Jamaican Children's Literature:

A Critical Multicultural Analysis of Text and Illustration

in Jamaican Picturebooks for Children

Published Between 1997 – 2012

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Wendy Scott Richards

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Martika, I dedicate this work to you, for you are my inspiration and my joy. Thank you for your sweet prayers and your support, my daughter, a reader of Jamaican children's literature.

Soli Deo Gloria.

ABSTRACT

This study, on the 50th anniversary of Jamaica's independence, positions children as subjects of what they read, in a society where the educational system is based on the vestiges of colonial rule. It is an inquiry into the nature and ideological content of selected Jamaican children's picturebooks written by Jamaican authors or authors living in Jamaica, published in the last 15 years. It is crucial to understand those ideologies and how they align with the values of a newly independent nation. As the Jamaican picturebooks in this study were written in a postcolonial society, their ideologies potentially involve the social, political, and cultural themes including the power relations of race, class and gender that postcolonial theory and multicultural theory address. Therefore, this study examines the text and illustrations of selected Jamaican picturebooks using critical content analysis and critical multicultural analysis.

Results show that Jamaican picturebooks in this sample reflect postcolonial initiatives and underlying ideologies congruent with multicultural and postcolonial theories which stress independent thinking, freedom, power and agency. There is hopefulness and inspiration in this sample of Jamaican children's literature which is evident through the characters, the language, and an undercurrent of a Jamaican vibe expressed through a combination of reggae music and clever word play that permeates many of the stories. Implications for young readers include the possibility of the experiences they have while reading this literature being transformational, as posited by transactional theory. Postcolonial literary theory and multicultural theory help us to discern what in Jamaican picturebooks might help young readers to 1) achieve a sense of

national identity, 2) gain knowledge of and pride in their own culture, and 3) build the

confidence to think independently and provide the leadership essential to building a free

nation.

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CHAPTER I: INTRODUCTION

Research in the field of children's literature, specifically Jamaica's children's

literature published between 1997 through 2012 is especially timely because is linked to

literacy development which is high on the radar of the Jamaican government. The

Jamaican Ministry of Education is working in partnership with researchers and various

agencies to increase literacy skills and is currently developing and improving upon their

National Literacy Assessment system. Additionally, since 2012 marked the 50th

anniversary of Jamaica's independence from Britain, this timely study positions children

as subjects of what they read in a society where the educational system is based on the

vestiges of colonial rule. The people of Jamaica have journeyed through a long history of

slavery and oppression, a time of resistance and eventually, a time of identity formation

as an independent, developing nation.

The state of a nation is reflected in its literature, for literature is "a product of

culture as well as evidence of power relations; it is a social transcript of the power

relations of class, race and gender" (Botelho & Rudman, 2009, p. 71), and "it reveals how

[those power relations] work together in text and image, and by extension, in society

(Botelho & Rudman, 2009, p. 1). Children's literature is more than picture books and

stories, for it is a historical product which encompasses and reflects the cultures from

which it was written. "Stories told or written for children are often indicators of the

dominant values within a society. Various times and cultures reveal various attitudes, not

only toward children but also toward life and society" (Moynihan, 1973, p. 166). The

literature that children have access to has implications for the way their minds and lives

develop. Therefore, in this study I examine the postcolonial and multicultural ideology

embedded within Jamaican children's literature (JCL) published between 1997 and 2012.

A discussion of how I came to this research on JCL and a brief overview of

Jamaican history, people, and language creates a context for the selected children's

literature and the aims of the study. This is followed by a theoretic rationale for the topic,

the research questions, and the focus of the study.

My Jamaican Journey

Though I am not of Jamaican heritage, I have many rich experiences with the

culture of Jamaica as I have traveled to the island on more than 25 short trips over the

past 15 years. I married a Jamaican man whom I have known for 26 years, and we

adopted a child from Jamaica. My family has hosted Jamaican college students for seven

years. My husband, child, and I frequently speak a Jamaican dialect, a patois, known as

Jamaican Creole (JC), in our home. My travels to Jamaica have included work trips for

our non-profit organization, cross-cultural exchange trips with youth from Minnesota and

Jamaica, family reunions and celebrations, adoption proceedings and a fact-finding

mission which included visiting teacher educators from two universities and teacher

training colleges on the island. In the future, I plan to work on literacy initiatives in

Jamaica through our non-profit organization, particularly those related to the

development of literacy skills among elementary students.

Informal Literacy Conversations

Over the years, I have met Jamaican people in many places and from various

walks of life. Whenever possible, I have asked them to tell me about their favorite

picture books. Their response generally includes a strange look, and then I hear a
recitation of a few titles of basal reading books that were used in elementary school or a
list of western fairy tales that have nothing to do with Jamaican literature. Some people
mention the Anancy (also spelled Anansi) stories about a cunning spider, or stories about
ghosts and spirits ("duppies"), which their grandparents told them when they were young.
From these encounters, I realized that there was not a lot of JCL available outside of the
stories found within the textbooks used for the school curriculum or beyond the folklore
from the oral tradition. In fact, one college professor told me that reading picture books
for pleasure is not a common social practice in Jamaican classrooms. I found this lack of
practice and experience with picturebooks rather curious in light of the wealth of folklore
that stems from the Caribbean. I have observed that a lot of Jamaican people value story
and storytelling, so the lack of reading for pleasure in the classroom context surprised me.
As an educator who has taught at the elementary level for eight years and has taught
children's literature courses in higher education for 15 years, I use children's books
regularly in my teaching and enjoy a wealth of children's literature with my Jamaican
daughter. Upon further investigation, I realized that several issues play a role against
voluntary reading habits including low literacy levels, a shortage of books, a traditionally
oral culture and low household incomes (Hamilton 1984; Shelley-Robinson, 2001).

My Jamaican Daughter

My daughter was adopted when she was almost four years old in 2008 from an
orphanage in Montego Bay, Jamaica. She came into our family as a very verbal child
with a love for stories and songs and a thick, rich patois and Jamaican accent. We have

encouraged her to retain her patois vocabulary and language use, although she is resistant to using it outside the home without Jamaican family or friends present.

Upon her arrival in the United States, our daughter recounted the stories of life in the orphanage with friends and caretakers, and she cherished the stories of her adoption journey and her beginnings in Jamaica, wanting to hear them and repeat them. She was inundated with Western songs, stories and picturebooks that were new to her, and she picked them up with enthusiasm. However, I did not want those new stories, songs or books to replace what she came with, but to add to and enhance her experiences with literacy and literature.

Since my daughter has a Jamaican father and a Caucasian mother and we live together in the Midwestern United States, it is important for our family to provide ways for her to remain connected with the stories and songs from her birth country.   She needs to know the stories of her cultural heritage and to see herself in the picture books she reads to be connected with the story of her origins, her life and culture. The enjoyment that JCL can provide is one of these connections.

Through the experience of sharing Western children's stories and songs and the children's literature of Jamaica with my daughter in our home, I see firsthand how literature shapes the ways that children begin to shape their identity and value their culture, and how literature reflects society and builds a national identity. I want to be able to connect my Jamaican daughter, as well as all the children living in Jamaica and abroad as part of the Jamaican Diaspora, to the culture of their heritage through JCL.   It is my desire that the reading and enjoyment of this literature will build a sense of cultural

identity for Jamaican children, as they gain knowledge of and pride in their own culture. The next step in my Jamaican journey leads me to inquire about the nature and content of JCL.

Discovery of Resources

The availability and quality of JCL are both issues. It has been one of my priorities to visit as many bookstores as possible across the island on each of my numerous trips. I have purchased all of the Jamaican children's and young adult texts I have been able to find in the bookstores I have visited and also through online sources. I have also received picturebooks as gifts from Jamaican relatives living on the island and in Canada. On a trip in 2009, I focused several days on bookstore visits and I found large sections of children's literature in most of the larger bookstores. These stores offered volumes of Western literature including Disney tales, Harry Potter novels, and European fairytales. Most of the larger bookstores had inventories of school curriculum materials from local publishers. School curriculum is procured and subsidized by the Ministry of Education in conjunction with local and international publishing houses, such as Carlong Publishers, which currently markets and distributes textbooks and supplementary readers published under the Longman, Ladybird and Penguin imprints of the Pearson Education group (Carlong Publishers, n. d.). Some of those materials are central to Jamaica because of topic and authorship. Regardless of the size of the bookstore, I found only small sections that offered a selection of books for children written by Caribbean authors and published by local as well as foreign publishing houses.

Affordability of resources is yet another issue. The Jamaica Library Service (JLS) oversees the public library system, and its School Library Network (SLN) serves the Ministry of Education to procure and manage resources for the 927 school libraries on the island. In 2010/2011, a total of 5,379 items of resource material were purchased at a cost of $4,797,326.94. This represented a decrease when compared to 8,886 items purchased in 2009/2010. However, the amount expended increased by $788,632.64 (JLS, 2012, p. 141). Funds are listed in Jamaican dollars (JD). The exchange rate is approximately 100:1 USD at the time of this writing.

The Jamaica Library Service reports that "[t]he number of items issued for home reading showed downward movement with the figure decreasing by 106,509 from 725,568 in 2009/2010 to 619,059 in 2010/2011. The decrease was mainly attributable to deficiencies in the collections where the available material did not meet the needs of users" (JLS, 2012, p. 10).

I visited local libraries in four of the fourteen parishes I traveled through on my various trips to Jamaica. I experienced first-hand the paltry selection of books available for children to borrow in some of the parishes. Not only are there very few children's books available in the libraries, but there are very few books which are centered on Jamaica and stories about Jamaica or authored by Jamaican writers. It is important that reading materials to which children have access in Jamaica include materials that reflect local culture instead of representing only the cultural norms, values and images of the outsider—cultures which are represented in books donated to Jamaican libraries from foreign countries.

The library in the center of Port Antonio, a city on the east end of the island houses a large selection of children's literature. At this location I observed two children checking out a book about snow, a topic about which they were eager to read. I inquired about their choice, and upon further investigation I noted that the book was previously discarded from the Hennepin County Library System in Minnesota. The library system in Jamaica depends heavily on donated books primarily from North America. For example, one longstanding non-profit organization based in Minnesota recently celebrated the two-millionth book it donated to Jamaica. Unfortunately, based on my own volunteer time in sorting these books to be packaged and shipped, I found numerous donated books were outdated cast-offs, textbooks or discarded library materials that, in my opinion, would not warrant the shipping costs because of their age, condition and the likelihood that many of them lacked cultural significance for island life. The quality of children's literature available on the island remains an issue.

Contrast the scenario of the library in Port Antonio, with its ample children's literature collection, with that of the library in Negril on the west end of the island, where I observed one single bookcase that was designated for children's picture books with very few books on only one of its shelves. My speculation was hope-filled; perhaps there was not a plethora of books because several had already been loaned out to local children. Since that initial visit to the library in Negril, funding for a complete renovation was received and the library is completely refurbished and supplied with many books for children. In 2012 I was able to return to the site. As school was dismissed for the day, I

observed the library was overcrowded with children checking out picturebooks and enjoying reading together while they waited for their rides home.

Still, there is disparity among libraries across the island, which is an issue of access. It is noteworthy that some of the public libraries across Jamaica sustained damage due to flooding from recent hurricanes such as Ivan in 2009 and other forces of nature such as tropical humidity and damage from termite infestations. Unfortunately, there is limited funding to replace damaged books. Yet, availability and distribution of books are critical factors in the literacy development of Jamaican children.

