a book "multicultural children's literature." For each of the following elements, what would you be looking for?

1. PLOT

2. CHARACTERS

3. SETTING

4. POINT OF VIEW

5. Summarize your responses in a way that would lend itself to becoming a definition of multicultural children's literature.

Thanks for your immediate cooperation in my study. I think it will be very interesting to see the results, considering every person who uses the term has a different idea of what it means!

'til next time

joan levinson, PhD student, Univ of MD

## Appendix F

### Round Two Questionnaire

September 23, 2004

As promised, here is the second-round questionnaire, derived from the responses from the participants in my PhD study. I have tried to condense the statements to shorten it, but, alas, there are too many differences to accomplish that. Therefore, I am sending the questionnaire in more than one part. Watch for the rest of them!

Please note your response **IN FRONT OF THE STATEMENT** to prevent it from being chopped off on its way back to me. Please use the following scale:

1 = Strongly Disagree

2 = Somewhat Disagree

3 = Neither Agree or Disagree

4 = Somewhat Agree

5 = Strongly Agree

Thank you for returning this as soon as you can. Time is slipping by fast!!

For PLOT in multicultural literature, randomly-arranged responses:

( ) Any kind of plot in any genre can be considered multicultural.

( ) The stereotype of a teen's problem being finalized by death could be addressed more appropriately, revealing cultural pride and understanding.

( ) Plot should be interesting and engaging, reflect authentically the ethnic, racial, or national group being represented.

- ( ) Plot would have nothing to do with whether or not the book is multicultural.
- ( ) Plot should address, in a thoughtful way, a multicultural topic or issue such as racism or interracial relationships, sexism, homophobia, classism or poverty, or something related to equity, justice, or human relations.
- ( ) Plots in literature of other cultures may differ, with less emphasis on individual exploits and more accurate depiction of event or lesson reflecting values of community.
- ( ) All the basic elements such as conflict will be in all plots regardless of culture.
- ( ) Race, as a cultural element, drives the plot in a multicultural book.
- ( ) Rarely does plot hinge on something unique to a particular culture.
- ( ) Plot based on specific cultural tradition or influence would make that book multicultural.
- ( ) Multicultural literature would have one or more characters interacting with those from another culture, experiencing the effects of another group's values, attitudes, and power structure.
- ( ) Plot rarely enters into my thoughts about multicultural literature.
- ( ) Plots represent situations that are relevant to readers of various cultures.
- ( ) Friction between different groups may be what drives action.
- ( ) No plot elements could be called strictly "multicultural."
- ( ) Plot about racial or ethnic identities has nothing to do with multicultural literature.
- ( ) Plot may or may not carry cultural content related to culture portrayed in book. If not, some other literary element should, making sure content is authentically presented.

( ) If plot played off of a character's nature and into a particular cultural background, that might be a multicultural plot element.

PLEASE EMAIL YOUR RESPONSE ASAP. THANK YOU! THANK YOU!!

September 23, 2004

If you already returned the first part, thank you for being so prompt. If you have not, please hurry. Time is racing by. I have managed to consolidate the other three parts into one message, although it may be long. When you reply to this one, your job is finished! However, I will have the joy of integrating all your responses into meaningful statistics and a worthwhile definition for many people to utilize in the future.

Using the same scale as before: 1=Strongly Disagree, 2=Somewhat Disagree, 3=Neither Agree or Disagree, 4= Somewhat Agree, 5=Strongly Agree, please insert the number of your response IN FRONT OF THE STATEMENT. Thank you for your help. For CHARACTERS in Multicultural Literature, responses arranged in random order:

- ( ) A sense of the character is gained by depiction of self-esteem, cultural pride, universality of personal fears, family and cultural customs, foods eaten at celebrations, and other non-stereotypical elements.
- ( ) Multicultural literature would be defined by character depictions with respect to skin tone, facial features, hair style and texture.
- ( ) Variations between collective and individual cultures may be shown by the protagonists and their behavior in the book.
- ( ) Although there may be no essential or defining features of a character in a work classified as multicultural, characters should not be merely “minority” but authentically represent experiences particular to an ethnic, racial, or national group.

( ) Disabled characters should be realistic, not symbolic representations, with no miracle cure, ranging from central to the plot to peripheral other characters for whom different may be the norm.

( ) Characters should seem real and full fleshed out, authentic and constructed to challenge instead of recycling stereotypes related to race, gender, religion, class, sexual orientation, nationality, or ethnicity.

( ) Characters should create “waking dream” that they are real people, diverse characters shown objectively without misguided “facts,” reflecting “regular” issues like shyness and peer pressure.

( ) Characters in multicultural literature see the world differently from the reader, may represent unfamiliar ways of thinking to some who find depictions upsetting or overly negative.

( ) In multicultural literature, major character should be other than mainstream, white, Christian, middle-class, stereotypical, “other” to the majority of young readers.

( ) Characters should have depth, a child’s “voice” that is not homogenized and bland, avoiding stereotypes, allowing reader to grow and experience, through them, the myriad concerns of the finely wrought, complex characters.

( ) Multicultural literature features dynamic, believable, multi-dimensional, diverse, authentic characters of a variety of cultural backgrounds.

( ) At least one of the major characters should be from a parallel culture, not necessarily numerically minor, with one character representing “culture of power,” demonstrating voice being privileged, voice being silenced.



( ) Characters are key to multicultural literature, believable and round, reflecting a range of attitudes and behaviors of human nature, with authentic representations of different cultures and motivations rooted in those cultures.

( ) Characters are driven by racial or ethnic needs, desires, habits, or dreams of theirs or author's.

For SETTING in Multicultural Literature, responses arranged in random order:

( ) Settings in multicultural literature may be unfamiliar but analyzable by reader's knowledge and ability to be aware of its multicultural implications and know if depictions are accurate, stereotypes, or incorrect.

( ) A multicultural story could be set anywhere on the planet, location specific to a unique culture, offering reader opportunity to experience those lives vicariously and realistically.

( ) Setting is irrelevant for this study.

( ) Stories where characters move from one region to another throughout the world can enlarge the view from the window, widening our perspectives, providing a new outlook to the reader with foreign words, geographical terms, and descriptions of food and holidays.

For LITERARY POINT OF VIEW in Multicultural Literature, in random order:

( ) Wonderful literature reveals the inner world of each character, if point of view sticks with one person per chapter or scene, helping reader get "inside the skin" of the character.

( ) Books written in multiple voices show multiple perspectives, which can be revealing to a reader mature enough to follow the threads.

( ) Main character's point of view can be first person narration or limited omniscience, unless the author is not immersed in the culture and should then avoid first person telling.

( ) First person point of view is a powerful way for a young reader to see inside the life of the protagonist, although, not done well, it can be restricting in perspective.

That's the end of it! Thank you again for your quick response. If you want to know the results of my PhD study, please email me at your convenience. It will not be available for a few months, since I must accomplish all the statistics and other paperwork before that is possible. I appreciate your cooperation and helpfulness in this effort. I just hope I can get some good results and complete the degree!! Thank You! Thank You!! joan

## Appendix G

### Round Three Questionnaire

Dear Participant

20 November 2004

I am terribly sorry to bother you, but in my zeal to save you time and trouble, I shortchanged myself, leaving me with no Round Three on which to do my statistical analysis for stability, reliability, and validity!

I am sending this round of statements edited with comments. You will probably recognize your own. Many of the statements you made apply to quality literature in general, and those opinions will be used in later chapters of my dissertation. Your comments were very welcome, but I must remind you that you and your peers made these statements. I am just the messenger. I am including the choices you made in Round Two. Feel free to change your mind and insert your current choices in place of the original ones.

I know it is holiday time and school break time, but I can actually see a degree at the end of the tunnel after I receive your responses to this round. Thank you in advance for your speedy reply! This time you are really through with this project!

As before, please use the following scale:

1 = Strongly Disagree

2 = Somewhat Disagree

3 = Neither Agree or Disagree

4 = Somewhat Agree

5 = Strongly Agree

For PLOT in multicultural literature:

3 Any kind of plot in any genre can be considered multicultural.

3 The stereotype of a teen's problem being solved by death could be addressed more appropriately with a solution that revealed cultural pride and understanding among his/her peers.

3 Plot should be interesting and engaging, reflect authentically the ethnic, racial, or national group being represented.

3 Depending on the story, plot could still not determine whether or not a book is multicultural.

3 Plot could address, in a thoughtful way, a multicultural topic or issue such as racism or interracial relationships, sexism, homophobia, classism or poverty, or something related to equity, justice, or human relations.

3 Plots in literature of other cultures may differ, with less emphasis on individual exploits and more accurate depiction of event or lesson reflecting values of community.

3 All the basic elements such as conflict will be in all plots regardless of culture, especially as plot is understood in the Western world.

3 Race, as a cultural element, drives the plot in a multicultural book, depending on whether it is produced within a culture or outside it.

3 Rarely does plot hinge on something unique to a particular culture.

3 Plot based on specific cultural tradition or influence could make that book multicultural.

3 Multicultural literature could have one or more characters interacting with those from another culture, experiencing the effects of another group's values, attitudes, and power structure; or it could have characters entirely within one culture.

3 Plot rarely enters into my thoughts about multicultural literature.

3 Plots might represent situations that are relevant to readers of various cultures.

3 Friction between different groups may be what drives action.

3 No plot elements could be called strictly "multicultural."

3 Plot involving racial or ethnic identities has nothing to do with multicultural literature.

3 Plot may or may not carry cultural content related to culture portrayed in book. If not, some other literary element should, making sure content is authentically presented.

3 If a fascinating story captures ideas and emotional truths with heartbreaking honesty and makes us care about an interesting character, that might be a multicultural plot.

For CHARACTERS in Multicultural Literature:

3 A sense of the character is gained by depiction of self-esteem, cultural pride, universality of personal fears, family and cultural customs, foods eaten at celebrations, and other non-stereotypical elements.

3 Multicultural literature written from outside a culture would be defined by character depictions with respect to skin tone, facial features, hair style and texture.

3 Variations between collective and individual cultures may be shown by the protagonists and their behavior in the book.

3 Although there may be no essential or defining features of a character in a work classified as multicultural, characters should not be merely “minority” but authentically represent experiences particular to an ethnic, racial, or national group.

3 Disabled characters should be realistic, not symbolic representations, with no miracle cure, ranging from central to the plot to peripheral other characters for whom different may be the norm.

3 Characters should seem real and fully fleshed out, authentic and constructed to challenge instead of recycling stereotypes related to race, gender, religion, class, sexual orientation, nationality, or ethnicity.

3 Characters should create the idea that they are real people, diverse characters shown objectively without stereotyping, reflecting real issues like shyness and peer pressure.

3 Depending on the reader, characters in multicultural literature may see the world differently from the reader, representing unfamiliar ways of thinking to some readers who may find depictions upsetting or overly negative.

3 For a book to be considered multicultural literature, the major character should be other than mainstream, white, Christian, middle-class, or stereotypical.

3 Characters should have depth, a child’s “voice” that is not homogenized and bland, avoiding stereotypes, allowing reader to grow and experience, through them, the myriad concerns of the finely wrought, complex characters.

3 Multicultural literature should feature dynamic, believable, multi-dimensional, diverse, authentic characters of a variety of cultural backgrounds.

3 At least one of the major characters could be from a parallel culture, not necessarily numerically minor, with one character representing “culture of power,” demonstrating voice being privileged and voice being silenced.

3 Characters are key to multicultural literature, believable and round, reflecting a range of attitudes and behaviors of human nature, with authentic representations of different cultures and motivations rooted in those cultures.