Like literature from any other country, Jamaican children's literature (JCL) (books focused on Jamaica and stories about Jamaica or authored by Jamaican writers) runs the gamut of quality. As I discovered the resources available for children in Jamaica, I realized that readers will find various levels of didacticism and high variability in the quality of story construction, development of text, and quality of illustrations within the books that are available. Thus, the quality of reading materials, and the critical issues of affordability, access, and availability resonate among Jamaican teachers, librarians, professors and publishers (Bailey, 2011).

My Jamaican journey has only begun as I seek to provide the resources I need to help my daughter and other Jamaican children learn about and value their cultural heritage through picture books. And, in so doing, I must examine the nature and content of JCL. Therefore, my purpose in this study is to examine this literature to evaluate literary quality and to discover what postcolonial and multicultural ideologies are embedded therein, and what in those depictions helps Jamaica's children to form their

own self-identity, gain knowledge and pride in their own culture and build the confidence to think independently and to grow to provide the leadership essential to build a strong, free nation.

Context for the Study

A brief overview of Jamaican history, people, and language offers background important for understanding this complex Caribbean nation and gives a context for the subject matter contained in the JCL that has been written by people of Jamaican heritage in the past 15 years.

Jamaican History

Jamaica is located in the Caribbean Sea 90 miles south of Cuba. It is the largest English speaking island in the Caribbean. The Arawak people were the first known inhabitants of the island of Xaymaca, "the land of wood and water" which later came to be pronounced, Jamaica. Christopher Columbus landed on the island in 1494 during his second exploratory voyage to the New World. The Arawak people were extinguished by 1665 as a result of slavery and mistreatment by the Spanish Empire. Pirates, also known as privateers, protected the island from attacks by other imperial powers, for when Jamaica was discovered by the outside world, the island quickly became a strategic location for the Atlantic slave trade. During the mid-1500s through the early-1800s, pirates such as Captain Henry Morgan sought shelter and established their home bases along the coastline, and particularly in the city of Port Royal to the south.

In 1655, the British seized the island from the Spaniards and established a plantation system which used African slaves for sugar, banana, cocoa, indigo and coffee estates; thus, Jamaica became a profitable entity for the British Empire. In 1807, the slave trade was abolished, and in 1834 emancipation was declared. Approximately 250,000 Chinese, east-Indian and African slaves became indentured servants on the island.   Jamaica struggled to reach independence from Britain over the following 150 years.

Now in its 50th year of independence, Jamaica is known to the world as a developing nation, rich in a diverse cultural heritage and known especially for its reggae music, its dynamic language, and its world-class athletes. For example, Jamaica boasts the world's fastest sprinters, Usain Bolt and Shelly-Ann Fraser Pryce. Historically, Jamaica's economy has struggled, resulting in high unemployment and underemployment rates. The wealth of Jamaica is not evenly distributed; for example, the top ten percent of wealthy Jamaicans consume 29 percent of goods and services, while the bottom ten percent of the population possesses only 2.7 percent of the purchasing power (PIOJ, 2009). The economy is largely based on tourism and the service industry, the export of bauxite, and a high percentage of remittances from its diaspora. The diaspora has an estimated population of 3.5 million Jamaicans living abroad. Agricultural exports include bananas, sugar and rum, but this trade is not dependable, as it relies on the production levels of other Caribbean islands, trade relations and the global demand.

Due to economic downturn in the 1970s, "[r]ival gangs affiliated with the major political parties evolved into powerful organized crime networks involved in international

drug smuggling and money laundering. Violent crime, drug trafficking, and poverty pose significant challenges to the government today" as does the challenge of balancing debt payments. Managing the nation's debt "hinder[s] the government's ability to spend on infrastructure and social programs, particularly as job losses rise in a shrinking economy" (Central Intelligence Agency, 2012).

Jamaican People

Jamaica's population of approximately three million inhabitants is 91% African origin (Central Intelligence Agency, 2012). The slaves brought to Jamaica during the slave trade were predominantly captured from the region of West Africa. Other people groups living in Jamaica stem from India, Germany, Spain and various other European nations as well as other Caribbean islands, Asia, and North and South America. The national motto, "Out of Many, One People" resonates since the population is made of people from various lands and backgrounds, but they see themselves united as proud people of Jamaica.

The population of the Jamaican Diaspora is greater than the population of Jamaicans living on the island. The Jamaican Diaspora is spread all over the globe; some of the areas where there are concentrated populations of Jamaicans living abroad include England, Canada, and the United States, where there are large populations of Jamaicans centered in California, Florida, Georgia, Illinois, Minnesota, New York, and Pennsylvania.

Jamaican Language

Jamaican Creole (JC), is a term commonly used by linguists and is also referred to as patois, the language of the people; it is a "distinctive way of speaking, often rhythmic and musical" (Dance, 1985, p. xxiv).   For this paper I refer to Jamaican patois and creole synonymously, as JC. JC "is a shared marker of ethnic and national identity which serves to distinguish [Jamaicans] from other peoples, and to unite them in possession of a rich, diverse set of discursive resources" (Patrick 2004, p. 5). Standard Jamaican English (SJE) is the official national language used for schooling, business, and in formal settings on the island. Some Jamaican people speak JC exclusively in their homes and personal lives, so they must learn to use SJE when they receive their formal schooling. When SJE is not learned, lack of skills in reading, writing and verbal communication cause estrangement from the social, economic and political life of the country (Devonish, 1986).

Historically, the use of JC has a negative stigma because it is seen as a "lower" language form which represents illiteracy, ignorance, and low status in society (James, 2005). Before Jamaica's independence, "the common practice was to prohibit and suppress the use of Creole on the school premise" (Simmons-McDonald, 2004, p. 187).

Jamaican language and its place in society reflect the brutal history of Jamaica as a British sugar colony until Independence in 1962. [T]he subordination of JC to English –- the native tongue of a tiny minority – has persisted to the present day, with consequences for education, economy, and psychological independence.

[T]he colonial distribution of power in earlier centuries . . . worked to create and

maximize the norms that still devalue JC and elevate [SJE]. (Patrick, 2004, p. 5)

It is important to note the complexity of the history of Jamaica's people as well as how Jamaican languages, various forms of JC from various Jamaican Parishes across the island, and SJE, coexist; both the history and language of Jamaica's people inform social, political and cultural practices and are reflected in the Jamaican children's literature for the nation.

Theoretical Focus of the Study

Through the framework of a critical multicultural analysis using content analysis methodology, I examined the content and ideologies that underlie the texts and pictures of JCL through the lens of postcolonial literary theory and multicultural theory to discover what ideologies are potentially revealed or propagated through their reading. These ideologies include social, political, and cultural themes along with the power relations of race, class and gender. It is crucial to understand what those ideologies are and how they align with the values of a newly independent nation, as expressed by Jamaica's National Anthem (Sherlock, Lightbourne, Poulle & Lindo, 1962). The National Anthem requests wisdom, justice, truth, respect for all, willingness on the part of her citizens to respond to duty's call to strengthen the weak, live with a vision, and with increased knowledge. Jamaica's National Pledge also reflects the values of this young nation, as a promise of service to Jamaica and to all of humankind.

Before God and all mankind, I pledge the love and loyalty of my heart, the

wisdom and courage of my mind, the strength and vigour [sic] of my body in the

service of my fellow citizens; I promise to stand up for Justice, Brotherhood and

Peace, to work diligently and creatively, to think generously and honestly, so that

Jamaica may, under God, increase in beauty, fellowship and prosperity, and play

her part in advancing the welfare of the whole human race. (J IS, 2007, n. p.).

This study is important to see what in JCL published in the last 15 years might

help young readers to achieve a sense of identity, gain knowledge and pride in their own

culture, and to build the confidence to think independently and provide the leadership

necessary to build a greater Jamaica in the future.

Theories that inform the process of reading and lead to critical analysis of

literature include the transactional theory of reading, postcolonial literary theory and

multicultural theory. The tenets of these theoretical frameworks form the foundation for

this research on JCL. First, the transactional theory of reading (Rosenblatt, 1938; 1976)

posits that readers transact with literature in initially private, personal ways through an

aesthetic stance and move along a continuum from an aesthetic to an efferent stance in

their transactions with text. This experience is the essential first step in making use of

literature to understand oneself and others. The second theoretical framework,

postcolonial literary theory (Said, 1978/1993/1994; Spivak, 1987; Bhabha, 1994), lays

the foundation for critical reading in order to recognize the complexities of paternalistic,

government-based power, race and class ideologies harkening back to the days of

colonial rule that may be present within JCL, and how through "postcolonial theory . . .

silenced voices are able to speak with their own authority and identity" (McGillis &

Khorana, 1997, p. 8). Finally, multicultural theory describes how readers are able to

recognize the value and positive outcomes of reading literature that affirms diversity and multiple perspectives.

The theoretical focus of this study can be best illustrated in the following way:

Figure 1

Theoretical Framework and Analytical Construct
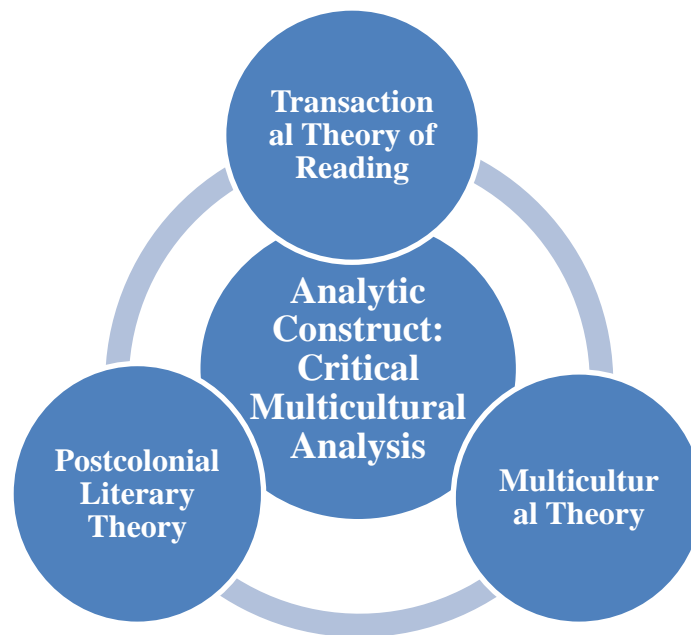
The theoretical framework and analytical construct above incorporates the ways that JCL was read and analyzed for this study. The top outer circle represents the first reading as an initial, aesthetic transaction with the text, founded on the tenets of the transactional theory of reading. The texts were read through the two lenses of postcolonial literary theory and multicultural theory, represented by the other two outer circles. These three outer circles are connected and support and develop the final analytic construct for the research, performing a critical multicultural analysis.

When people are engaged with literary texts, their reading can be transformational. When postcolonial and multicultural theories are applied together through the exercise of a critical multicultural analysis using critical content analysis methodology, the analysis "equips the reader with strategies to unmask dominant ideology, integrate what they know about themselves with what they learn about others, and translate their reading and thinking into social action" (Botelho, 2004, p. 28). A thorough explanation of the theories and concepts listed above follows in the next chapter.

In order to discover the social, political and cultural ideologies embedded within Jamaican children's literature, I examined 26 fiction picturebooks considered to be Jamaican children's literature from my personal collection of approximately 120 Jamaican children's books published in the past 15 years. The parameters for picturebook selection are listed in Chapter III. After assessing literary quality, I conducted this critical multicultural analysis based on content analysis methodology and framed by postcolonial literary theory, and multicultural theory, I coded the picture books using a rubric designed to include categories relating to the tenets of these theories.

Research Questions

This critical multicultural analysis of JCL picturebooks published between1997 and 2012 addressed the following research questions:

1. What do the visual and linguistic attributes of JCL reveal about

    a. the social aspects of Jamaica?

    b. the political aspects of Jamaica?

c. the cultural aspects of Jamaica?