3 A book could be labeled multicultural if characters are driven by racial or ethnic needs, desires, habits, or dreams of theirs or the author’s.

For SETTING in Multicultural Literature:

3 Settings in multicultural literature may be unfamiliar but analyzable by reader’s knowledge and ability to be aware of its multicultural implications and know if depictions are accurate, stereotypes, or incorrect.

3 A multicultural story could be set anywhere on the planet, location specific to a unique culture, offering reader opportunity to experience those lives vicariously and realistically.

3 Setting is irrelevant for this study.

3 Stories where characters move from one region to another throughout the world can enlarge the view from the window, widening our perspectives, providing a new outlook to the reader with foreign words, geographical terms, and descriptions of food and holidays.

For LITERARY POINT OF VIEW in Multicultural Literature:

3 Wonderful literature reveals the inner world of each character, if point of view sticks with one person per chapter or scene, helping reader get “inside the skin” of the character.

3 Books written in multiple voices show multiple perspectives, which can be revealing to a reader mature enough to follow the threads.

3 Main character's point of view can be first person narration or limited omniscience, unless the author is not immersed in the culture and should then avoid first person telling.

3 First person point of view is a powerful way for a young reader to see inside the life of the protagonist, although, not done well, it can be restricting in perspective.

That's really the end of it! Your response will enable me to continue with the statistical analysis portion of my study. Sorry to have troubled you again, but huge thanks for your effort to help me along to my PhD degree. I will be forever grateful! joan



## Appendix H

### Computerized Statistical Data Procedures

#### For Plot: Means and Standard Deviations by Statement by Round

<u>Statement</u>	<u>Mean</u>				<u>Standard Deviation</u>			
	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>	<u>%Change</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>	<u>%Change</u>
1	3.68	3.76	+ 0.08	2.17	1.38	1.56	+ 0.18	13.04
2	3.00	3.04	+ 0.04	1.33	0.87	0.98	+ 0.11	12.64
3	4.60	4.80	+ 0.20	4.35	0.71	0.50	- 0.21	29.58
4	2.60	2.96	+ 0.36	13.85	1.12	1.31	+ 0.19	16.96
5	2.96	3.64	+ 0.68	22.97	1.34	1.32	- 0.02	1.49
6	3.52	3.60	+ 0.08	2.27	1.26	1.29	+ 0.03	2.38
7	3.08	3.04	- 0.04	1.30	1.41	1.43	+ 0.02	1.42
8	2.04	1.96	- 0.08	3.92	1.02	1.02	0.00	0.00
9	2.72	2.72	0.00	0.00	1.21	1.10	- 0.11	9.09
10	3.88	3.88	0.00	0.00	1.01	1.13	+ 0.12	11.88
11	2.56	3.64	+ 1.08	42.19	1.26	1.47	+ 0.21	16.67
12	2.56	2.60	+ 0.04	1.56	1.12	1.15	+ 0.03	2.68
13	4.04	4.16	+ 0.12	2.97	0.79	0.69	- 0.10	12.66
14	3.84	3.88	+ 0.04	1.04	0.69	0.83	+ 0.14	20.29
15	3.28	3.10	- 0.18	5.49	1.37	1.32	- 0.05	3.65
16	2.08	1.76	- 0.32	15.38	1.04	1.01	- 0.03	2.88
17	3.96	4.04	+ 0.08	2.02	1.06	1.10	+ 0.04	3.77
18	3.88	3.72	- 0.16	4.12	0.83	0.94	+ 0.11	13.25

For Characters:

See Chapter IV, Table 3.

## For Setting and Point of View: Means and Standard Deviations by Statement by Round

For Setting:					Standard Deviation			
<u>Statement</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>	<u>% Change</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>	<u>% Change</u>
1	3.84	3.84	0.00	0.00	0.85	0.80	- 0.05	5.88
2	4.20	4.36	+ 0.16	3.81	0.87	0.70	- 0.17	19.54
3	2.16	1.92	- 0.24	11.11	1.25	1.15	- 0.10	8.00
4	3.80	3.92	+ 0.12	3.16	0.71	0.70	- 0.01	1.41

### For Point of View:

1	3.80	3.64	- 0.16	4.21	1.04	0.99	- 0.05	4.81
2	4.12	4.20	+ 0.08	1.94	0.78	0.76	- 0.02	2.56
3	3.16	3.00	- 0.16	5.06	0.99	1.26	+ 0.27	27.27
4	3.76	3.84	+ 0.08	2.13	1.01	1.07	+ 0.06	5.94

For Plot: Calculated Chi-Square and Critical Chi-Square Values by Statement

<u>Statement</u>	<u>Calculated Chi-Square Value</u>	<u>Degrees of Freedom</u>	<u>Critical Chi-Square Value, p=.05</u>
1	2.61299	4	9.488
2	1.06667	4	9.488
3	1.37363	2	5.991
4	3.83968	4	9.488
5	4.29608	4	9.488
6	0.15385	4	9.488
7	0.16783	4	9.488
8	0.12454	3	7.815
9	3.02222	4	9.488
10	1.05702	4	9.488
11	13.16566	4	9.488
12	2.30909	4	9.488
13	1.20949	2	5.991
14	1.63333	3	7.815
15	0.18182	4	9.488
16	2.83100	4	9.488
17	2.04762	4	9.488
18	1.05702	3	7.815

# For Plot: Chi-Square Analyses

ROUND Round ID by ST01 Plot Statement 1

1=Disagree 2=Somewhat Disagree 3=Neither 4=Somewhat Agree 5=Agree

Option	1	2	3	4	5	Total
ROUND 2	3	2	4	7	9	25
						50.0
3	4	2	3	3	13	25
						50.0
Column Total	7	4	7	10	22	50
	14.0	8.0	14.0	20.0	44.0	100.0

Chi-Square	Value	DF	Significance
Pearson	2.61299	4	.62452
Number of Missing Observations:	0		

ROUND Round ID by ST02 Plot Statement 2

Option	1	2	3	4	5	Total
ROUND 2	2	2	16	4	1	25
						50.0
3	3	1	14	6	1	25
						50.0
Column Total	5	3	30	10	2	50
	10.0	6.0	60.0	20.0	4.0	100.0

Chi-Square	Value	DF	Significance
Pearson	1.06667	4	.89952
Number of Missing Observations:	0		

ROUND Round ID by ST03 Plot Statement 3

Option	3	4	5	Total
ROUND 2	3	4	18	25
				50.0
3	1	3	21	25
				50.0
Column Total	4	7	39	50
	8.0	14.0	78.0	100.0

Chi-Square	Value	DF	Significance
Pearson	1.37363	2	.50318
Number of Missing Observations:	0		

For Plot: Chi-Square Analyses

ROUND Round ID by ST04 Plot Statement 4

1=Disagree 2=Somewhat Disagree 3=Neither 4=Somewhat Agree 5=Agree

Option	1	2	3	4	5	Total
ROUND 2	5	6	9	4	1	25
						50.0
3	3	8	5	5	4	25
						50.0
Column	8	14	14	9	5	50
Total	16.0	28.0	28.0	18.0	10.0	100.0

Chi-Square	Value	DF	Significance
Pearson	3.83968	4	.42814
Number of Missing Observations:	0		

ROUND Round ID by ST05 Plot Statement 5

Option	1	2	3	4	5	Total
ROUND 2	5	4	6	7	3	25
						50.0
3	3	2	3	10	7	25
						50.0
Column	8	6	9	17	10	50
Total	16.0	12.0	18.0	34.0	20.0	100.0

Chi-Square	Value	DF	Significance
Pearson	4.29608	4	.36742
Number of Missing Observations:	0		

ROUND Round ID by ST06 Plot Statement 6

Option	1	2	3	4	5	Total
ROUND 2	3	1	7	8	6	25
						50.0
3	3	1	6	8	7	25
						50.0
Column	6	2	13	16	13	50
Total	12.0	4.0	26.0	32.0	26.0	100.0

Chi-Square	Value	DF	Significance
Pearson	.15385	4	.99719
Number of Missing Observations:	0		

For Plot: Chi-Square Analyses

ROUND Round ID by ST07 Plot Statement 7

1=Disagree 2=Somewhat Disagree 3=Neither 4=Somewhat Agree 5=Agree

Option	1	2	3	4	5	Total
ROUND 2	4	5	7	3	6	25
						50.0
3	4	6	6	3	6	25
						50.0
Column	8	11	13	6	12	50
Total	16.0	22.0	26.0	12.0	24.0	100.0

Chi-Square	Value	DF	Significance
Pearson	.16783	4	.99667
Number of Missing Observations:	0		

ROUND Round ID by ST08 Plot Statement 8

Option	1	2	3	4	Total
ROUND 2	10	6	7	2	25
					50.0
3	11	6	6	2	25
					50.0
Column	21	12	13	4	50
Total	42.0	24.0	26.0	8.0	100.0

Chi-Square	Value	DF	Significance
Pearson	.12454	3	.98874
Number of Missing Observations:	0		

ROUND Round ID by ST09 Plot Statement 9

Option	1	2	3	4	5	Total
ROUND 2	4	7	9	2	3	25
						50.0
3	2	11	6	4	2	25
						50.0
Column	6	18	15	6	5	50
Total	12.0	36.0	30.0	12.0	10.0	100.0

Chi-Square	Value	DF	Significance
Pearson	3.02222	4	.55411
Number of Missing Observations:	0		

For Plot: Chi-Square Analyses

ROUND Round ID by ST10 Plot Statement 10

1=Disagree 2=Somewhat Disagree 3=Neither 4=Somewhat Agree 5=Agree

Option	1	2	3	4	5	Total
ROUND 2	1	1	5	11	7	25
						50.0
ROUND 3	1	2	5	8	9	25
						50.0
Column	2	3	10	19	16	50
Total	4.0	6.0	20.0	38.0	32.0	100.0
Chi-Square	Value				DF	

Significance

Pearson 1.05702 4 .90103  
Number of Missing Observations: 0

ROUND Round ID by ST11 Plot Statement 11

Option	1	2	3	4	5	Total
ROUND 2	5	9	6	2	3	25
						50.0
ROUND 3	4	2	2	8	9	25
						50.0
Column	9	11	8	10	12	50
Total	18.0	22.0	16.0	20.0	24.0	100.0

Chi-Square Value DF Significance

Pearson 13.16566 4 .01049  
Number of Missing Observations: 0

ROUND Round ID by ST12 Plot Statement 12

Option	1	2	3	4	5	Total
ROUND 2	5	7	8	4	1	25
						50.0
ROUND 3	6	5	7	7		25
						50.0
Column	11	12	15	11	1	50
Total	22.0	24.0	30.0	22.0	2.0	100.0

Chi-Square Value DF Significance

Pearson 2.30909 4 .67911  
Number of Missing Observations: 0

For Plot: Chi-Square Analyses

ROUND Round ID by ST13 Plot Statement 13

1=Disagree 2=Somewhat Disagree 3=Neither 4=Somewhat Agree 5=Agree

Option		3	4	5	Total
ROUND	2	7	10	8	25
					50.0
	3	4	13	8	25
					50.0
Column		11	23	16	50
Total		22.0	46.0	32.0	100.0

Chi-Square	Value	DF	Significance
Pearson	1.20949	2	.54621
Number of Missing Observations:	0		

ROUND Round ID by ST14 Plot Statement 14

Option		2	3	4	5	Total
ROUND	2		8	13	4	25
						50.0
	3	1	7	11	6	25
						50.0
Column		1	15	24	10	50
Total		2.0	30.0	48.0	20.0	100.0

Chi-Square	Value	DF	Significance
Pearson	1.63333	3	.65186
Number of Missing Observations:	0		