2. Does the author's use of language in the story narratives and dialogue in JCL reveal postcolonial and multicultural ideologies of race, class and gender? If so, how?

3. Do the visual images in JCL reveal postcolonial and multicultural ideologies of race, class and gender? If so, how?

An in-depth analysis of the structures of the texts including the language use (narrative and dialogue) as well as the peritextual features was conducted by looking at recurring themes with ideological significance. Additionally, this examination of the selected literature considered how the elements of literature such as the settings, plots, themes, characterization, as well as the imagery of the pictures revealed the social, political and cultural principles that underlie these texts and pictures.

Definitions

The following section provides definitions of major concepts and terms that are used repeatedly throughout this dissertation. They are helpful to establish meanings and contexts for concepts essential to this study of JCL.

Children's literature. Literature is viewed "as the imaginative shaping of life and thought into the forms and structures of language" (Kiefer & Tyson, 2010, p. 3). Although critics have found it difficult to define children's literature, most agree that the field is narrowed to encompass "books that have the child's eye at the center" (Kiefer & Tyson, 2010, p. 4). This includes "the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre

encompasses a wide range of works, including acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs and other primarily orally transmitted works" (*Encyclopedia Britannica,* 2012).

Picturebook. A picturebook is different from an illustrated storybook (see below), also referred to as a *picture book*, in that the words and the pictures work together in ways to create an effect they could not have alone. Unlike an illustrated storybook, the interplay between the text and the illustrations creates the story that neither tells alone. Picturebooks, "by their very nature, provide dual sources of information and emotional response, so that the visual image is as important as (and sometimes more important than) the text (Botelho, 2009, p. 200). There is a "synergy" of the words and the illustrations in a picturebook (Sipe, 1988), or a type of living "tension" that exists during a picturebook reading experience because a reader will want to proceed by reading the text to keep the story moving, but will also want to pause, in order to get the full effect of the illustrations which inform the story. With a true picturebook, the illustrations are "an integral part of the whole experience" of the book (Galda, Cullinan, and Sipe, 2010, p. 56) and the sequence of the illustrations and their relationship one to the other can have a purposeful effect on the movement of the story from page to page.

Elements of visual art in a picturebook include artistic medium, technique, line, shape, form, color, design, texture, and style (Galda, et al, 2013) and illustrators use those elements for their overall intended effect on the story, or presentation. Literary elements in a picture storybook include the plot, setting, theme, characterization, style, and mood

(Galda, et al, 2013). Authors use these literary elements to achieve the effect they wish the text to have on the reader.

Additionally, picturebooks are classified "according to format rather than content" and therefore they "actually span other genres. . . picturebooks . . .are also folklore, fantasy and science fiction, contemporary realistic fiction, historical fiction or nonfiction – including informational books, concept books, and biographies – as well as poetry and song" (Galda, Cullinan and Sipe, 2010, p. 56).

For the purpose of this study, references made to *children's literature* or *picturebooks* are inclusive of both text and pictures in a picturebook format, but do not include literature as curriculum, which is written for skill development or to inform.

Illustrated storybook. This type of book is a narrative that is text dependent, and the illustrations are secondary to the text (Galda, Cullinan and Sipe, 2010).   There is not generally a close interplay between text and images because the text carries and delivers the weight of meaning.

Peritextual features. "Every part of the picturebook, literally from cover to cover, is used to convey meaning and contributes to [the] perception of [a book] as one complete artistic whole" (Galda, Cullinan and Sipe, 2010, p. 89). Peritextual features are the intricacies of a book such as the dust jacket, end pages, front and back cover, flyleaf, title page, front matter, and any other special features that set the stage for the reading experience and add to its overall experience (Galda, Cullinan and Sipe, 2010).

Narrative fiction. This is a form of writing that tells a sequential story that may or may not be based on factual information. Narrative fiction tells a story in a way that

has the potential to be entertaining. Non-fiction does not generally tell a story, but is an expository genre of literature that is based on factual information, intended to inform the reader.

   Literature as curriculum. *Basal readers* are reading textbooks used in school to practice reading skills, phonics and language arts. *Textbooks* and *basal readers* are often used for curricular purposes, and are published to disseminate information about innumerable subjects for various content fields. Such books are written to instruct and inform.

   Multicultural children's literature. There are multitudes of ways of defining, organizing and categorizing multicultural children's literature. The Cooperative Children's Book Center (CCBC), defines multicultural literature as "books by and about people of color" (CCBC, 2012; Botelho & Rudman, 2009, p. 73). The category of JCL fits within the broader context of multicultural literature for children because it is inclusive. It is "about the experiences of previously underrepresented groups. It validates these groups' experiences, including those occurring because of differences in language, race, gender, class, ethnicity, identity, and sexual orientation" (Gopalakrishnan, 2010, pp. 5, 29). The definition of multicultural children's literature has "expanded to include other groups and issues such as . . . ableism, age, religion and geographical location" (Botelho, 2004, p. 52).

   Literature of diversity that represents a range of experiences and has the potential to touch all readers includes British literature, because it is part of the multiculturality of Jamaica.

Culture. *Culture* is defined as the behaviors and beliefs characteristic of a particular social, ethnic, or age group (Random House, 2012). Culture can be viewed as a dynamic entity, defined as "the ever-changing values, traditions, social and political relationships, and worldview created, shared, [negotiated], and transformed by a group of people bound together by a combination of factors that can include a common history, geographic location, language, social class, and religion" (Nieto, 2000, p. 239).

> Culture is a function of power and power is a function of culture. The power
> relations of race, class, and gender are at the center of the construction of culture:
> they are historically and socio-politically bound. To try to separate culture from
> this interplay of power systems is to suggest that racism, classism, and sexism do
> not exist or that these political forces do not shape culture. (Botelho, 2004, p. 38)

Jamaican children's literature. *Jamaican children's literature* (JCL) is defined as the body of literature with children at the center, written by people of Jamaica about Jamaicans and the way of life in Jamaica. Jamaican children's literature includes books that reflect Jamaica's African roots. A selection of JCL is considered a book written by a Jamaican author or authors, either being Jamaican born or of Jamaican parentage or having lived in Jamaica and who has expertise about Jamaican storytelling and stories.

Hegemony. This term is defined as aggression or expansionism by large nations in an effort to achieve world domination (Random House, 2012). "Institutional hegemony is revealed when the resistance and action of underrepresented groups and their allies are examined" (Botelho, 2004, p. 39). In the case of Jamaica, Britain exercised a hegemonic domination over this colonial society for over 300 years, in all

areas of life, including government, language, education and the economy until Jamaica gained independence in 1962.

Imperialism. "Imperialism is defined as a political system in which an imperial cent[er] governs colonized countries, [and] the granting of political independence signals the end of empire" (Loomba 1998, p. 6). Said (1993) defines imperialism as "the practice, the theory and the attitudes of a dominating metropolitan center ruling a distant territory" (p. 9).

Colonization. *Colonization* is derived from the word *colony*, which refers to a subject territory occupied by a settlement from the ruling state. The term *colony* can also mean any group or territory separated from but subject to a ruling power (*Collins English Dictionary,* 2009). *Colonialism* is similar to *colonization*, defined as a "consequence of imperialism, "the implanting of settlements on distant territory" (Said, 1993, p. 9). Therefore, in the case of Jamaica, the term *colonization* refers to the process of its land and people being occupied by the imperial power of Spain and Britain.

Another application of *colonization* referred to in this study is the idea that children in general can be colonized in the sense that they are ruled and disempowered by traditional authority figures such as parents and teachers who indoctrinate them with expectations for behavior and who provide literature for them to read to socialize and educate them (McGillis & Khorana, 1997). Hunt (2008) also implies that literature written and labeled for children by adults is an act of colonization.

Postcolonial. The term *postcolonial* can be defined temporally as the time following a period of colonization and can also be defined as an ideology which is

defined below (Loomba, 1998). For the purpose of this study, the postcolonial era refers to the time after Jamaica became an independent nation from the British Empire in 1962. The term *postcolonialism* represents "the contestation of the colonial domination and the legacies of colonialism" (Loomba, 1998, p. 12).

Postcolonial theory. Postcolonial theory (Said, 1978/1993/1994; Spivak, 1987; Bhabha, 1994) represents an ideology that examines the complexities of navigating through the power relationships associated with hegemony, and developing a new identity as a previously colonized entity, be it nation or person (Ashcroft, Griffiths and Tiffin, 1995). A colonial mindset, ideals and practices may be in place long after the colonial era has passed and a country is in its postcolonial era.

Postcolonial literary theory. Along the same theoretic continuum as postcolonial theory, postcolonial literary theory is "defined as a way of reading texts by focusing on the political, economic and social context of the work as such context is reflected/addressed in the work and interrogating how the text as a whole functions in relation to that context" (Down, 2005, p, 92, 94).   This literary theory addresses the experiences of slavery, resistance and reconstruction (Ashcroft, Griffiths, & Tiffin, 1995) and the "questions of race, difference, place, representation, and responses to the master discourse of imperial Europe are central" (Down, 2005, p. 94).

Critical multicultural analysis. As both a theoretic construct and research methodology, "[c]ritical multicultural analysis of children's literature examines the matrix of power in our society, the interlocking systems of race, class, and gender and how they work together" (Botelho, 2004, p. 60).   The construct and process of critical

multicultural analysis requires that the reader make an additional consideration of multicultural children's literature by thinking about how "all literature is multicultural, showing the complexities of intercultural relations as well as cultural hybridity; [how] other social memberships work together with race. Multiple perspectives, cultural similarities and differences broaden our understanding of multiculturalism, while highlighting the complex web of power relations" (Botelho, 2004, p. 57). A critical multicultural analysis "[keeps] the history of underrepresentation at the center, while bringing the interrogation of the complexities of power relations into the fold. It is grounded in a definition of multiculturalism that affirms diversity and resists the comfort zone of multiculturalism by going beyond affirmation and difference, and by examining hegemony and issues of social power" (Botelho, 2004, p. 60).

A critical multicultural analysis "foregrounds that race, gender, class, culture and the Other are socially constructed and must be contested in an effort to create reading spaces that move against and beyond traditional sociopolitical boundaries and reach toward social critique for social change" (Botelho, 2004, p. 68). It is "literary criticism and sociopolitical analysis side by side, while understanding literature against historical and sociopolitical trends and developments" (Botelho, 2004, p. 94).

The definitions listed above represent ideas that are important to the concepts that ground this research. There are several additional terms unique to this study which will be used intermittently throughout the following chapters which are introduced and defined directly within the context in which they are used.

Conclusion

This chapter introduces the study and presents my Jamaican journey, as well as a brief description of the history, population and language of Jamaica which provides a context for the study, concluding with the theoretical constructs important to this study and the specific research questions followed by a definition of terms. Chapter II provides background on the state of education in Jamaica, a brief overview of children's literature in Jamaica, provides a rationale for why children's literature matters, and reviews the literature regarding postcolonial literary theory and multicultural theory, which grounds this study. Chapter III describes the critical multicultural analysis using content analysis methodology which is applied through the lenses of postcolonial theory and multicultural theory. Chapter IV provides the results of the study. Finally, Chapter V considers the results in light of a critical multicultural analysis of existing knowledge about Jamaican children's literature in postcolonial contexts, and then states the limitations of the study, suggestions for future research and implications for literacy practices in home, school and community.

CHAPTER II: REVIEW OF THE LITERATURE

In this chapter I describe the state of education in Jamaica, past and present, including colonial vestiges that divide and perpetuate inequity such as the perceptions and presumptions in the dual language system and privileging of SJE over JC, the duality of the exam-based system and teacher training system. Next, I describe additional factors that relate to the island's literacy challenges and include reform efforts based on the vision and mission of today's Ministry of Education. Then I describe children's literature in Jamaica including the historic influence of the British Empire on literature for children and the development of Jamaican children's literature and current reading trends among Jamaican children. Finally, I describe why children's literature is important and lay out the theoretical constructs for this study: the transactional theory of reading, postcolonial literary theory and multicultural theory. I conclude the chapter with a focus on the importance of high quality multicultural children's literature including the specific body of JCL as represented in the selected texts for this study.

State of Education in Jamaica: Past and Present

The first Minister of Education was appointed in 1958 by the British government shortly before Jamaica's independence in 1962. Prior to that, education in Jamaica was based solely on the British system under colonial rule. After the emancipation of slavery in 1834, the British school system was established as an agent of socialization and training to civilize, even to "humanize" the Jamaican labor force, in order for the British to control the classes and to create a cheap labor force and placate the masses to avoid rebellions after emancipation (King, 2003; Wilkins & Gamble, 2000).

During the nineteenth century, the aim of the educational system was not to create equal opportunities for Jamaica's citizens through education and development, but to use education as a method of British control. British official Sterling (as cited in Turner), warned about the need for government-supported popular education in the West Indies, stating that "if measures were not taken to keep the mass of the people within the civilizing reach of British influences and values, society would surely collapse" and he speculated "any drift away from the plantation society, combined with the personality of the Negroes, which, he claimed, was 'characterized by ignorance, vagrancy, debauchery, deceitfulness, contended ignorance,' would prove disastrous to civilized life in the colonies" (p. 55). Sterling also noted (as cited in Turner, 1987), that the Negro's acceptance of their place in society as the laboring class depended "entirely on the power over their minds of the same prudential and moral motives" which governed the mass of the people in England (p. 55).   The Attorney General in 1869 made clear the main purpose of schooling was to be "habit – custom – not book learning, not pure mathematics, not trigonometry, but habit, training, doctrine, discipline. . . a child had no right to question the nature of his teaching" (Turner, 1987, p. 60).

In the 1800s, white students living in Jamaica were sent abroad for their education or attended private schools or were tutored privately. Black students attended public schools which were tiny buildings with deplorable conditions, a dearth of materials and poorly trained or untrained teachers who were the children or grandchildren of former slaves. Curriculum included spelling, reading, arithmetic and some religious lessons for moral training. "Comprehension had no part in reading lessons. The pupils were

permitted to 'rattle along,' word after word and sentence after sentence, without stopping to consider what they were reading about. The teachers did not help them to see connections between the lessons and real things or circumstances" (King, 2003, p. 12). The goals of education did not center on developing students' abilities to conduct higher level thinking, problem solving or build a sense of identity and purpose.

Colonial Vestiges that Divide

Though there have been many reform efforts over the years, the colonial problems which mounted during the 1950s and the painful process of decolonization and disengagement over the past 50 years have taken a toll on the educational system in Jamaica. Deeply entrenched colonial ideals and practices continue to undermine and hinder the development of a more culturally relevant, nationalized educational system. The prevalent philosophy of language use in Jamaica's dual-language system, the tiered examination system, the tiered teacher training system, and the educational resources including literature and curriculum selected be the Jamaican Ministry of Education are examples of practices and mindsets originating from the British education system.

Language: privileging SJE over JC. Jamaica operates in a dual-language system with SJE and JC used throughout society. Issues related to language use, both SJE and JC, in school and society contribute to Jamaica's literacy challenges. In Jamaican society, SJE is the predominant language of the business world and used for schooling, and JC is devalued, seen as "secondary" or "uneducated" form of communication, based on centuries of colonial rule. A distinct "dichotomy…exists between 'high status English' and 'low status Jamaican Creole'" (Whyte-Williams, 2008,

p. 3). The dual language situation produces obstacles and unique opportunities.
Obstacles stem from the lack of SJE skills among students who speak primarily JC, their
home language. This influences overall school performance as well as exam scores for
job entry and post-secondary opportunities.

There is a shifting perception about the use of SJE and JC in the schools.
"[S]ocietal attitudes to language have been changing in the direction of being more
humane, liberal and progressive. For example, it is difficult nowadays to find primary
schools attempting as many did in the 1950s to suppress Creole speech in children by
forbidding them, under threat of flogging, to use that kind of bad language in school"
(Craig, 1980, p. 9).

Jamaicans use language on a continuum from SJE to JC (Pollard, 1998). A post-
creole continuum model (DeCamp, 1971) describes the varieties of speech which can
range from *basilect* (closest to JC) to *acrolect* (closest to SJE). Generally, speakers are
able to flow with a combination of SJE and JC by code-switching and their language use
commonly falls somewhere along DeCamp's continuum, depending on the situation, and
this is where "everyday speech" lies (Patrick, 2004, p. 6). However, this does not provide
a solution for students who find the acquisition and comprehension of formal SJE a more
difficult task, one exasperated by the fact that its use is not reinforced outside of the
formal setting of school.

In spite of the dual language situation in Jamaica, which is complex and provides
unique challenges, work is being done to find solutions to improve literacy development.
The Jamaican Language Education Policy (LEP) proposal in 2001 is an attempt to bridge

the language gap and increase literacy skills which would raise exam scores and increase school performance. The LEP recognizes that a Jamaican student's first language (L1) is likely to be JC and their second language, (L2) is likely SJE. There are positive transfers between literacy skills in L1 to newly acquired languages (L2) (Butler & Hakuta, 2009). Research suggests the more a student is able to navigate with literacy skills, particularly with oral language, in their L1, the more likely they will be successful at developing literacy skills in their L2 (Baker, 1993; Butler & Hakuta, 2009; Craig, 1999; Genesee et al., 2005; Zhang & Koda, 2008). Therefore, by providing language instruction using methods similar to those used for second language learning and foreign language instruction, students will likely increase their literacy skills with SJE.

The MoE acknowledges SJE as the official language and encourages the promotion of "basic communication through the oral use of the home language [JC] in the early years (basic school through grade three) while facilitating the development of SJE (MoE, 2001, p. 23). The Bilingual Education Project (BEP), conducted through the UWI, began in 2004 and was designed to improve literacy skills of students struggling with literacy in grades one through four through the establishment of bilingual classroom instructional practices using both SJE and JC. One aim is to assist students to distinguish between SJE and JC so as to become aware of how to use each language separately and develop code switching abilities and selection of the most appropriate language per contextual use. Teacher training to assure dual-language proficiency is needed if SJE and JC are to be used for instruction side-by-side in the classroom as teachers expressed

concerns about their comfort level and ability to provide adequate dual language

instruction (Taylor, 2007).

Ramsay's study using Jamaican literature in the middle school English classroom

setting, particularly Jamaican biliteracy texts – texts that include SJE and JC, "for

instance, narration may be done in SJE and dialogue in JC" (Ramsay, 2007, p. 284),

found that such texts can provide "models for code switching and bilingualism which

characterize language usage in Jamaica, and serve to motivate Jamaican children to

master English as well as [they master the use of] JC" (Ramsay, 2007, p. 247). The use

of biliteracy texts allows for "positive transfers between the two languages, [which] are

effective in motivating Jamaican students to develop a positive attitude towards English"

(Ramsay, 2007, pp. 275-6). That some Jamaican literature includes biliterate texts shows

a shift in the perception of the dual language system. This "bilingual format creates

possibilities for readers, giving children the option to read the story in their language of

preference (Yenika-Agbaw, 2011, p. 27). Salkey mixes SJE and JC in his novel,

Anancy's Score (1973). "Such a mix of [JC] and [SJE] passages gradually increased

[since then] and the use of [JC] narration in print to vivify characters came to dominate

storytelling from the 1970s to the 1990s" (James, 2005, p. 167). The blended use of the

more formal SJE and the casual, home-based language of JC within "story" may lead to

increased literacy skills.

Furthermore, English proficiency can be improved through the medium of texts in

which students are allowed to draw on their use of one language to understand the

other, through comparisons and contrasts. Also, when students recognize that

both languages, [SJE and JC], perform important communicative functions in different contexts, they are more inclined to improve their English so as to be prepared for those situations which require them to use SJE. (Ramsay, 2007, p. 276)

A study by Whyte-Williams (2008) examined the practices of primary level students who speak JC in a rural elementary school in Jamaica, and looked at how pedagogical practices and patterns of discourse in the classroom enhanced or constrained students' learning and language development using JC and SJE (Whyte-Williams, 2008, p. 2). Multiple findings related to language development with implications for Jamaican students and teachers are listed: the rote learning observed in classrooms "did not allow for much variation in language," though JC was used; open ended questions supported language development while closed ended questions "diminished the opportunities for language practice. . .topics relevant to students' experiences supported language learning" as did the "use of the native language," and finally, "code-switching was an effective strategy that supported the construction of knowledge and language learning" (Whyte-Williams, 2008, p. 3).   Whyte-Williams suggests "when English as a Second Language pedagogies are employed, students should be allowed to use JC as a resource for learning" (Whyte-Williams, 2008, p. 3).

While the use of SJE dominates in formal settings, JC is gaining ground in educational circles as a tool for gaining literacy skills. The techniques of code-switching and clueing into which language is appropriate in which setting are skills that young

children pick up on through the social practices they observe with language at home, school and in society at large.

Tiered exam system. Jamaica's educational system is based on the British system of examinations. The General Certificate Exams (GCE) are subject-based exams, written and administered by the Universities of Oxford, London and Cambridge. In an effort to break away from the colonial system of education, Caribbean countries developed their own independent external exams called the Caribbean Examination Council (CXC) exams, also referred to as the Caribbean Secondary Education Certificate (CSEC).

The MoE mandates the curriculum which includes the "courses, the content in books, the teaching materials that teachers use, the emphases that the teacher takes in teaching, the guidelines given in preparing for tests [and] the actual tests that the students take" island wide (Evans, 2001, p. 68). Therefore, the curriculum "plays a critical role in structuring access to important resources in the society. This situation places a great deal of pressure on schools and teachers to test, grade, and stream students. Once students are streamed, they are then treated and taught differently – very often they are offered a different level of the curriculum and are not accorded the same degree of respect and civility" (Evans, 2001, pp. 70-71).

Students must be successful enough in school to pass their external exams after secondary school so that they are able to gain access to higher levels of education and employment. Universities and employers accept applicants based on the number of subject exams passed in the CXC or GCE system. At a minimum, an applicant must

secure passes in math, English and a science subject. Exam fees are costly, which can be

prohibitive. In an assessment based system, high-stakes tests are common throughout the

educational experience. Beginning at the sixth grade level, student exam results serve as

a gatekeeping mechanism by determining the type of secondary education students have

the opportunity to attain. Student scores on Common Entrance Exams (CEE) and now

the Grade Six Achievement Tests (GSAT) are used to determine school placement for

secondary school. Based on test performance, students are either placed in common all-

age schools, or they are placed in high schools that are designed for college and career

preparation.   Because of their low performance on exams, a "sizeable proportion of

secondary students . . . are offered a curriculum that curtails their access to tertiary

education. Many of these students are from the working class and are to be found in the

low streams or special Secondary School Certificate (SSC) streams in the new secondary

and comprehensive high schools, or schools newly upgraded to high school status"

(Evans, 2001, p. 70).