ROUND Round ID by ST15 Plot Statement 15

Options		1	2	3	4	5	Total
ROUND	2	3	5	5	6	6	25
							50.0
	3	3	5	6	6	5	25
							50.0
Column		6	10	11	12	11	50
Total		12.0	20.0	22.0	24.0	22.0	100.0

Chi-Square	Value	DF	Significance
Pearson	.18182	4	.99611
Number of Missing Observations:	0		



For Plot: Chi-Square Analyses

ROUND Round ID by ST16 Plot Statement 16

1=Disagree 2=Somewhat Disagree 3=Neither 4=Somewhat Agree 5=Agree

Option	1	2	3	4	5	Total
ROUND 2	8	10	5	1	1	25
						50.0
3	13	7	4		1	25
						50.0
Column Total	21	17	9	1	2	50
	42.0	34.0	18.0	2.0	4.0	100.0

Chi-Square	Value	DF	Significance
Pearson	2.83100	4	.58649
Number of Missing Observations:	0		

ROUND Round ID by ST17 Plot Statement 17

Option	1	2	3	4	5	Total
ROUND 2		3	5	7	10	25
						50.0
3	1	1	5	7	11	25
						50.0
Column Total	1	4	10	14	21	50
	2.0	8.0	20.0	28.0	42.0	100.0

Chi-Square	Value	DF	Significance
Pearson	2.04762	4	.72700
Number of Missing Observations:	0		

ROUND Round ID by ST18 Plot Statement 18

Option	2	3	4	5	Total
ROUND 2	1	7	11	6	25
					50.0
3	2	9	8	6	25
					50.0
Column Total	3	16	19	12	50
	6.0	32.0	38.0	24.0	100.0

Chi-Square	Value	DF	Significance
Pearson	1.05702	3	.78746
Number of Missing Observations:	0		

For Characters: Calculated Chi-Square and Critical Chi-Square Values, see Chapter IV, Table 4.

#### For Characters: Chi-Square Analyses

Round ID by ST01 Characters Statement 1							
Count							Row Total
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	
		1	2	3	4	5	
ROUND	2	1	2	7	7	8	25
		1.0	2.0	6.0	7.5	8.5	50.0%
	3	1	2	5	8	9	25
		1.0	2.0	6.0	7.5	8.5	50.0%
Column		2	4	12	15	17	50
Total		4.0%	8.0%	24.0%	30.0%	34.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	.45882	4	.97738
Number of Missing Observations: 0			

Round ID by ST02 Characters Statement 2							
Count							Row Total
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	
		1	2	3	4	5	
ROUND	2	5	6	9	3	2	25
		6.5	6.0	7.5	3.5	1.5	50.0%
	3	8	6	6	4	1	25
		6.5	6.0	7.5	3.5	1.5	50.0%
Column		13	12	15	7	3	50
Total		26.0%	24.0%	30.0%	14.0%	6.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	1.76850	4	.77824
Number of Missing Observations: 0			

Round ID by ST03 Characters Statement 3							
Count							Row Total
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	
		1	2	3	4	5	
ROUND	2	1	1	5	13	5	25
		.5	1.0	5.0	13.0	5.5	50.0%
	3	0	1	5	13	6	25
		.5	1.0	5.0	13.0	5.5	50.0%
Column		1	2	10	26	11	50
Total		2.0%	4.0%	20.0%	52.0%	22.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	1.09091	4	.89571
Number of Missing Observations: 0			

For Characters: Chi-Square Analyses

Round ID by ST04 Characters Statement 4						
	Count					
	Exp Val	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		2	3	4	5	
ROUND	2	1	5	7	12	25
		1.5	4.5	6.5	12.5	50.0%
	3	2	4	6	13	25
		1.5	4.5	6.5	12.5	50.0%
	Column Total	3	9	13	25	50
	Total	6.0%	18.0%	26.0%	50.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	.56137	3	.90522
Number of Missing Observations: 0			

Round ID by		ST05 Characters Statement 5				
Count						
Exp Val		Neither	Somewhat	Strongly	Row	
			Agree	Agree	Total	
		3	4	5		
ROUND	2	3	6	16	25	
		2.0	6.5	16.5	50.0%	
	3	1	7	17	25	
		2.0	6.5	16.5	50.0%	
	Column		4	13	33	50
	Total		8.0%	26.0%	66.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	1.10723	2	.57487
Number of Missing Observations: 0			

Round ID by		ST06 Characters Statement 6				
Count						
Exp Val		Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row
		2	3	4	5	Total
ROUND	2	1	3	2	19	25
		.5	2.0	2.5	20.0	50.0%
	3	0	1	3	21	25
		.5	2.0	2.5	20.0	50.0%
Column		1	4	5	40	50
Total		2.0%	8.0%	10.0%	80.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	2.30000	3	.51252
Number of Missing Observations: 0			

For Characters: Chi-Square Analyses

Round ID by		ST07 Characters Statement 7				
Count						
Exp Val		Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		2	3	4	5	
ROUND	2	2	13	5	5	25
		1.5	11.0	5.5	7.0	50.0%
	3	1	9	6	9	25
		1.5	11.0	5.5	7.0	50.0%
Column Total		3	22	11	14	50
Total		6.0%	44.0%	22.0%	28.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	2.29437	3	.51360
Number of Missing Observations: 0			

Round ID by		ST08 Characters Statement 8						
Count								
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row	
		1	2	3	4	5	Total	
ROUND	2	1	5	12	6	1	25	
		.5	3.5	11.0	7.5	2.5	50.0%	
	3	0	2	10	9	4	25	
		.5	3.5	11.0	7.5	2.5	50.0%	
	Column		1	7	22	15	5	50
	Total		2.0%	14.0%	44.0%	30.0%	10.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	4.86753	4	.30116
Number of Missing Observations: 0			

Round ID by		ST09 Characters Statement 9					
	Count						
	Exp Val	Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		1	2	3	4	5	
ROUND	2	2	4	7	9	3	25
		3.0	4.0	7.5	7.5	3.0	50.0%
	3	4	4	8	6	3	25
		3.0	4.0	7.5	7.5	3.0	50.0%
Column Total		6	8	15	15	6	50
		12.0%	16.0%	30.0%	30.0%	12.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	1.33333	4	.85570
Number of Missing Observations: 0			

For Characters: Chi-Square Analyses

Round ID by		ST10 Characters Statement 10				
Count						
Exp Val		Neither	Somewhat Agree	Strongly Agree	Row Total	
		3	4	5		
ROUND	2	6	5	14	25	
		4.5	6.0	14.5	50.0%	
	3	3	7	15	25	
		4.5	6.0	14.5	50.0%	
	Column Total		9	12	29	50
			18.0%	24.0%	58.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	1.36782	2	.50464
Number of Missing Observations: 0			

Round ID by		ST11 Characters Statement 11				
Count						
Exp Val		Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		2	3	4	5	
ROUND	2	1	5	5	14	25
		.5	4.0	7.5	13.0	50.0%
	3	0	3	10	12	25
		.5	4.0	7.5	13.0	50.0%
Column Total		1	8	15	26	50
Total		2.0%	16.0%	30.0%	52.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	3.32051	3	.34480
Number of Missing Observations: 0			

Round ID by		ST12 Characters Statement 12					
	Count						
	Exp Val	Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		1	2	3	4	5	
ROUND	2	7	7	8	1	2	25
		6.5	6.5	7.5	2.5	2.0	50.0%
	3	6	6	7	4	2	25
		6.5	6.5	7.5	2.5	2.0	50.0%
Column Total		13	13	15	5	4	50
		26.0%	26.0%	30.0%	10.0%	8.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	2.02051	4	.73199
Number of Missing Observations: 0			

For Characters: Chi-Square Analyses

Round ID by		ST13	Characters	Statement	13	
Count						
Exp Val		Neither	Somewhat	Strongly	Row	
			Agree	Agree	Total	
		3	4	5		
ROUND	2	4	5	16	25	
		3.5	5.0	16.5	50.0%	
	3	3	5	17	25	
		3.5	5.0	16.5	50.0%	
	Column		7	10	33	50
	Total		14.0%	20.0%	66.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	.17316	2	.91706
Number of Missing Observations: 0			

Round ID by		ST14 Characters Statement 14					
Count							
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		1	2	3	4	5	
ROUND	2	2	5	12	5	1	25
		2.0	4.0	10.5	6.5	2.0	50.0%
	3	2	3	9	8	3	25
		2.0	4.0	10.5	6.5	2.0	50.0%
Column Total		4	8	21	13	4	50
		8.0%	16.0%	42.0%	26.0%	8.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	2.62088	4	.62313
Number of Missing Observations: 0			

**For Setting: Calculated Chi-Square and Critical Chi-Square Values by Statement**

<u>Statement</u>	<u>Calculated Chi-Square Value</u>	<u>Degrees of Freedom</u>	<u>Critical Chi-Square Value, p=.05</u>
1	3.53801	3	7.815
2	2.60000	2	5.991
3	1.01190	4	9.488
4	1.71978	3	7.815

## For Setting: Chi-Square Analyses

Round ID by ST01 Setting Statement 1						
Count						
Exp Val		Somewhat	Somewhat		Strongly	Row
		Disagree	Neither	Agree	Agree	
		2	3	4	5	Total
ROUND	2	0	11	7	7	25
		.5	9.0	9.5	6.0	50.0%
	3	1	7	12	5	25
		.5	9.0	9.5	6.0	50.0%
Column		1	18	19	12	50
Total		2.0%	36.0%	38.0%	24.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	3.53801	3	.31587
Number of Missing Observations: 0			

Round ID by ST02 Setting Statement 2					
ROUND	Count				Row Total
	Exp Val				
		Neither	Somewhat Agree	Strongly Agree	
		3	4	5	
2		7	6	12	25
		5.0	8.0	12.0	50.0%
3		3	10	12	25
		5.0	8.0	12.0	50.0%
Column		10	16	24	50
Total		20.0%	32.0%	48.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	2.60000	2	.27253
Number of Missing Observations: 0			



# For Setting: Chi-Square Analyses

Round ID by ST03 Setting Statement 3							
ROUND	Count						
	Exp Val	Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total
		1	2	3	4	5	
	-----+	-----+	-----+	-----+	-----+	-----+	
	2	9	9	3	2	2	25
	10.5	8.0	3.0	2.0	1.5	50.0%	
	-----+	-----+	-----+	-----+	-----+	-----+	
3	12	7	3	2	1	25	
	10.5	8.0	3.0	2.0	1.5	50.0%	
	-----+	-----+	-----+	-----+	-----+	-----+	
Column Total	21	16	6	4	3	50	
		42.0%	32.0%	12.0%	8.0%	6.0%	100.0%
Chi-Square		Value		DF		Significance	
Pearson		1.01190		4		.90799	
Number of Missing Observations: 0							

Round ID by ST04 Setting Statement 4						
Count						
Exp Val	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Row Total	
	2	3	4	5		
ROUND	2	1	6	15	3	25
	.5	6.5	14.0	4.0	50.0%	
	3	0	7	13	5	25
	.5	6.5	14.0	4.0	50.0%	
Column	1	13	28	8	50	
Total	2.0%	26.0%	56.0%	16.0%	100.0%	
Chi-Square	Value			DF	Significance	
Pearson	1.71978			3	.63255	
Number of Missing Observations: 0						

For Point of View: Calculated Chi-Square and Critical Chi-Square Values by Statement

<u>Statement</u>	<u>Calculated Chi-Square Value</u>	<u>Degrees of Freedom</u>	<u>Critical Chi-Square Value, p=.05</u>
1	0.58333	4	9.488
2	0.14354	2	5.991
3	2.72381	4	9.488
4	1.27606	4	9.488

# For Point of View: Chi-Square Analyses

Round ID by		ST01 Point of View Statement 1					Row	
Count								
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree	Total	
			1	2	3	4		5
ROUND	2		1	1	7	9	7	25
			1.0	1.0	8.0	9.0	6.0	50.0%
	3		1	1	9	9	5	25
			1.0	1.0	8.0	9.0	6.0	50.0%
	Column		2	2	16	18	12	50
	Total		4.0%	4.0%	32.0%	36.0%	24.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	.58333	4	.96490
Number of Missing Observations: 0			

Round ID by		ST02	Point of View Statement 2		
Count					
Exp Val		Neither	Somewhat Agree	Strongly Agree	Row
		3	4	5	Total
ROUND	2	6	10	9	25
		5.5	10.0	9.5	50.0%
	3	5	10	10	25
		5.5	10.0	9.5	50.0%
	Column	11	20	19	50
	Total	22.0%	40.0%	38.0%	100.0%

Chi-Square	Value	DF	Significance
Pearson	.14354	2	.93074
Number of Missing Observations: 0			

# For Point of View: Chi-Square Analyses

Round ID by ST03 Point of View Statement 3						
Count						
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree
		1	2	3	4	5
Row Total						
ROUND 2	2	2	2	13	6	2
		3.0	3.0	10.5	6.0	2.5
ROUND 3	3	4	4	8	6	3
		3.0	3.0	10.5	6.0	2.5
Column Total		6	6	21	12	5
		12.0%	12.0%	42.0%	24.0%	10.0%
Row Total		25	25	50	50	100.0%
Chi-Square		Value		DF		Significance
Pearson		2.72381		4		.60505
Number of Missing Observations:		0				

Round ID by ST04 Point of View Statement 4						
Count						
Exp Val		Strongly Disagree	Somewhat Disagree	Neither	Somewhat Agree	Strongly Agree
		1	2	3	4	5
Row Total						
ROUND 2	2	1	1	7	10	6
		1.0	1.5	5.5	10.5	6.5
ROUND 3	3	1	2	4	11	7
		1.0	1.5	5.5	10.5	6.5
Column Total		2	3	11	21	13
		4.0%	6.0%	22.0%	42.0%	26.0%
Row Total		25	25	50	50	100.0%
Chi-Square		Value		DF		Significance
Pearson		1.27606		4		.86542
Number of Missing Observations:		0				

**Coefficient of Variation Values (S.D./Mean) by Statement by Round**

For Plot:	<u>Statement</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>
	1	0.375	0.415	+ 0.040
	2	0.290	0.322	+ 0.032
	3	0.154	0.104	- 0.050
	4	0.431	0.443	+ 0.012
	5	0.453	0.363	- 0.090
	6	0.358	0.358	0.000
	7	0.458	0.470	+ 0.012
	8	0.500	0.520	+ 0.020
	9	0.445	0.404	- 0.041
	10	0.260	0.291	+ 0.031
	11	0.492	0.404	- 0.088
	12	0.438	0.442	+ 0.004
	13	0.196	0.166	- 0.030
	14	0.180	0.214	+ 0.034
	15	0.418	0.413	- 0.005
	16	0.500	0.574	+ 0.074
	17	0.268	0.272	+ 0.004
	18	0.214	0.253	+ 0.039

For Characters:  
See Chapter IV, Table 5.

For Setting:	<u>Statement</u>	<u>Round 2</u>	<u>Round 3</u>	<u>Difference</u>
	1	0.221	0.208	- 0.013
	2	0.207	0.161	- 0.046
	3	0.579	0.599	+ 0.020
	4	0.187	0.179	- 0.008

For Point of View:				
	1	0.274	0.272	- 0.002
	2	0.189	0.181	- 0.008
	3	0.313	0.420	+ 0.107
	4	0.269	0.279	+ 0.010

For Plot: Statement One, Related Bar Chart, Assessment, and Statistics

Statement One [Round 2] as created by the participants:

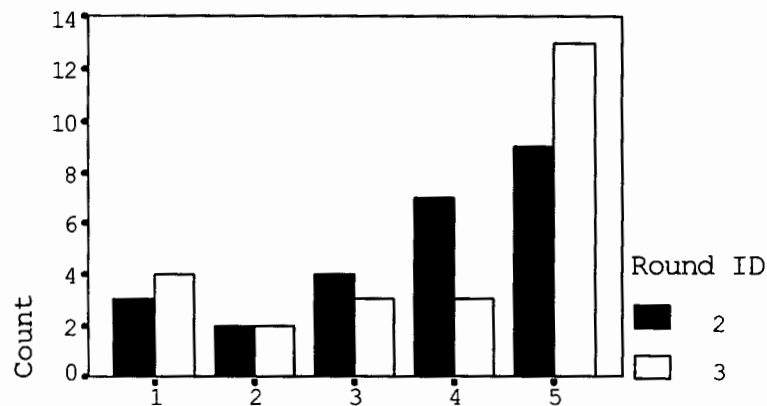
Any kind of plot in any genre can be considered multicultural.

[Round 3 had no change.]

Plot: Statement One

Responses by Round

1=Disagree 3=Neither 5=Agree



Plot 1

Statement One in the Plot category had agreement of more than half the participants in Round 3, even though no change had been made between rounds. This may have been one of the statements for which the respondents inadvertently chose 1 when they really meant 5. They may have corrected their error in the third round. This statement warranted inclusion in the definition of multicultural children's literature.

Statement One:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.68	1.38	0.375
Round 3	3.76	1.56	0.415
Differences	+ 0.08	+ 0.18	+ 0.040
Chi-Square Value	2.61299	Critical Chi-Square Value	9.488

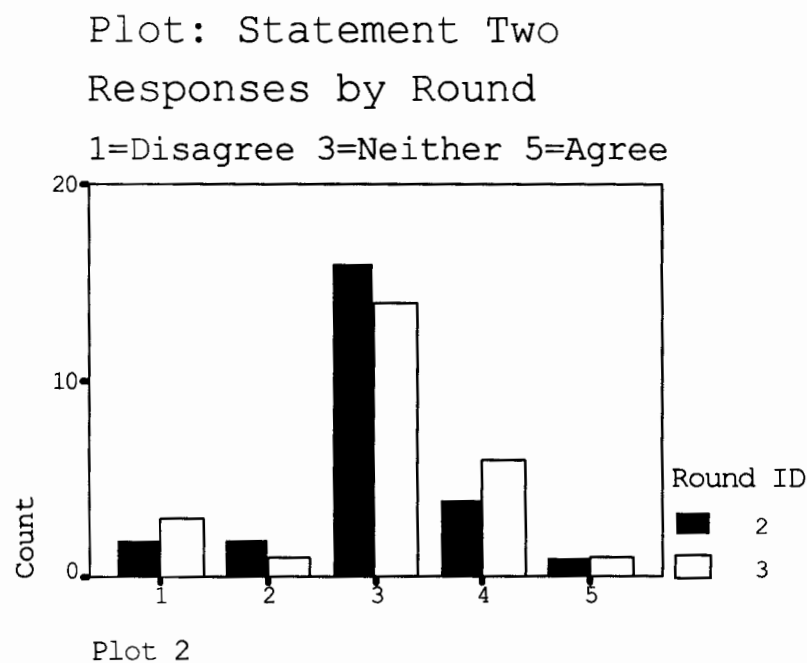
## For Plot: Statement Two, Related Bar Chart, Assessment, and Statistics

Statement Two [Round 2] as created by the participants:

The stereotype of a teen's problem being finalized by death could be addressed more appropriately, revealing cultural pride and understanding.

[Round 3]

The stereotype of a teen's problem being solved by death could be addressed more appropriately with a solution that revealed cultural pride and understanding among his/her peers.



Statement Two in the Plot category had much confusion and misunderstanding among the participants. Even though it was edited between rounds, the overwhelming response of 3, Neither Agree or Disagree, in both rounds demonstrated the lack of agreement or disagreement. This statement was not included in the definition of multicultural children's literature.

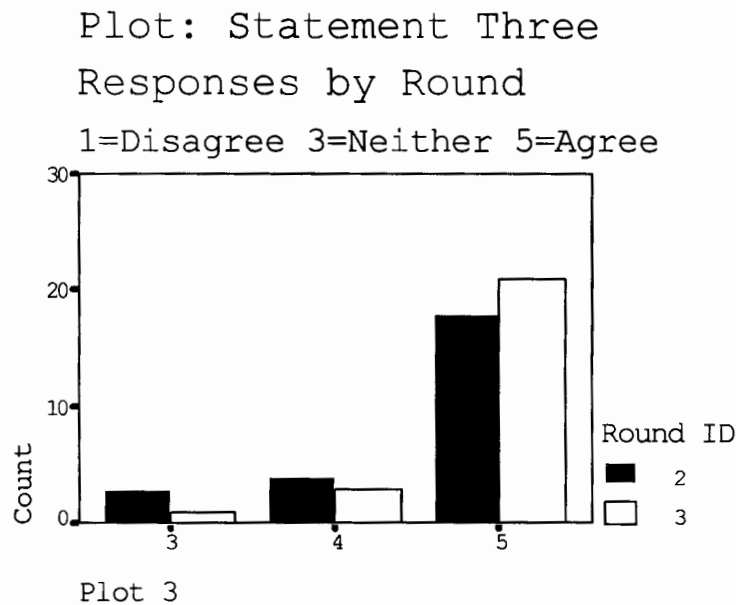
Statement Two:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.00	0.87	0.290
Round 3	3.04	0.98	0.322
Differences	+ 0.04	+ 0.11	+ 0.032
Chi-Square Value	1.06667	Critical Chi-Square Value	9.488

For Plot: Statement Three, Related Bar Chart, Assessment, and Statistics

Statement Three [Round 2] as created by the participants:

Plot should be interesting and engaging, reflect authentically the ethnic, racial, or national group being represented.

[Round 3 had no change.]



Statement Three in the Plot category had more agreement in Round 3, even though the statement was not changed between rounds. Eighty per cent of the participants agreed with this statement, so it was included in the definition of multicultural children's literature.

Statement Three:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.60	0.71	0.154
Round 3	4.80	0.50	0.104
Differences	+ 0.20	- 0.21	- 0.050
Chi-Square Value	1.37363	Critical Chi-Square Value	5.991



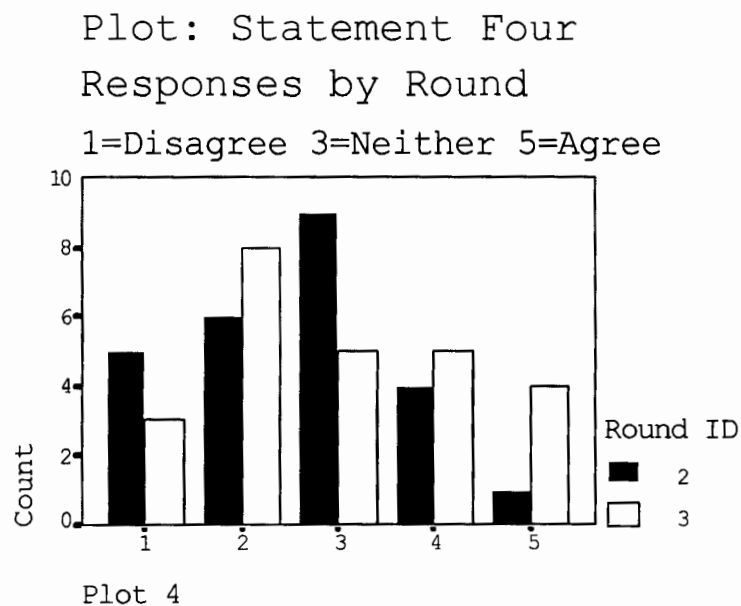
For Plot: Statement Four, Related Bar Chart, Assessment, and Statistics

Statement Four [Round 2] as created by the participants:

Plot would have nothing to do with whether or not the book is multicultural.