Jamaica's two-tiered educational system is a colonial vestige that perpetuates

inequity because it

> operates in a starkly socio-economically polarized Jamaica. On one hand, an
>
> elitist brand of education consisting of private elementary schools, traditional high
>
> schools, and the University of the West Indies (UWI) largely serve the middle and
>
> upper classes. On the other hand, a largely under-supported and under-regarded
>
> system consisting of public elementary schools, upgraded secondary schools, and
>
> teachers' colleges, serve predominantly the working class. (Bailey, 2011, pp. 1-2)

Based on research findings from a study that looked at the experiences of Jamaican teachers' college faculty in relation to preparation for teaching, professional development and availability of resources for research, "Jamaica's inability to break free from these chains of inequity and elitism in education suggests that the society still has a significant distance to cover in extricating itself from an oppressive past" (Bailey, 2011, p. 36).

This "dual or two-tiered system of education which evolved from slavery and colonialism" (Baily 2011, p. 23) perpetuates itself and eliminates the possibility of upward mobility for students who struggle in school, come from poor families who cannot afford private school and/or pay the exam fees for the CXC/CSEC examinations in high school. Generally, children of working class and lower class citizens attend the no-fee all-age schools. Historically, these schools were established in the 1830s for the working poor and former slaves and are now attended by the working class and poor. Children of upper class professionals attend preparatory schools and private schools.

Test data, school placement and school performance results show inequity in the quality of education students receive depending on the schools they attend. Over 71 percent of students who sat the Grade Four Literacy Test (G4LT) in 2011 achieved mastery, up from 67 per cent in 2010 (Reid, as cited in *Jamaica Gleaner*, March 11, 2012), yet the Planning Institute of Jamaica (PIOJ) reports Grade Four Literacy Tests (G4LT) scores for 2009 at 67 percent pass rates for students attending public schools and 93 percent pass rates for students attending private schools (PIOJ 2009, p. 229). While this means that 33 percent of fourth grade students in public schools were reading below grade level in 2009, students in private schools were generally better prepared for the

GSAT. This, in turn, generally determines how well prepared students will be when they sit for their CXC/CSEC exams in eleventh grade, and the cycle of success for some and disparity and inequity for others continues.

Recent statistics emphasize that the historic inequities in educational opportunities still exist in Jamaica today (Miller, 1994; UNICEF, 2006). UNICEF reported that in the 2003/04 academic year of the 35,886 students enrolled in grade 11, only 21% of the cohort passed their English CXC/CSEC. Disparities are high in terms of type of schools attended, with English passed by 7.3% of those enrolled in the upgraded high schools (more than 50% of total cohort), compared with a 46% pass rate for those enrolled in secondary high schools such as the All-Age School which is grades one through nine, attended primarily by children whose families earn less money (close to 30% of total cohort) (Evans, 2001; UNICEF, 2006). More recently, Jamaica's CXC/CSEC scores were reported which reveal a decrease in the percent of students who pass the exams in English and mathematics (Luton, 2012). Data from 2012 indicates that 46 percent passed English Language compared with 63.9 percent for 2011. Math pass rates declined as well, with 2012 at 31.7 percent compared to 33.2 percent for 2011. This is a wakeup call for the MoE. Such data indicates that the education system in Jamaica mirrors the inequities within society instead of acting as a leveler or providing opportunities for advancement and mobility (King, 1989; Knight, 2008).

Teacher training system. Inequity in the quality of education delivered across the island has consequences for literacy development in Jamaica that is tied directly to teacher training. The historical influence of British imperialism mixed with Jamaica's

subordination and the subsequent and deeply entrenched cultural devaluation over time have lasting implications for the status and success of Jamaica's higher education system, particularly in the field of teacher training (Bailey, 2011).

> Teachers were important "socializers," even after independence when the society was contesting race, color, class and later, gender. Following independence, major efforts were made to address this through the inclusion of African and Caribbean themes in the curriculum. Despite these curricular changes, the institutional culture of teachers colleges had difficulty changing, particularly the acceptance of the class and/or color and/or race hierarchy. (Evans & Tucker, 2007, p. 150)

Teacher training institutions founded in the 19th century such as Mico (1836), Bethlehem (1861), Shortwood (1885), and St. Josephs's (1897) were established to train teachers who were former slaves to teach the children of former slaves. Teachers' college graduates received a diploma or certificate for teaching upon completion of their studies. These institutions long remained as colleges that grant diplomas versus full teaching degrees, in contrast to the University of West Indies (UWI), which was established in 1948 to educate the academically elite clientele of middle and upper-class society, and has always granted full teaching degrees (Bailey, 2011). The University of Technology, Jamaica, (UTech), founded in 1958, also grants degrees in education. In summary, Jamaica had only two universities that granted full teaching degrees, versus the many teacher training institutions developed in the early days of emancipation that gave diplomas. The resulting discrepancies between traditional teacher's colleges and UWI,

such as quality of career preparation and opportunities and funding for research, have perpetuated elitism and inequity. Several of the teachers' colleges linked with UWI to offer joint degrees.

However, in 2011, the Ministry of Education mandated that teachers earn a bachelor's degree in order to be fully qualified for a teaching position. Therefore, teachers' colleges must adjust their curriculum and requirements to provide bachelor's degrees instead of teaching certificates or diplomas. Now the colleges have organized and specialized so that no two offer the same degree in every field.

In 2012, the Ministry of Education announced it would receive funding from major for-profit and non-profit organizations and foreign nations to advance the training of 4,000 existing teachers in the early childhood system, to recruit 200 additional teachers and to construct 60 new schools beginning in the 2012-2013 school year (Spaulding, 2012). The needs for teacher training as well as professional development for teachers currently practicing in the field are vast, particularly in the areas of literacy and numeracy instruction, special education, and assistive technology. Training is also needed to assist with the growing social and emotional needs of students which stem from the personal hardships they experience in a society riddled with the challenges of poverty and crime.

Improvements are being made to change an educational system that is challenged with inequalities, is suffering from the realities of underfunding and is historically entrenched in its former colonial practices. However, the longstanding two-tiered system of teacher-training perpetuates the inequities that exist in Jamaica's educational system from pre-school through college and university levels in a vicious cycle. The dual system

of teacher training has "conditioned teachers' college faculty to accept that an academic endeavor like engaging in research is outside their professional scope, and hence, [they may tend to] defer to others 'at the top' – namely faculty from UWI and other universities from the industrialized centers of the world" (Bailey, 2011, p. 30). Therefore, many of Jamaica's education professors find themselves in a state of dependency on the academic work of others and may find themselves in the practice of "knowledge redistribution rather than knowledge production" (Bailey, 2011, p. 30). This redistribution model ultimately disregards the asset of local education professors' grounded knowledge, leading to a reliance on foreign knowledge.

The reliance upon foreign knowledge stems from Jamaica being ruled by imperial powers as recently as 50 years ago, and its educational system founded on the British knowledge base and principles of colonialism fundamentally undermines the current, local expertise and relevancy that experienced Jamaican educators bring to the field and to the classroom. Furthermore, if Jamaican teachers' college faculty's "grounded knowledge is disregarded (by others and themselves) in favor of 'expert' knowledge transmitted through foreign [resources and] textbooks," (Bailey, 2011, p. 24) the cycle continues and reaches all levels of the educational process. If "the content [of the curriculum in teachers' colleges], to a significant extent, lacks local relevance, and relies heavily on foreign knowledge and scholarship" (Bailey, 2011, p. 24), Jamaican students are less likely to see themselves in the materials they read and encounter, and are less likely to understand that Jamaican people can contribute to society through solving

problems, through creativity, and knowledge-generation to improve the world around them.

The concepts of neo-colonialism and neo-imperialism are apparent in a post-colonial society when overdependence upon major powers for economic development, politics and on the intellectual life of the developing nation exists (Altbach, 1971; 1995). While the influence of the colonial ruler or other advanced nations upon the developing country may not be direct, their continuous impact maintains their influence or is a continuation of past practices. In the case of Jamaica, the education system, based on the British system during colonial rule, still reflects this orientation. The use of imported textbooks and implementation of educational practices based on research from abroad are evidence that Jamaica is not yet ready to lead in the field of education. Neocolonialism is evident when the Jamaican government, particularly, the MoE, shows little regard for the grounded knowledge of its teacher educators. Lack of resources, funding and support for localized research in education means "the dearth of local knowledge production remains, and the reliance on Western material for educating the populance is unabated" (Bailey, 2011, p. 30).

> It must be recognized that empowering our educators to have a voice about their
> realities is imperative in post-colonial societies. It is a part of the process of
> affirming our humanity and identity in a world where former colonial powers
> continue to exert their aggression through knowledge control and domination. To
> prevent this dehumanizing aggression, Freire (1970) argued, it is a must for those
> who have been denied the right to speak, to first reclaim this right. And it is a part

of the postcolonial worker's duty (teachers' college faculty included), as Mulenga (2001) argues, "… to reappropriate the writings of the 'Other' on the margin and rehabilitates [sic.] their histories and perspectives on their terms, and push them to the center" (p. 448). Hence Jamaican teachers' college faculty must be provided real opportunities and support to participate in constructing knowledge that is for, and of, the Jamaican experience" (Bailey, 2011, p. 30).

Improvements in teacher training are a part of the nation building necessary for a newly independent Jamaica to achieve the desired results of greater literacy practices. Teacher training which encourages updated practices that reflect students' multiple ways of learning and multiple literacies as well as the appeal of technology may improve findings such as Bryan & Mitchell (1999) found, where practicing teachers without the appropriate level of content knowledge or pedagogical skills and defaulted to choral reading, rote learning and a generally teacher-centered approach.

Educational resources. Progress in the field of teacher training and the process of knowledge construction as well as the selection and use of relevant materials with local currency depends on availability of resources. Problems related to the "lack of material support for teacher education – [including the] paucity of literature, materials, [and] reliance on foreign textbooks" remain (Bailey, 2011, pp. 23, 30) and subsist with similar issues related to accessing JCL; the difficult issues around quality, availability and access to instructional materials available to teachers, and particularly for Jamaican teachers' colleges are predominant in Jamaica. The materials in most teachers' college libraries are insufficient, stocked with materials that "lack local currency" (Bailey, 2011,

p. 31). Bailey's study (2011) noted that much of the material that is available holds little

cultural significance; therefore, it falls short in promoting students' understanding of the

Jamaican experience and in helping to build a sense of nationality. The provision of

basic equipment and materials as well as access to a supply of printed materials with the

undertones of local knowledge and values would facilitate marked improvement in the

educational system and would support positive change in the development of critical

literacy at all stages of the educational process in Jamaica.

Jamaica's Literacy Challenges

 In 2010, Jamaica reported the literacy rate for the total adult population (age 15

and over) of 86.36 percent (UNESCO). Literate individuals are defined as "those who

have ever attended school and who can, with understanding, read and [can] write a short,

simple statement about their everyday life" (United Nations Educational, Scientific and

Cultural Organization,(UNESCO), 2010).

        Data from Jamaica's adult literacy rates, the CXC/CSEC exam pass rates (literacy

in addition to higher order skills), and GSAT and G4LT results present a complex array

of challenges to the country. The reality is that a high literacy rate is reported for the

population over 15 years of age, but high school literacy and math test scores are

decreasing, and national productivity rates are low. Low school success for primary and

secondary level students poses several challenges in society. First, poor literacy skills,

resulting in an underprepared workforce, hinder Jamaicans' ability to compete in a global

economy. Second, many in Jamaica who have the resources often leave the island in

search of greater opportunities; thus, Jamaica is constantly experiencing a brain-drain.

Third, there is a link between illiteracy and violence.

      Underprepared workforce. "Although many children attend school, levels of achievement are low compared to those in other countries in the region, and the region's performance is poor compared to that of the world's leading countries" (Bloom, Mahal, King, Henry-Lee & Castillo, 2001, p. 64). The Planning Institute of Jamaica (PIOJ) reports "66.6 percent of the under-34 years population have no academic qualifications (as measured by examinations passed) and 70 percent of the labor force has no vocational, technical or professional skills" (PIOJ, 005a; Smith & Ashiabi, 2007, p. 839).