[Round 3]

Depending on the story, plot could still not determine whether or not a book is multicultural.



Statement Four in the Plot category showed more confusion and disagreement in both rounds, even though the statement was altered between rounds. This idea was not included in the definition of multicultural children's literature.

Statement Four:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.60	1.12	0.431
Round 3	2.96	1.31	0.443
Differences	+ 0.36	+ 0.19	+ 0.012
Chi-Square Value	3.83968	Critical Chi-Square Value	9.488

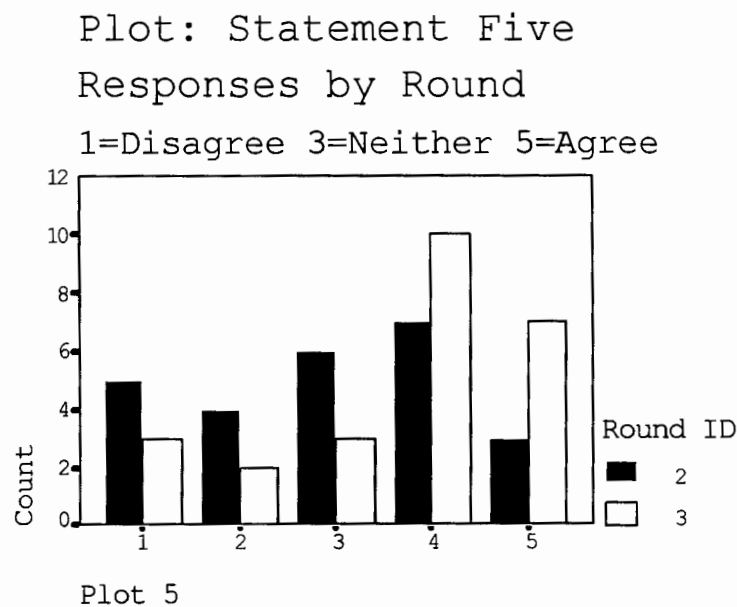
## For Plot: Statement Five, Related Bar Chart, Assessment, and Statistics

Statement Five [Round 2] as created by the participants:

Plot should address, in a thoughtful way, a multicultural topic or issue such as racism or interracial relationships, sexism, homophobia, classism or poverty, or something related to equity, justice, or human relations.

[Round 3]

Plot could address, in a thoughtful say, a multicultural topic or issue such as racism or interracial relationships, sexism, homophobia, classism or poverty, or something related to equity, justice, or human relations.



Statement Five in the Plot category demonstrated more agreement than disagreement in Round 3, with only one word, could, having been changed between rounds. The seventeen who agreed accounted for more than half the respondents. The idea in this statement was considered for inclusion in the definition of multicultural children's literature.

Statement Five:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.96	1.34	0.453
Round 3	3.64	1.32	0.363
Differences	+ 0.68	- 0.02	- 0.090
Chi-Square Value	4.29608	Critical Chi-Square Value	9.488

For Plot: Statement Six, Related Bar Chart, Assessment, and Statistics

Statement Six [Round 2] as created by the participants:

Plots in literature of other cultures may differ, with less emphasis on individual exploits and more accurate depiction of event or lesson reflecting values of community.

[Round 3 had no change.]



Statement Six in the Plot category demonstrated more agreement than disagreement. The statement was not edited between rounds by participants, and nearly one-fourth of the respondents were still undecided. About 60% showed agreement with the statement, enough for some of the ideas to be included in the definition of multicultural children's literature.

Statement Six:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.52	1.26	0.358
Round 3	3.60	1.29	0.358
Differences	+ 0.08	+ 0.03	0.000
Chi-Square Value	0.15385	Critical Chi-Square Value	9.488

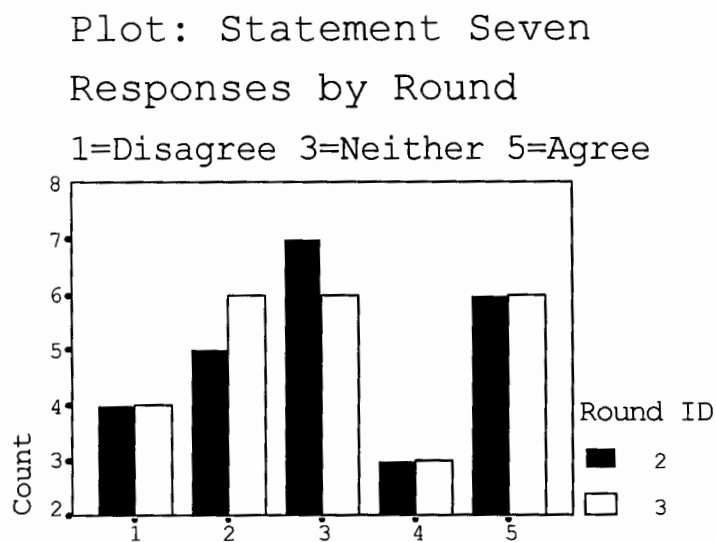
# For Plot: Statement Seven, Related Bar Chart, Assessment, and Statistics

Statement Seven [Round 2] as created by the participants:

All the basic elements such as conflict will be in all plots regardless of culture.

[Round 3]

All the basic elements such as conflict will be in all plots regardless of culture, especially as plot is understood in the Western world.



Plot 7

Statement Seven in the Plot category showed some agreement among nearly one-third of the participants. However, there was at least as much disagreement in Round 3. People who neither agreed or disagreed in Round 2 leaned towards disagreement in Round 3. This statement was not included in the definition of multicultural children's literature.

Statement Seven:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.08	1.41	0.458
Round 3	3.04	1.43	0.470
Differences	- 0.04	+ 0.02	+ 0.012
Chi-Square Value	0.16783	Critical Chi-Square Value	9.488

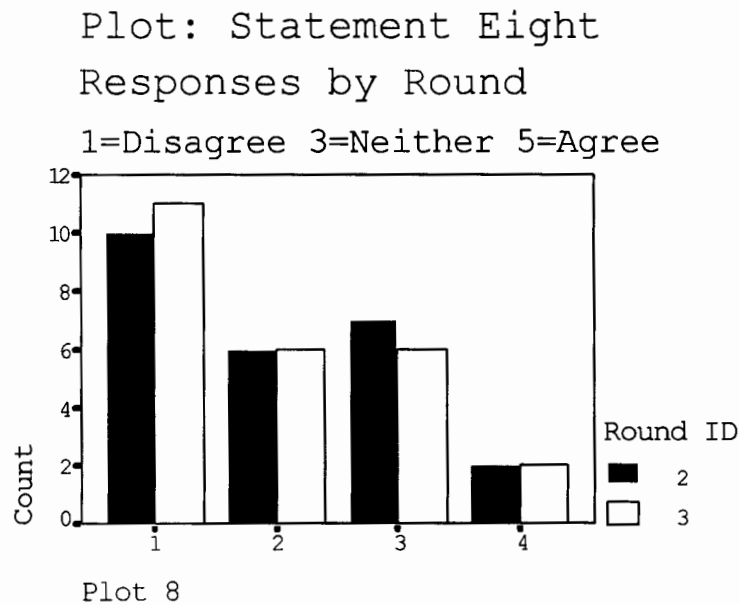
## For Plot: Statement Eight, Related Bar Chart, Assessment, and Statistics

Statement Eight [Round 2] as created by the participants:

Race, as a cultural element, drives the plot in a multicultural book.

[Round 3]

Race, as a cultural element, drives the plot in a multicultural book, depending on whether it is produced within a culture or outside it.



Statement Eight in the Plot category was overwhelmingly disapproved, almost equally in each round, even though the statement was edited between rounds. Seventeen of the 25 participants disagreed, while another six would not commit to agree or disagree. Since only two just somewhat agreed, this statement was not included in the definition of multicultural children's literature.

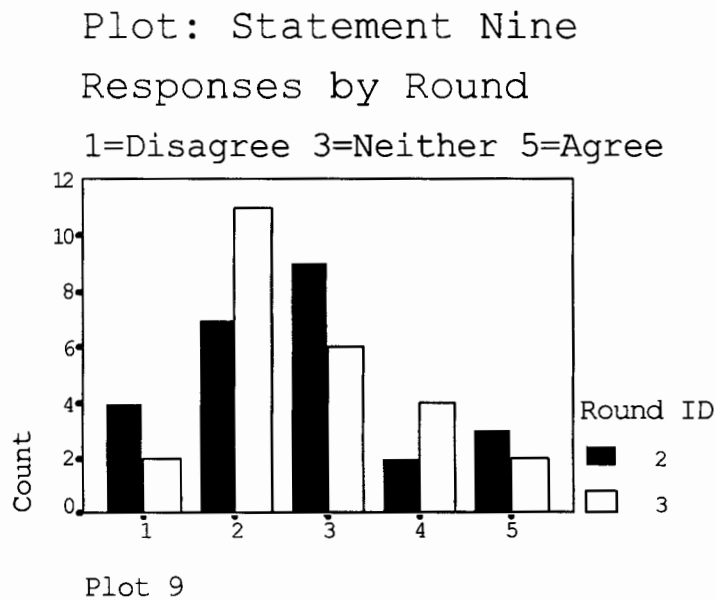
Statement Eight:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.04	1.02	0.500
Round 3	1.96	1.02	0.520
Differences	- 0.08	0.00	+ 0.020
Chi-Square Value	0.12454	Critical Chi-Square Value	7.815

For Plot: Statement Nine, Related Bar Chart, Assessment, and Statistics

Statement Nine [Round 2] as created by the participants:

Rarely does plot hinge on something unique to a particular culture.

[Round 3 had no change.]



Statement Nine in the Plot category showed relatively little support. This statement was not included in the definition of multicultural children's literature.

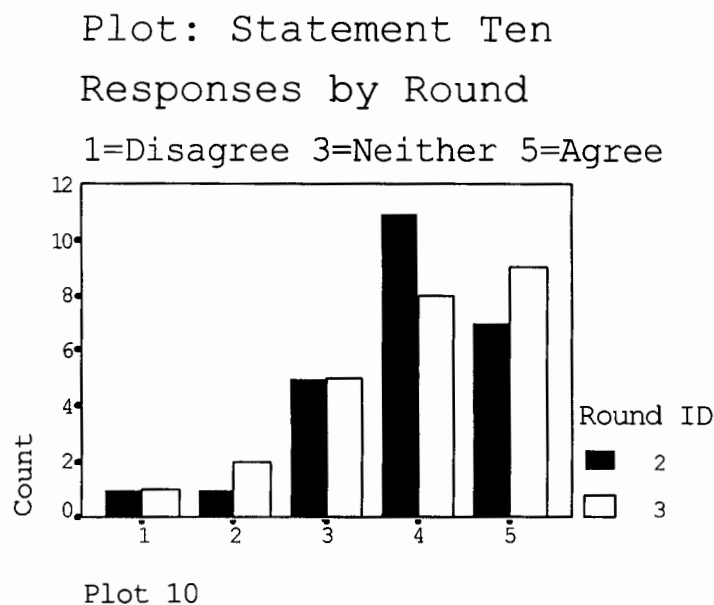
Statement Nine:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.72	1.21	0.445
Round 3	2.72	1.10	0.404
Differences	0.00	- 0.11	- 0.041
Chi-Square Value	3.02222	Critical Chi-Square Value	9.488

For Plot: Statement Ten, Related Bar Chart, Assessment, and Statistics

Statement Ten [Round 2] as created by the participants:

Plot based on specific cultural tradition or influence would make that book multicultural.

[Round 3 had no change.]



Statement Ten in the Plot category showed that more than half the participants agreed with this statement. The statement was not changed between rounds, and 20% stayed neither in agreement or disagreement in Round 3, so this was not assessed as an overwhelming approval rating. This statement was considered for inclusion in the definition of multicultural children's literature.

Statement Ten:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.88	1.01	0.260
Round 3	3.88	1.13	0.291
Differences	0.00	+ 0.12	+ 0.031
Chi-Square Value	1.05702	Critical Chi-Square Value	9.488

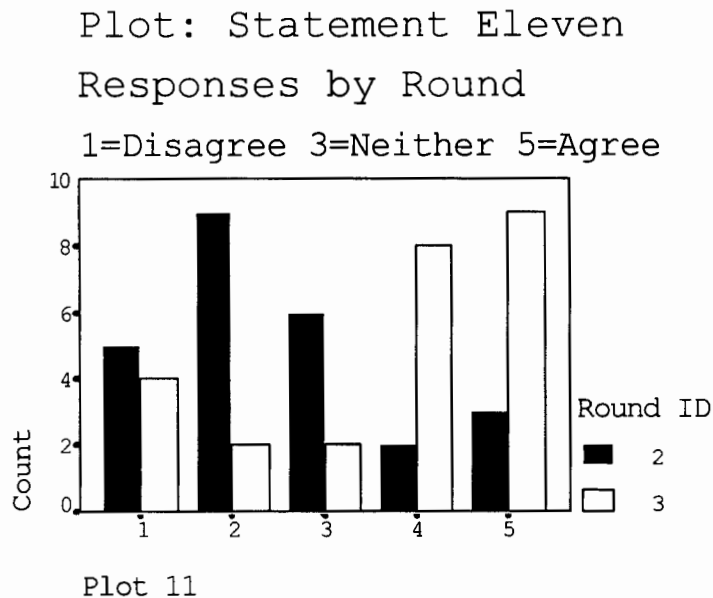
## For Plot: Statement Eleven, Related Bar Chart, Assessment, and Statistics

Statement Eleven [Round 2] as created by the participants:

Multicultural literature would have one or more characters interacting with those from another culture, experiencing the effects of another group's values, attitudes, and power structure.

[Round 3]

Multicultural literature could have one or more characters interacting with those from another culture, experiencing the effects of another group's values, attitudes, and power structure; or it could have characters entirely within one culture.



Statement Eleven in the Plot category showed more disagreement in Round 2 than in Round 3, even though only one word, could, was changed between rounds. Because of the increased agreement in Round 3, this statement was considered for inclusion in the definition of multicultural children's literature.

Statement Eleven:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.56	1.26	0.492
Round 3	3.64	1.47	0.404
Differences	+ 1.08	+ 0.21	- 0.088

Chi-Square Value	13.16566	Critical Chi-Square Value	9.488
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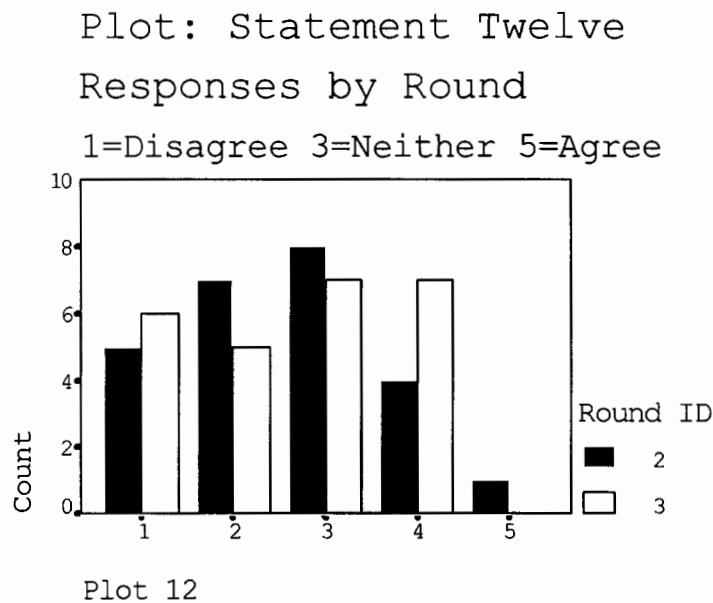


For Plot: Statement Twelve, Related Bar Chart, Assessment, and Statistics

Statement Twelve [Round 2] as created by the participants:

Plot rarely enters into my thoughts about multicultural literature.

[Round 3 had no change.]



Statement Twelve in the Plot category demonstrated more disagreement than agreement. Only seven somewhat agreed, while eleven disagreed, and seven neither agreed or disagreed with the statement. This statement was not included in the definition of multicultural children's literature.

Statement Twelve:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.56	1.12	0.438
Round 3	2.60	1.15	0.442
Differences	+ 0.04	+ 0.03	+ 0.004
Chi-Square Value	2.30909	Critical Chi-Square Value	9.488

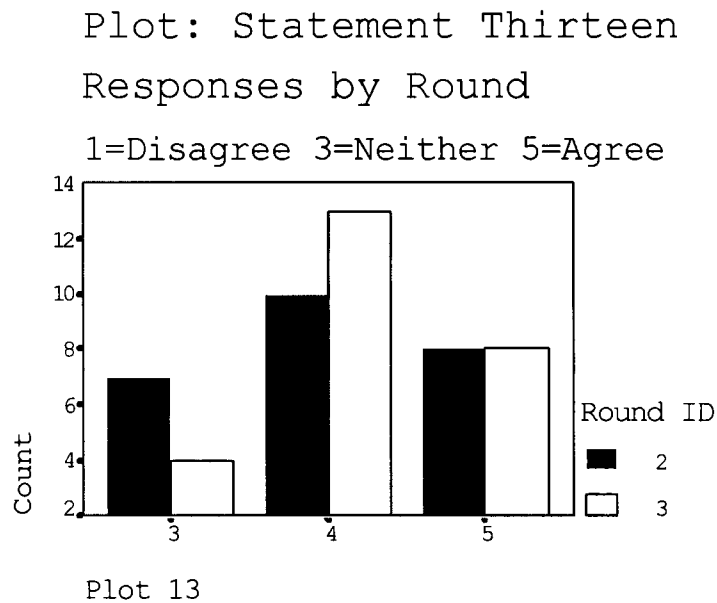
For Plot: Statement Thirteen, Related Bar Chart, Assessment, and Statistics

Statement Thirteen [Round 2] as created by the participants:

Plots represent situations that are relevant to readers of various cultures.

[Round 3]

Plots might represent situations that are relevant to readers of various cultures.



Statement Thirteen in the Plot category received a high rating of approval, especially after the statement was changed between rounds. Twenty-one of the 25 participants noted approval, while just four remained uncommitted to agreement or disagreement. No one showed disagreement. This statement was included in the definition of multicultural children's literature.

Statement Thirteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.04	0.79	0.196
Round 3	4.16	0.69	0.166
Differences	+ 0.12	- 0.10	- 0.030
Chi-Square Value	1.20949	Critical Chi-Square Value	5.991

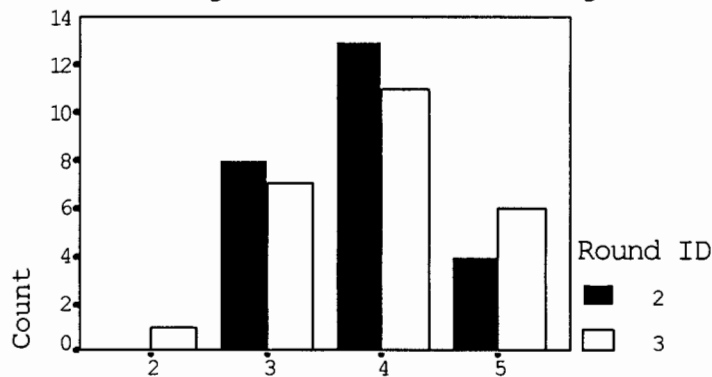
For Plot: Statement Fourteen, Related Bar Chart, Assessment, and Statistics

Statement Fourteen [Round 2] as created by the participants:

Friction between different groups may be what drives action.

[Round 3 had no change.]

Plot: Statement Fourteen  
Responses by Round  
1=Disagree 3=Neither 5=Agree



Plot 14

Statement Fourteen in the Plot category demonstrated some confusion and misunderstanding of the statement, although there were no requests to change it. Seventeen participants agreed with the statement, while just one disagreed. This statement was considered for inclusion in the definition of multicultural children's literature.

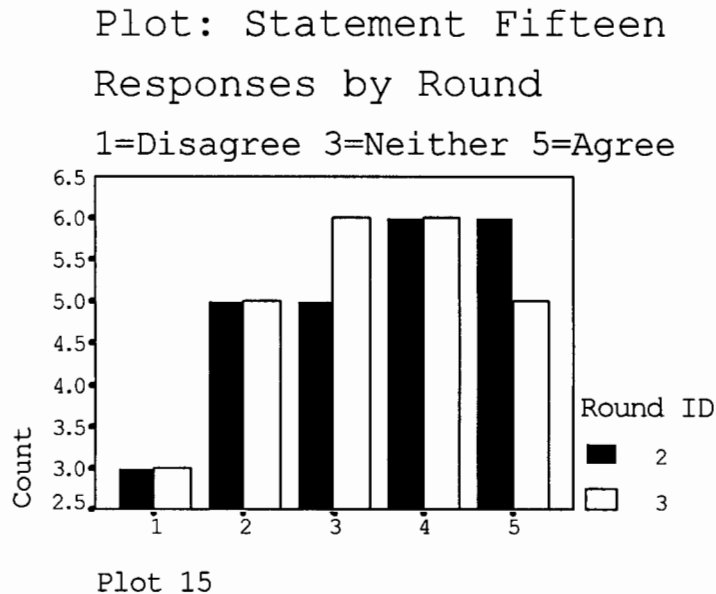
Statement Fourteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.84	0.69	0.180
Round 3	3.88	0.83	0.214
Differences	+ 0.04	+ 0.14	+ 0.034
Chi-Square Value	1.63333	Critical Chi-Square Value	7.815

For Plot: Statement Fifteen, Related Bar Chart, Assessment, and Statistics

Statement Fifteen [Round 2] as created by the participants:

No plot elements could be called strictly “multicultural.”

[Round 3 had no change.]



Statement Fifteen in the Plot category was widely split among the participants. Although 11 of the 25 participants agreed, eight did not, and six neither agreed or disagreed. The idea in this statement was considered for inclusion in the definition of multicultural children’s literature.