      In economic terms, Jamaica describes itself as having a trainable workforce, which is a valuable step towards being globally competitive. Unfortunately, low literacy skills prevent the nation from raising its productivity rates or attracting those who would invest financially. The National Productivity Summary Report for 1972-2007 provided by the Jamaica Productivity Centre (2009) reports that Jamaica's national productivity rates have declined consistently over 35 years.

> [T]he average Jamaican worker has been producing 1.3 per cent less each year
> over the [reported] period. In 2007, the sectors with the lowest productivity levels
> were industries which typically employ workers with lower levels of education -
> construction and installation, wholesale and retail, hotels and restaurant services;
> and agriculture, forestry and fishing. These accounted for approximately 72 per
> cent of total employment in the eight sectors. It is, therefore, no surprise that the

Productivity Centre highlights education and skill levels as key determinants of productivity. (Cross, as cited in *Jamaica Gleaner*, 2010)

Since the challenges of low national productivity are linked with literacy skills, higher literacy rates are likely to bolster the productivity of a workforce. Consider the findings by the C.D. Howe Institute of Canada:

A rise of one per cent in literacy scores relative to the international average is associated with an eventual 2.5 per cent relative rise in labour [sic.] productivity and a 1.5 per cent rise in GDP per head. These effects are three times as great as for investment in physical capital. Moreover, the results include that raising literacy and numeracy scores for people at the bottom of the skills distribution is more important to economic growth than producing more highly skilled graduates. (Coulombe & Tremblay, 2005, p. 2)

Brain-drain. Often those in Jamaica who have the capacity to reach their full literacy potential and have the necessary resources are also able to find their way to other areas of the world, which affords them greater opportunity. Some of Jamaica's most ambitious, talented and highly trained people have left the country to seek opportunities in sectors such as healthcare and education. "The lack of growth in the economy has led to a situation where new job opportunities are not being created at a pace that can absorb those who are being made redundant and this is no doubt contributing to the very unsettled social situation that prevails at present" (Bloom, Mahal, King, Henry-Lee & Castillo, 2001, pp. 38-9).

As countries such as Ireland have found, brain drain can have a positive effect if émigrés return home with new skills and experience. This phenomenon, however, relies on policies designed to attract émigrés back, and, with a stagnant economy and high levels of crime, Jamaica is currently poorly positioned to appeal even to those who long to return (Bloom, et al., 2001, pp. 64-65).

Illiteracy and violence. In Jamaica, illiteracy has been shown as the root cause of a great deal of violence. Jamaica has an international reputation as a society riddled with crime and violence (Smith and Ashiabi, 2007). In 2005, Jamaica reported the world's highest murder rate per capita (NationMaster, 2012). In his 2006 New Year's address to the nation, P. J. Patterson, acting Prime Minister of Jamaica, said, "Without a doubt, the high level of violent crime remains our most troubling and pressing problem" (United Nations, 2010, p. 35).

Issues related to youth, illiteracy and crime in the Caribbean are linked together in a complex web, the disjuncture between education and employment opportunities, and crime committed by youth, and against youth" (Report of the First OECS Conference on Youth Crime and Violence, 2006, p. 6). Underperformance in schools and high dropout rates, especially among young boys, is of particular concern, for "this can have serious effects on society as it is related to crime, youth unemployment, and teenage pregnancy" (United Nations, 2010, p. 25). In Jamaica, crime is often caused by illiterate people, some who have never been to or have dropped out from primary and secondary schools, who do not have skills or jobs and find themselves living on the streets or associated with gangs (Chaplin, 2011).

In 2008, Minister of Education Andrew Holness, stated that there was a direct link between illiteracy and violence in schools as students are often frustrated because they are unable to understand and access what is being taught "by virtue of . . . simply not being able to read and write" (Holness, as cited in *Jamaican Gleaner*, 2008, n. p.). "While improvements in education have been reported to reduce the risk of violence among youth, a Caribbean Health Survey found that teenagers with difficulty learning in school were more likely to fight with weapons and attempt suicide" (Pan American Health Organization (PAHO), cited in *Commonwealth Youth Ministers Meeting*, 2008, p. 4).

The statistics are staggering as to the percentage of Jamaican young people who are vulnerable to extremely difficult circumstances and are unable, due to unique and extraordinary challenges, to reach their full potential as productive members of society and instead, drain the system financially because of court costs, incarceration and rehabilitation efforts. In 2006 there were 30,000 students aged 16 exiting the education system uncertified. Multiply that number by what has been happening for the past 20 years (Chaplin, 2011). Jamaica's The Human Employment and Resource Training Trust-National Training Agency (HEART-NTA) released its annual report on *Unattached Youth*, stating that in 2011 there were approximately 200,000 untrained, vulnerable Jamaican youth.

Unattached youth are "those who are unable to take advantage of training opportunities and certification because they do not meet the required educational standards. These are defined by HEART-NTA as those between the ages of 14-24

who have a higher probability of poverty, crime and anti-social behaviour, [sic.]

including drug abuse and premature parenthood. They may also be unemployed or

outside the labour [sic.] force, or not in school or training." (HEART-NTA, as

cited in Chaplin, 2011, n. p.)

Youth crime and violence are connected to the wider issues of poverty,

marginalization, and the absence of informed decision-making skills, which is "a

significant risk factor that can also be regrettably linked to the Caribbean's limiting

education system which, while recognizing the need to address special needs and the

acquisition of personal and life skills, does not currently provide the necessary

mechanisms for implementation" (Commonwealth Youth Ministers Meeting, 2008, pp. 4

– 5). "Although the indicators of access to education are relatively high in the sub-

region, we are concerned by the quality of outcomes with respect to problem solving and

innovation and creativity" (United Nations, 2010, p. 129).

The Jamaican government, through the Ministry of Education, actively works to

raise literacy levels and national standards, and to improve education through various

initiatives such as teacher training and professional development, policymaking and

program implementation. One of many attempts to raise literacy rates and target young

people at risk to prevent crime comes through the Ministry of Education's support of

non-governmental organizations (NGOs) such as the Violence Prevention Alliance's

development of localized programs. "Learning for Life" is one example of a classroom

based literacy training program targeting crime-prone young men in marginalized urban

communities. The aim is to help to raise literacy rates and build computer skills through

the use of software and high-speed internet access (Sheil, 2007, n. p.). The hope is raising literacy rates will have a positive ripple effect on further learning, higher order thinking and problem solving in and beyond this program.

Research on literacy in the United States has relevance to what is happening in Jamaica. The Alliance for Excellent Education (2006) speculates that in the United States, "reforming the nation's high schools could potentially increase the number of graduates and, as a result, significantly reduce the nation's crime-related costs and add billions of dollars to the economy through the additional wages they would earn" (p. 1). Further, estimates have been made "that if the male graduation rate were increased by just five percent, annual crime related savings to the nation would be approximately $5 billion dollars" (2006, p. 2). Such reforms may bear similar results for Jamaica.

Other factors that contribute to the literacy challenges in Jamaica include poverty, school performance, attendance and retention, the quality of education, and teacher training (Davis, 2004), as well as the lack of educational resources, overcrowding, and lack of resources for infrastructure development.

Poverty. The condition of poverty touches every aspect of a person's life and has implications for school attendance, school performance, and school quality. Poverty is a roadblock that keeps people from attaining their most basic human rights and reaching their individual potentials. "Poor people tend to have little education, few marketable skills, and low incomes and social status" (Smith & Ashiabi, 2007, p. 839). "[P]overty and social exclusion still exist [in Jamaica], fueled by low economic growth, macroeconomic shocks and limited social services. This persistence of poverty,

especially among female-headed households, the elderly, and immigrants, is clearly a cause for concern" (United Nations, 2010, p. 129). Jamaica's gross national income is US $4,800 (World Bank, 2010); the economy is classified as Lower Middle Income, and an estimated 20 percent of the population lives below the poverty line (PIOJ, 2005a). "Children of the poor are placed at a developmental disadvantage as a function of the interaction of the various negative factors and processes that poor families endure. The deleterious outcomes of poverty have serious implications for human capital and productivity" (Smith & Ashiabi, 2007, p. 851).

"Poor children perform significantly worse on tests of cognitive ability and have poorer academic outcomes than their non-poor peers" (Smith & Ashiabi, 2007, p. 843). School readiness is affected because "low-income families are less likely to engage in conversation with their children, to read to them, or to encourage academic activities" (Smith and Ashiabi, 2007, p. 844). Opportunities to own books or visit the library are less likely to occur in families with few resources. "Only about one-third of the [Jamaican] caregivers told stories, played games or sang songs to the children. The most frequently shared activity was household chores (59%) while less than half (42%) spent time on learning activities or teaching moral issues (46.2%)" (UNICEF, 2006).

Poverty is a factor for school attendance and retention. Children are often kept home in the aftermath of natural disasters, or because of inclement weather that destroys the bad roads. In the past, children from underprivileged families struggled to pay the required school fees, book rental and administrative fees. Families are responsible to provide school uniforms and proper shoes for their children as well as transportation to

and from school. Because of hardships resulting from poverty, keeping their children in

schools becomes a daily struggle for some families, particularly in rural areas (Hamilton,

2010; UNESCO, 2010). "Over 20 percent of the island's primary schools have

attendance rates below 90 percent. Unemployment, low literacy levels among parents

and other members of the community, child labour [sic], and the low value attached to

education were identified as the main factors keeping children away from the classroom"

(Hamilton, 2010, n. p.). In fact, "some children are not sent to school on Fridays [which

is] widely regarded as a 'wasted day' when no learning takes place" (Hamilton, 2010, n.

p.). It is estimated that 22,000 children in Jamaica work (UNICEF, 2005b, 2006).

Children in rural areas are often kept from school to work in the fields or to sell crops at

the market for the family to survive. If children are not in school, the likelihood that they

will be well educated with literacy skills beyond functional literacy is small. This

contributes to the cycle of low literacy skills and the nation's rampant low productivity.

Jamaica's literacy rates for adults and children could be improved if school

attendance were mandatory. Compulsory education in Jamaica is now free, and is

intended for students six through eleven years of age, but this is not formally enforced.

Quality of education. Poverty often prevents children from attaining a high

quality education. "Jamaican children from disadvantaged backgrounds lack access to

good quality schools. At all levels [of Jamaica's educational system] poor children attend

inferior schools and receive poorer quality instruction than their more advantaged peers"

(Smith & Ashiabi, 2007, p. 844).

Lack of school materials and inferior facilities are detrimental but can be considered secondary issues and somewhat overlooked if the instruction students receive from their teachers is rigorous. If instruction is effectively delivered by caring teachers who are concerned about their students' achievement and growth and relate to them as people, lack of materials is secondary; Jamaican teachers are known for their ingenuity in creating their own materials for instruction.

Teachers' perceptions and treatment of students from low socioeconomic status were subjects of Evans' (2001) research on relationships between Jamaican teachers and students. Evans found a breakdown in the teacher-student relationship due to an absence of mutuality and respect on the part of the teacher as well as "teaching styles characterized by emotional distance, controlling behavior, punitiveness, and verbal and sometimes physical abuse" (Evans & Tucker, 2007, p. 151). Middle-class teachers sometimes embrace stereotypes of and misconceptions about poor children, even those from the same racial and ethnic background as themselves (Bagley, 1979; Delpit, 1995; Miller, 1994; Starnes, 2011). This may lead to preferential treatment and prejudicial acts in the classroom. There is a "strong relationship between literacy levels attained and social factors such as race, class, gender, residential location and age" (Miller, 1994, p. 26). "In a hierarchal society such as Jamaica, one reason for this inability to establish a respectful teacher-student relationship could be that society does not accord social prestige to parents and students from a low socioeconomic background" (Evans & Tucker, 2007, pp. 151-2). Further, Evans & Tucker (2007) speculate

teachers as an occupational group, are not immune from the assumptions and

class prejudice of the wider society. Their students do not have the social status

that is determined by skin color and/or complexion, and the other nonethnic

factors such as parents' income, speech, and/or use of the Creole, lifestyle, and

dress. Many teachers may find it difficult to establish a caring and warm

relationship with students who lack this status and whose expressive behaviors do

not make them model students. (p. 152)

Teachers who can identify with their students by getting to know them and show that

they care about them will break ground and improve the quality of education their

students receive.

Changes in teacher education have traditionally focused on subject matter

knowledge, and have ignored the curricular activities that would enable teacher

candidates to confront their socialization with respect to color and class and the

social complexities that result from our history as a people. Until a reform in

2003, the teacher education system did not focus on the teacher's own identity

and views of self and students. Today, although teachers are more qualified in

terms of subject matter knowledge, they have not undergone a professional

program that allows them to examine their views of race, color, gender and the

social and cultural complexities. (Evans & Tucker, 2007, p. 151).

Resources for infrastructure development. Limited funding for infrastructure

development of schools, provision for educational supplies and books affects the quality

of education that Jamaican children are able to receive (United Nations, 2010, p. 27).

More than 50 percent of schools are in need of repair (UNICEF, 2006), yet the government of Jamaica has decreased its public expenditure on education in the past 20 years; in 1991, 12.8 percent of Jamaica's GDP was spent on education as compared to 8.8 percent through 2000-2007 (United Nations, 2007; 2009). In 2008/2009, 12 percent of the national budget was earmarked for education, but a reported 94 percent of that went to salaries instead of development (PIOJ, 2009, p. 221).

Ministry of Education: Reform Efforts

The education system in Jamaica has been "grounded in centuries of socio-cultural practices" (Davis, 2004, p. 3) due to rule of the British Empire. Inequity exists, and complex issues abound; nevertheless, Davis (2004) reports the progress in fifty years of independence (1962), such as the development of a national curriculum, implementation of standardized testing at the primary and secondary level, building of school facilities to house the population of students, hiring of teachers (22,000+), enlistment of over 12,000 volunteers to manage school boards, establishment of Parent/Teacher Associations, facilitation of school meals and the funding of school textbooks and partnership development between the government, local churches and trusts for education.

      Vision and mission of the Ministry of Education. Although still struggling, the Jamaican educational system has improved and strives to provide high quality education to raise literacy and numeracy levels among its most valuable resource, its human capital. The current Ministry of Education (MoE) is a driving force for change, growth and achievement in education, training and culture, providing the policies, strategies, plans,

legislation and resources (financial, human and facilities) to enable institutions and agencies to achieve their agreed upon outputs (MoE, 2012, n. p.).

In contrast to the slipshod, polarizing educational system begun in the 1800s, the Ministry of Education (MoE) is organized by four levels including early childhood education for ages four through six, compulsory primary education for ages six through eleven, secondary education which includes two cycles for students ages 12 to 16, and those who successfully complete their secondary education and pass the required exams may apply for tertiary training. The mission of the MoE is to play the leading role: "To provide a system which secures quality education and training for all persons in Jamaica and achieves effective integration of educational and cultural resources in order to optimise [sic] individual and national development" (MoE, 2012, n. p.).

Strategic objectives of the MoE include 1) devising and supporting initiatives striving towards literacy for all; 2) securing teaching and learning opportunities to optimize access, equity and relevance throughout the education system; 3) supporting student achievement and improving institutional performance in order to ensure that national targets are met; and 4) maximizing opportunities throughout the Ministry's purview that promote cultural development, awareness and self-esteem for individuals, communities and the nation as a whole (MoE, 2012, n. p.).

The MoE works in conjunction with several key agencies. One, the Human Employment and Resource Training Trust-National Training Agency (HEART Trust/NTA) is an agency established to provide training to students who otherwise lack opportunities for employment. A second, the National Council on Education (NCE) was

established to "provide leadership in stimulating, advising and promoting consensus in

the development of educational policies to support the nation's pursuit of a

comprehensive, coherent and consistent system of education" (NCE, 2012, n. p.).

Another agency, the Jamaica Library Service (JLS), has served the MoE since 1952,

overseeing the school libraries across the island and linking to literacy initiatives. A

fourth program, the Jamaica Foundation for Lifelong Learning (JFLL), began as the

Jamaica Movement for the Advancement of Literacy (JAMAL) Foundation in 1973.

JFFL and UNESCO's Education for All goals align with Jamaica's Vision 2030 goals to

support national economic and social development. In addition, the JFLL is a critical

policy advisor to the MoE through its advance of the adult education and adult literacy

components of the National Educational Strategic Plan (Government of Jamaica, 2009).

Additionally, the National Youth Service (NYS) program "combines training in career

skills, re-socialization and work experience to develop positive attitudes and values

among participants in the areas of self, work place, community and nation, as well as

provide opportunities and orientation for their entrance into the labor force" (NYS, 2012,

n. p.). The pursuits of organizations such as these are directly linked to the vision and

mission of the MoE.

Such agencies and the changes brought forth reflect progression towards the

National Shared Vision for Education in Jamaica statement: "The education system will

be equitable and accessible with full attendance to Grade 11. Accountability,

transparency and performance are the hallmarks of a system that is excellent, self-

sustaining and resourced and welcomes full stakeholder participation. The system

produces full literacy and numeracy, a globally competitive, quality workforce and a disciplined, culturally aware and ethical Jamaican citizenry" (Davis, 2004, p. 11). Implications for implementation of the National Shared Vision for Education in Jamaica and enforcement of compulsory education for students are great.

Jamaica has made strides in half a century but has a long way to go to develop an educational system that will educate children from all walks of life to enable them to become independent thinkers and build the leadership skills necessary to lead Jamaica forward in a globally competitive world. The continued transformation of a system built on centuries of colonial rule is daunting; nevertheless, the MoE continues to strive towards improvement. Current specific aims include working towards improvements for school readiness and early childhood education, monitoring the G4LT rates and the GSAT, and striving to better prepare students for their CSEC examinations which require a minimum standard of literacy and numeracy skills (Davis, 2004).

Literacy reform. The Jamaican educational system is no stranger to reform efforts, and through history such efforts have come in many configurations: Mandates from the MoE, University research projects, initiatives from USAID and individual NGOs, public and private. There have been many successful projects aimed at improving literacy instruction. For example, the Primary Education Improvement Program I and II wrapped in 1999 after developing the National Assessments Program, conducting a revision of curriculum, infusing materials into school sites and providing teacher training and infrastructure development such as the construction of libraries and schools (Lambert, 2007). The New Horizons Project (1998-2005) and subsequent Expanding

Educational Horizons Project increased student literacy and numeracy performance in 72

primary schools through educational support. The Primary Education Support Project

began in 2000 to implement curriculum provide pedagogical support, materials,

infrastructure development and logistical support to improve primary education

(Lambert, 2007). In 1999, Bryan and Mitchell proposed the Literacy Improvement

Initiative with a focus on seven critical areas for growth: student achievement, bilingual

policy, teacher preparation, and literacy support in schools, equal opportunities for boys

and girls and children with special needs, stakeholder involvement, and adult education.

The Language Education Policy (2001) was an outcome of the Literacy Improvement

Initiative's bilingual policy work. The Literature-based Language Project (Wilson,

Lewis-Smikle, & Grant, 2001) focused on promoting rich literary experiences and

discussions with students in the classroom.

     Another example of a successful effort to improve literacy is UWI's Literature-

Based Language Arts Project (2000) which provided boxes of literacy materials to

primary classrooms in Kingston. The outcomes of increased access to materials included

positive growth in literacy achievement as well as student excitement and motivation, the

integration of subject matter, appreciation for differences and the inclusion of parents in

the process of literacy development. A like-project that focused on schools in rural areas

was the Literature for Literacy Project focused on the social, interactive environment of

using storybooks. This study included literature-based materials for reading along with

instructional strategies for teachers to employ. Webster & Walters (2000) reported

positive gains in the literacy environment. The Caribbean Centre of Excellence in

Teacher Training was launched in 2002 to improve reading instruction and reading skills for grades 1-3.

Lambert and Jackson (2001) note that successful literature-based programming begins with placing value and emphasis on the development and use of oral language skills and literature. This is particularly true in a dual-language society, where children's literature may be used as a tool to help students transition between JC and SJE, especially at the primary level. However, the classroom use of enjoyable experiences with children's literature which forge connections between literature and life and build reading thinking skills and also the language development practices which build both JC and SJE within at the primary level are in danger with the growing focus on high-stakes testing amongst educational leaders in Jamaica and officials the MoE. Furthermore, the Taskforce on Educational Reform: Jamaica a Transformed Education System was published in 2004, which instituted reforms and from that time the G4LT was proposed to move from a classroom based assessment to a high-stakes national test for greater accountability, as other benchmark exams have been. In the meantime, the MoE established the Education Transformation Team (ETT) in 2004 to guide implementation of the 2004 Task Force on Educational Reform recommendations. Part of the ETT includes a literacy drive, with the goal of 100% literacy by 2015. National and regional literacy coordinators as well as literacy specialists were appointed for many of the most challenged schools, and site-based literacy coordinators or reading specialists assigned in all schools (Holness, as cited in *Jamaica Gleaner*, 2008, n. p.).

The MoE recently announced an aggressive strategy for achieving 100 percent literacy by 2015 through improving literacy instruction and thereby increasing the national student pass ratio for the G4LT by seven percent per year. A student who is unable to pass the G4LT will not be allowed to take the GSAT; however, several test sittings are scheduled throughout the year. The *Proficiency Pathway* will be used as a tool to support those who are unable to master the three sections of the G4LT (word recognition, reading comprehension and a writing task). Those who fail mastery at grade six will enter the Alternative Secondary Transitional Education Program (ASTEP) which is a two year program to transition students into a high school program which will be modified to assist students in reaching their full potential (Hunter, as cited in *Jamaica Gleaner*, 2011, n. p.).

With the movement towards standardized testing, the advent of literacy coaching in schools and the proclamation of educational initiatives within the Jamaica 2030 Vision Statement, there is hope that Jamaica's literacy rates will increase. Reform efforts to improve literacy in Jamaica center around reading and language arts skill development, language, infrastructure, curriculum and teacher training, but do not necessarily center around the literature used to achieve these goals, or the literature that is generally available to children as they utilize their literacy skills to enjoy the pleasures of reading. Ideally, the growing literacy skills of students will include the development of knowledge and experiences needed to select high quality literature, to enjoy transactioning with books in order read well and to think about what it is in literature that can assist them to achieve a sense of identity, to grow in the knowledge and pride in their culture and to

build the confidence to think independently and provide the leadership essential to build a free nation.

Jamaica's Literacy Crossroads

Jamaica is at a crossroads due to the challenges of low literacy rates. Jamaica's low achievement levels with literacy presents a challenge to the nation because the inability to read *words* influences the ability to read the *world*. Critical reading of the word

> is intimately related to a historical and cultural reading of the world. Such a reading allows us to make linkages and comparisons, arrive at conclusions, and speak in relation to the world both theoretically and practically. In doing so, human beings become . . . able to intervene [in the world] in such ways as to effect positive change. (Freire, 1994, p. xi)

Without functional skills for reading or critical literacy skills for thinking, an illiterate person suffers isolation from the rich engagements and transactions with text and with others that reading affords. Those who cannot read the *word* and the *world* are prevented from operating in the full process of human development; they lack awareness of the process that provides readers with new knowledge through words and awareness of new ways of seeing the world and learning about themselves, constructing their cultural and national identity, and thus better understanding their own story, their own history, and their own place in the world.