Statement Fifteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.28	1.37	0.418
Round 3	3.10	1.32	0.413
Differences	- 0.18	- 0.05	- 0.005
Chi-Square Value	0.18182	Critical Chi-Square Value	9.488

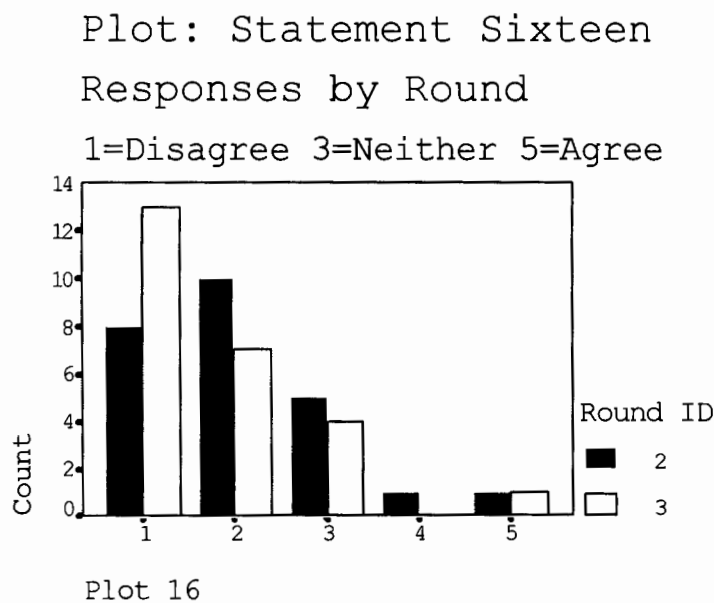
## For Plot: Statement Sixteen, Related Bar Chart, Assessment, and Statistics

Statement Sixteen [Round 2] as created by the participants:

Plot about racial or ethnic identities has nothing to do with multicultural literature.

[Round 3]

Plot involving racial or ethnic identities has nothing to do with multicultural literature.



Statement Sixteen in the Plot category had an overwhelming response of disagreement. Although a few people neither agreed or disagreed, even fewer agreed with the statement, even though it had been altered between rounds. This statement was not considered for inclusion in the definition of multicultural children's literature.

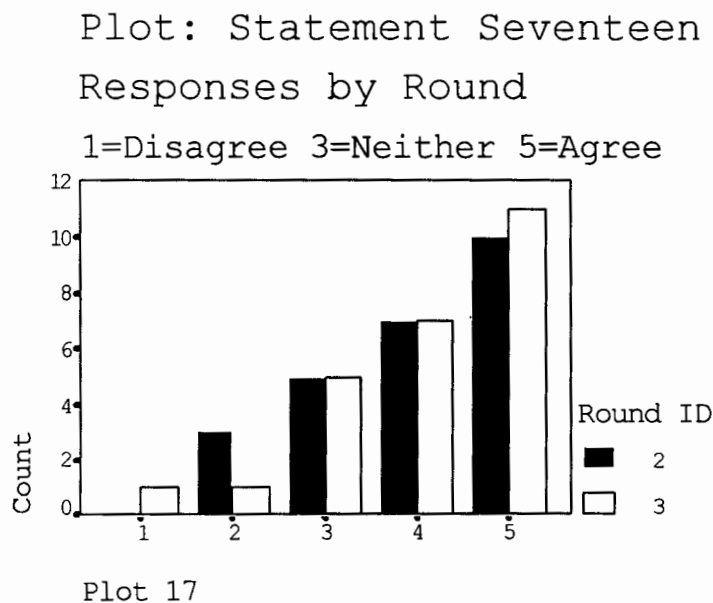
Statement Sixteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.08	1.04	0.500
Round 3	1.76	1.01	0.574
Differences	- 0.32	- 0.03	+ 0.074
Chi-Square Value	2.83100	Critical Chi-Square Value	9.488

For Plot: Statement Seventeen, Related Bar Chart, Assessment, and Statistics

Statement Seventeen [Round 2] as created by the participants:

Plot may or may not carry cultural content related to culture portrayed in book. If not, some other literary element should, making sure content is authentically presented.

[Round 3 had no change.]



Statement Seventeen in the Plot category had an approval rating from 18 of the 25 participants. Even though five did not commit themselves, two did disagree with the statement. This statement was considered for inclusion in the definition of multicultural children's literature.

Statement Seventeen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.96	1.06	0.268
Round 3	4.04	1.10	0.272
Differences	+ 0.08	+ 0.04	+ 0.004
Chi-Square Value	2.04762	Critical Chi-Square Value	9.488

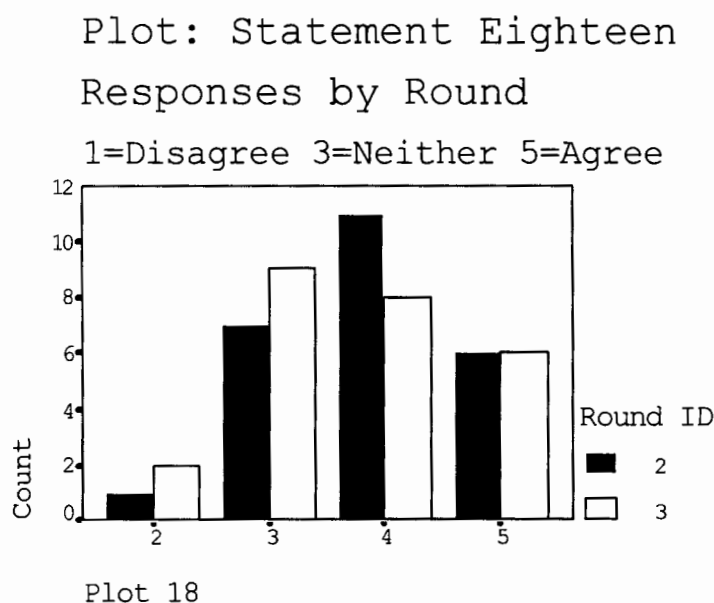
## For Plot: Statement Eighteen, Related Bar Chart, Assessment, and Statistics

Statement Eighteen [Round 2] as created by the participants:

If plot played off of a character's nature and into a particular cultural background, that might be a multicultural plot element.

[Round 3]

If a fascinating story captures ideas and emotional truths with heartbreaking honesty and makes us care about an interesting character, that might be a multicultural plot.



Statement Eighteen in the Plot category got a higher approval rating before it was amended between rounds. The edited version in Round 3 seemed to confuse people and make them choose to neither agree or disagree. Two of them even disagreed with the revised statement. This statement was considered for inclusion in the definition of multicultural children's literature.

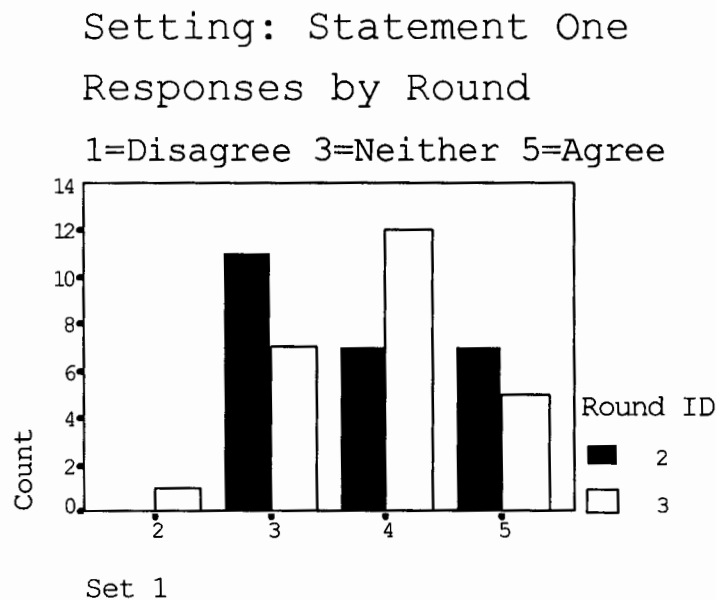
Statement Eighteen:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.88	0.83	0.214
Round 3	3.72	0.94	0.253
Differences	- 0.16	+ 0.11	+ 0.039
Chi-Square Value	1.05702	Critical Chi-Square Value	7.815

## For Setting: Statement One, Related Bar Chart, Assessment, and Statistics

Statement One [Round 2] as created by the participants:

Setting in multicultural literature may be unfamiliar but analyzable by reader's knowledge and ability to be aware of its multicultural implications and know if depictions are accurate, stereotypes, or incorrect.

[Round 3 had no change.]



Statement One in the Setting category was agreeable to 17 of the 25 participants in Round 3, even though the statement had not been changed between rounds. Of the eleven people who could not commit themselves in Round 2, just seven remained uncommitted in Round 3. Since more than half the participants agreed with this statement, it was considered for inclusion in the definition of multicultural children's literature.

Statement One:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.84	0.85	0.221
Round 3	3.84	0.80	0.208
Differences	0.00	- 0.05	- 0.013
Chi-Square Value	3.53801	Critical Chi-Square Value	7.815

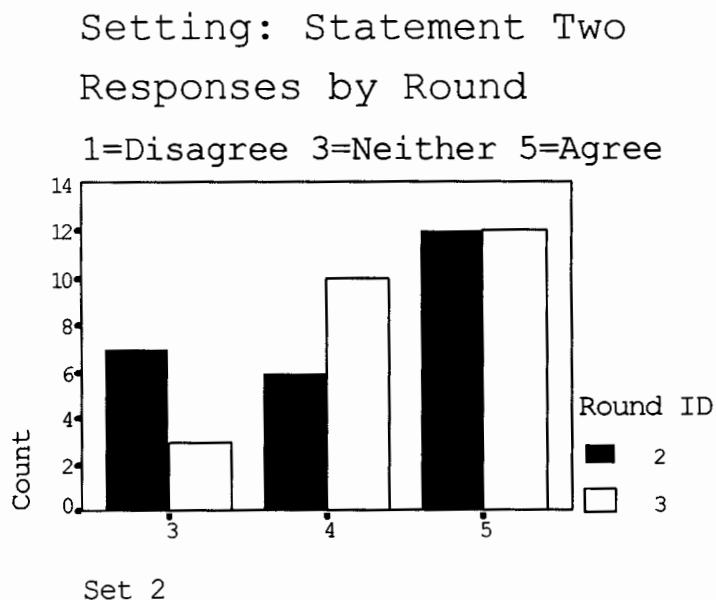


## For Setting: Statement Two, Related Bar Chart, Assessment, and Statistics

Statement Two [Round 2] as created by the participants:

A multicultural story could be set anywhere on the planet, location specific to a unique culture, offering reader opportunity to experience those lives vicariously and realistically.

[Round 3 had no change.]



Statement Two in the Setting category showed more agreement in Round 3, even though there was no change in the statement between rounds. Since 22 of the 25 participants agreed with this statement, it was included in the definition of multicultural children's literature.

Statement Two:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.20	0.87	0.207
Round 3	4.36	0.70	0.161
Differences	+ 0.16	- 0.17	- 0.046
Chi-Square Value	2.60000	Critical Chi-Square Value	5.991

### For Setting: Statement Three, Related Bar Chart, Assessment, and Statistics

Statement Three [Round 2] as created by the participants:

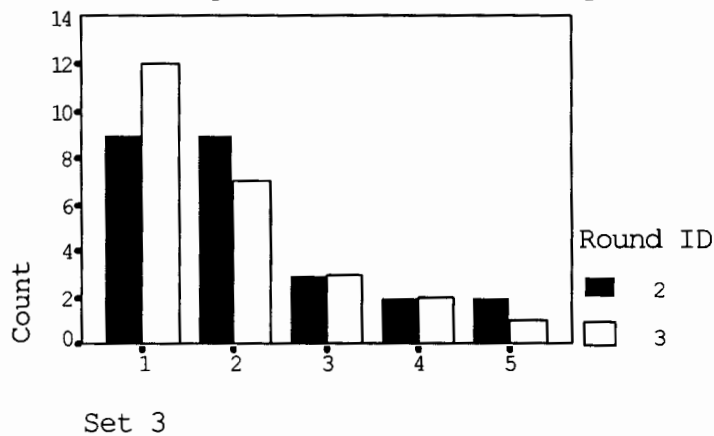
Setting is irrelevant for this study.

[Round 3 had no change.]

Setting: Statement Three

Responses by Round

1=Disagree 3=Neither 5=Agree



Statement Three in the Setting category showed that participants did not like this statement. Nineteen of the 25 participants disagreed in the third round, while just three agreed. This statement was not considered for inclusion in the definition of multicultural children's literature.

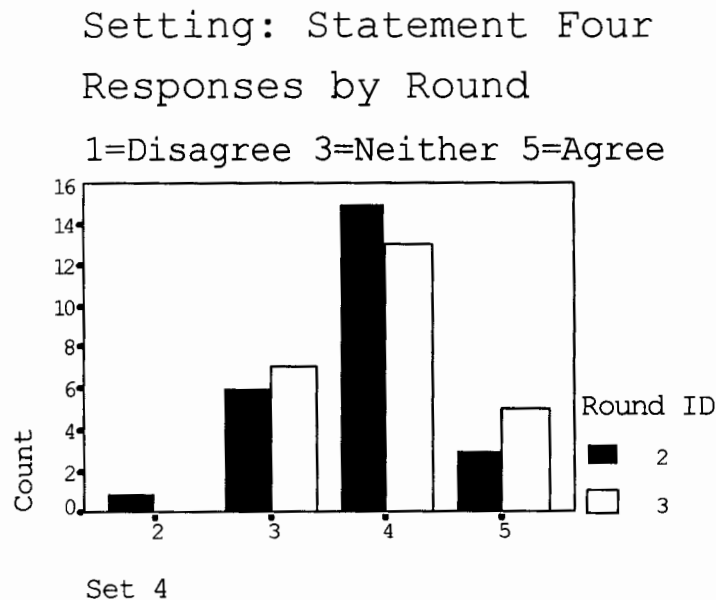
Statement Three:	Mean	Standard Deviation	Coefficient of Variation
Round 2	2.16	1.25	0.579
Round 3	1.92	1.15	0.599
Differences	- 0.24	- 0.10	+ 0.020
Chi-Square Value	1.01190	Critical Chi-Square Value	9.488

## For Setting: Statement Four, Related Bar Chart, Assessment, and Statistics

Statement Four [Round 2] as created by the participants:

Stories where characters move from one region to another throughout the world can enlarge the view from the window, widening our perspectives, providing a new outlook to the reader with foreign words, geographical terms, and descriptions of food and holidays.

[Round 3 had no change.]



Statement Four in the Setting category won approval from 18 of the 25 participants in both rounds. Although the Somewhat Agree value declined, the Strongly Agree increased. The Neither option also increased in Round 3, even though the statement was not altered between rounds. This statement was considered for inclusion in the definition of multicultural children's literature.

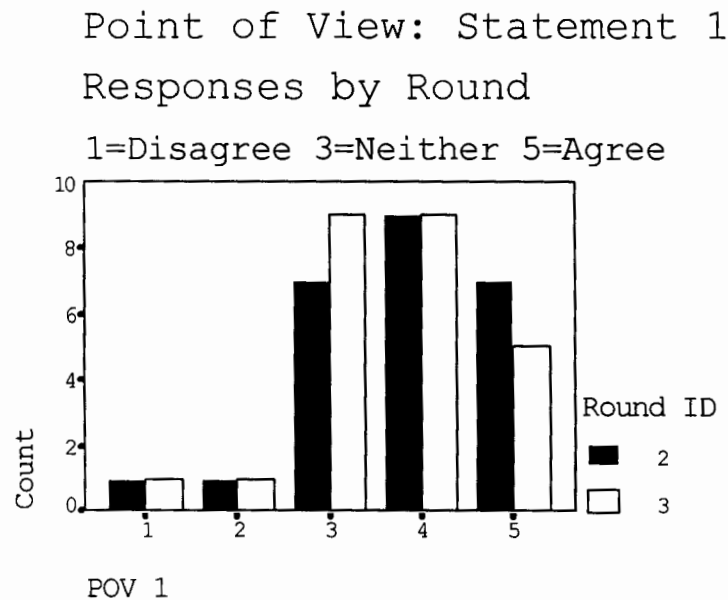
Statement Four:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.80	0.71	0.187
Round 3	3.92	0.70	0.179
Differences	+ 0.12	- 0.01	- 0.008
Chi-Square Value	1.71978	Critical Chi-Square Value	7.815

## For Point of View: Statement One, Related Bar Chart, Assessment, and Statistics

Statement One [Round 2] as created by the participants:

Wonderful literature reveals the inner world of each character, if point of view sticks with one person per chapter or scene, helping reader get “inside the skin” of the character.

[Round 3 had no change.]



Statement One in the Point of View category showed more puzzlement in Round 3, even though the statement was not altered between rounds. Even though there was a decline in agreement in Round 3, this statement was considered for inclusion in the definition of multicultural children’s literature.

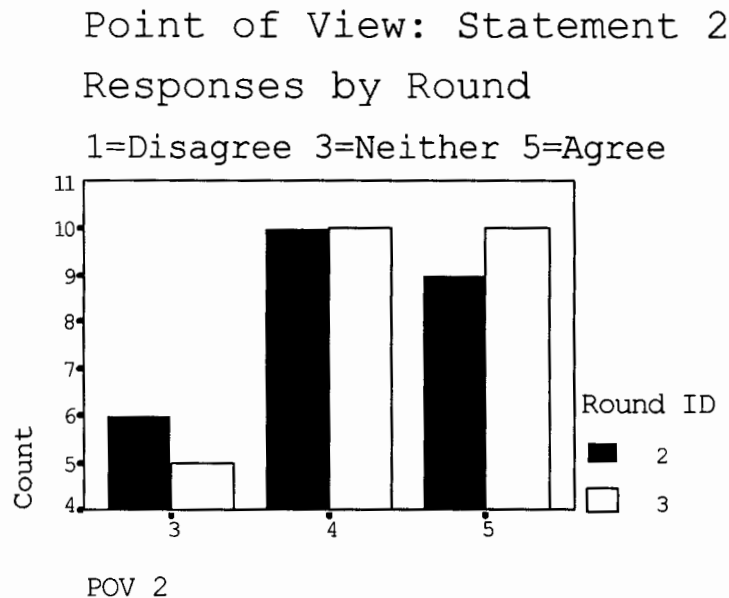
Statement One:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.80	1.04	0.274
Round 3	3.64	0.99	0.272
Differences	- 0.16	- 0.05	- 0.002
Chi-Square Value	0.58333	Critical Chi-Square Value	9.488

## For Point of View: Statement Two, Related Bar Chart, Assessment, and Statistics

Statement Two [Round 2] as created by the participants:

Books written in multiple voices show multiple perspectives, which can be revealing to a reader mature enough to follow the threads.

[Round 3 had no change.]



Statement Two in the Point of View category appealed to 19 participants in Round 2, then 20 of the 25 participants in Round 3, even though there was no change in the statement between rounds. This statement was included in the definition of multicultural children's literature.

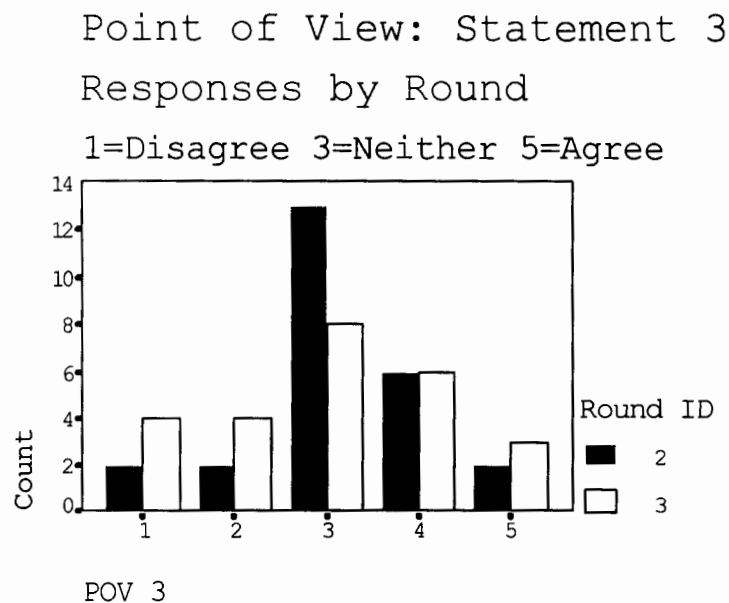
Statement Two:	Mean	Standard Deviation	Coefficient of Variation
Round 2	4.12	0.78	0.189
Round 3	4.20	0.76	0.181
Differences	+ 0.08	- 0.02	- 0.008
Chi-Square Value	0.14354	Critical Chi-Square Value 5.991	

## For Point of View: Statement Three, Related Bar Chart, Assessment, and Statistics

Statement Three [Round 2] as created by the participants:

Main character's point of view can be first person narration or limited omniscience, unless the author is not immersed in the culture and should then avoid first person telling.

[Round 3 had no change.]



Statement Three in the Point of View category received many comments about its perplexity. When the opportunity arose to change their opinion, several participants chose to disagree. Since the responses were so widely split, this statement was not included in the definition of multicultural children's literature.

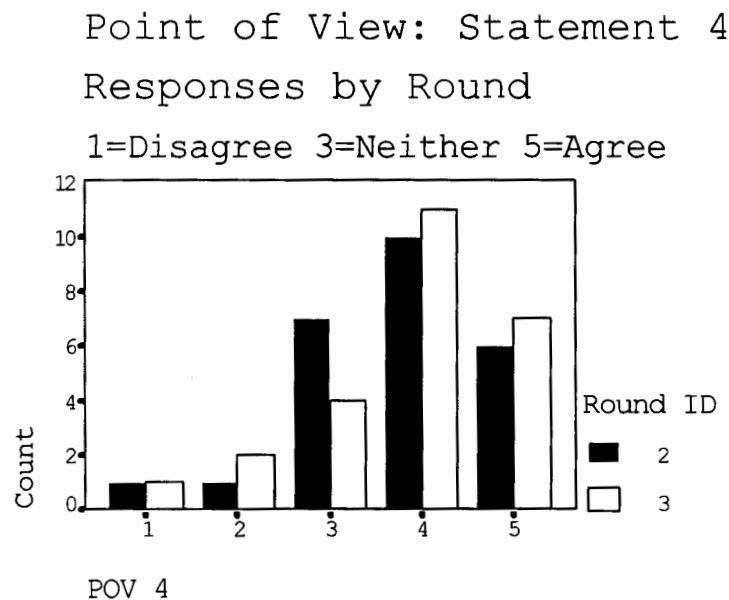
Statement Three:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.16	0.99	0.313
Round 3	3.00	1.26	0.420
Differences	- 0.16	+ 0.27	+ 0.107
Chi-Square Value	2.72381	Critical Chi-Square Value	9.488

## For Point of View: Statement Four, Related Bar Chart, Assessment, and Statistics

Statement Four [Round 2] as created by the participants:

First person point of view is a powerful way for a young reader to see inside the life of the protagonist, although, not done well, it can be restricting in perspective.

[Round 3 had no change.]



Statement Four in the Point of View category had many comments, but that did not deter 18 of the 25 participants from agreeing to the statement in Round 3, even though no changes had been made between rounds. This statement was included in the definition of multicultural children's literature.

Statement Four:	Mean	Standard Deviation	Coefficient of Variation
Round 2	3.76	1.01	0.269
Round 3	3.84	1.07	0.279
Differences	+ 0.08	+ 0.06	+ 0.010
Chi-Square Value	1.27606	Critical Chi-Square Value	9.488

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