"Knowledge is more than understanding; it is also about the possibilities of self-determination, individual autonomy, and social agency" (Giroux and Giroux, 2004, p.

84). Those who lack such knowledge may be vulnerable to oppression by those with greater agency and power because of the experiences, knowledge and understanding of the world that literacy produces. Obviously, the practice of "critical literacy is concerned primarily with empowering the marginalized" (Lee, 2011, p. 96). The aim of critical literacy is to empower people to relentlessly pursue freedom for civilizations who are constantly "thwarted by injustice, exploration, oppression and the violence of the oppressors" (Freire, as cited in Lee, 2011, p. 100).

Educational reform efforts to increase literacy levels in Jamaica must come from an understanding of what literacy actually constitutes. Functional literacy encompasses the reading skills needed for a person to operate in society; it includes word recognition and comprehension skills, applying phonics rules, and reading to study for and pass tests. Yet literacy is more than sets of skills to break codes and gather information. At a functional level, literacy moves a reader toward "a particular set of social practices that a particular set of people value" (Harste, 2003, p. 8). The foundation for the practice of critical literacy also includes, as Freire emphasized, reading the *word* as well as the *world* (1972). Critical literacy moves beyond functional literacy in that it "is intended to help the marginalized unveil unequal power relations and transform their lives through the empowerment of literacy education. Being critically literate implies having acquired literacy skills that can result in "action to change the status quo" (Lee, 2011, p. 96).

Freire's (1970; 1998) principles of critical literacy are actualized when literacy skills are attained and practiced in the following ways: reading the word, reading the world, naming, reflecting critically and acting. Engagement with a text enables readers to

practice critical literacy; to gain knowledge of the word and the world; to identify issues; to problem solve, and to improve the world through innovation and creativity. Reading critically requires taking the stance "that race, class and gender matter in how we interpret and analyze our experiences in the world as well as in the texts we encounter" (Short, 2009, p. 8). Furthermore, "[r]eading the word and the world from a critical stance provides the opportunity to question 'what is' and 'who benefits' as well as to consider the 'what if' of new possibilities" (Short, 2009, p. 8). Such questioning begins only when readers have the skills necessary to "examine their own cultural identities, [engage] in cross-cultural study, consider multiple perspectives across the curriculum, or examine a difficult global issue" (Short, 2009, p. 9). The use of multicultural literature, such as JCL, is a key to these outcomes with young readers in Jamaica.

Within the long-standing exam-based educational system of Jamaica, the probability that Jamaican students are positioned as passive consumers of knowledge and not producers or individuals who grow as original, creative or critical thinkers or agents of change is very high. Teachers geared toward teaching for the exam and students geared toward gaining knowledge to pass the exams leave little room for literary practices that advance critical literacy and encourage reflective transactions with meaningful literature, transactions that can begin to transform lives (Galda & Beach, 2001).

A solid education provides the literary skills enabling readers to transact with meaningful texts and engage in thinking that leads to awareness of the word and the world. Such an education can be transformative – both of the individual and of society

through positive social changes (Freire & Macedo, 1987; Galda & Beach, 2001; Rosenblatt, 1995). Former United Nations Secretary General Kofi Anon has articulated the importance of literacy (1997):

> Literacy is a bridge from misery to hope. It is a tool for daily life in modern society. It is a bulwark against poverty and a building block of development, an essential complement to investments in roads, dams, clinics, and factories. Literacy is a platform for democratization and a vehicle for the promotion of cultural and national identity. Especially for girls and women, it is an agent of family health and nutrition. For everyone everywhere, literacy is, finally, the road to human progress and the means through which every man, woman, and child can realize his or her full potential . . . So let us meet the challenge of finding the political will, as well as the resources, that are needed to succeed in this important campaign. Literacy is, finally, the road to human progress and the means through which every man, woman and child can realize his or her full potential. These aspirations merit our strongest possible support. (United Nations, 1997)

Children's Literature in Jamaica: Past and Present

This section describes the power of the British Empire held over its colonial subjects, particularly the people of Jamaica, through the commercial slave trade and through cultural imperialism, governmental institutions such as school and church and through the impact of its literature. I will describe selected tendencies of how British children's literature "racially mythologized" West Indian people to show British

dominance through fictional adventures (Castle, 1996, p. 7). Examples of the portrayal of West Indians in British Colonial literature and the implications this ideology has for young readers are provided followed by an example of a poem that is a postcolonial response to Colonial British literature.

Literature of the British Empire

During the colonial era and even to a great extent, after independence, everything in society stemmed from the British Empire, including language and literature. Literature, particularly the novel, has served as an "immensely important [entity] in the formation of imperial attitudes, references, and experiences" (Said, 1993, xii) and furthermore, children's literature is deemed "one of the most forceful means of acculturation [and] reflects the cultural aims of imperial policy" (Stahl, 1992, p. 50). Literature is a powerful vehicle for messages to be distributed to the masses.

Popular fiction is one of the ways by which society instructs its members in its prevailing ideas and mores, its dominant role models and legitimate aspirations. It both reflects popular attitudes, ideas and preconceptions and it generates support for selected views and opinions. So it can act – sometimes simultaneously – as a form of social control, directing the popular will towards certain viewpoints and attributes deemed desirable by those controlling the production of popular fiction, and as a mirror of widely-held popular views. (Richards, 1989, p. 1)

It was through the relocation of people from African nations to the Caribbean slave trade post of Jamaica that people were forced to disassociate from their own stories of history and culture. The "racial assumptions of the age" were widely accepted, so it

was believed that slaves were inferior in every way to the British (Castle, 1996, p. 7).

Therefore, Jamaicans, under colonial rule, were forced to subjugate themselves to British

authority and culture which was deemed superior (Evans, 2001; Evans & Tucker, 2007;

Turner, 1987). British domination over every area of society rendered the Jamaican

people powerless and voiceless. Their own histories were stripped and they were "given

a history" to live by, not of their choosing, but mandated by their owners and government

authority figures (Castle, 1996, p 7). What is known of Jamaicans during the colonial era

is described by Westerners, not told from their own point of view (Kutzer, 2000).

Jamaicans were therefore not encouraged or allowed to "accept themselves or assert

themselves with pride as Black people" (Evans & Tucker, 2007, p. 149).

British texts in the late nineteenth and early twentieth centuries reflected

"imperialism and empire as a normal part of the world and often encouraged child readers

to accept the values of imperialism" as a given truth (Kutzer, 2000, p, xiii). Colonial

literature transmitted the ideologies of the popular views of its era, of racial superiority,

and it "propagates stereotypes of backwardness, barbaric and uncivilized people through

narrative, characterization, and themes" as it describes and portrays *the other* (McGillis &

Khorana, 1997, p. 17).

British literature of this nature was produced and published for the empire and

beyond – to entertain its populous with exotic tales, advertise its conquests and inform

the metropolis of settler life in new lands, and to reinforce its glorious image of

dominance in the world and justify its colonizing and socializing mission (Spivak, 1986).

"Thomas Nelson, Cassell, Clarendon, and Blackwood are publishing companies that

celebrated British greatness" by publishing propaganda about the empire in the form of literature for textbooks and children's and adult publications (Sands-O'Connor, 2008, p. 71). British literature was written for the intention of convincing its subjects, the colonized, that they were subhuman property, for that was simply the "given" ideology of the day – it reflected the dominant, socially accepted belief system.

After the emancipation of slavery, the colonial system of education continued to indoctrinate Jamaicans with the British way of life, British stories, British social practices for living and solving problems.

> [C]olonial education created an acceptance of a distorted representation of both Black and White achievements. Whiteness, the British culture (their values, their entire way of life), whether in Britain or in Jamaica, were represented as more desirable, socially acceptable, and proper; what was African was denigrated. The discourse of race and color in Jamaica before independence marked Blackness and all its associations – kinky hair, broad nose and hips, Black skin, poverty and its associated lifestyle – with distaste. At the same time, the discourse created admiration and desire for everything with which Whiteness and brownness are associated. (Evans & Tucker, 2007, p. 149)

Contrast this with the symbolism of the colors of the Jamaican flag today, a symbol of national pride. The black stripes across the green and yellow flag stand for the hardship and adversity Jamaica has overcome with emancipation and the future hardships and adversity brought on by the challenges of a developing and newly independent nation.

British Colonial children's literature. "Empire, colonization, and white superiority are . . . directly linked to the development of children's literature;" the consumer market for production, publication and distribution of children's books developed around the time of imperial expansion and has continuously sustained its development (Sands-O'Connor, 2008, pp. 2, 10). Children's literature published in the late nineteenth and early twentieth century is filled with adventure stories of empire and imperialism. In 1870, the enactment of a "law requiring universal elementary education for all British children sparked a new business in textbooks within the nation" (Sands-O'Connor, 2008, p. 71). The preponderance of colonial literature for children in the British school system magnified the image of the empire to children, and to the greater European metropolis. Therefore, the use of children's literature in Jamaican classrooms for reading and literary development may be viewed as an imported notion. Some of the classics, while not all of them initially written exclusively for a child audience, are still published and read today, and some have numerous with messages of British conquest and world domination. DeFoe's *Robinson Crusoe* (1719); Swift's *Gulliver's Travels* (1726); Ballantyne's *Coral Island (1857);* Kingston's *Swiss Family Robinson* (1879); Burnett's *A Little Princess* (1905); *and later,* Lofting's *Dr. Dolittle* (1920) *and even* Dahl's *Charlie and the Chocolate Factory* (1964), each contain subtle and not-so-subtle ideologies of British Empire and colonial living. Henty's publications from 1867-1906 sold an estimated twenty-five million copies and were particularly known as books that glorified Britain's imperial conquest; they are still in publication and are advocated for use in homeschool curriculum (Hunt & Sands, 2000).

Children's stories of British Empire stem from missionary tales of bringing salvation to the heathen in foreign lands, travel literature which served as propaganda to persuade adventurists to explore and to settle in an exotic colony, or pirate tales on the high seas (Kutzer, 2000). "Values of resourcefulness, hierarchy and democracy can be found in [this] fiction . . . and they are the values the British believed made them good imperial leaders" (Kutzer, 2000, p. 3). However, the justification of imperial territorial and governmental conquests for "mercenary, missionary or military" reasons comes by idealizing the purposes and/or by demonizing the native population to convince the reader of their undeserving nature (Kutzer, 2000, pp. 4 – 5). The British Empire was full of glory and power, yet the "tensions between the ideals of imperialism and the facts of the political economy of slavery make for an obvious, albeit troubling, nexus of the cultural work of children's literature as a socializing and acculturating force" (Hateley, 2009, p. 288).

The literature selected for Jamaican classrooms was determined by the British canon and mandated by the government. This literature, ripe with the social, political, gender and cultural ideologies of the day, propagated ideologies about the colonizers and colonial subjects in Jamaican classrooms for generations. "The literary canon itself is a social construction: Literary texts are complex intertextual weavings that refer to other literary and nonliterary; and authors, as well as readers, are discursively and socially constructed by their own historical, social, political, and economic contexts" (Botelho, 2004, p. 28).

Colonial children were exploited as historical "objects" to perpetuate their "empires." Colonial literature dictated how they should perceive the land of their birth and childhood. Yet the words, the characters, and situations in these stereotypical, derogatory books often contradicted the experiences that surrounded them. As adults, many of these colonial children have written about their lives in the colonies, rejecting the dissociation and rootlessness of their colonial life by linking their emotional and psychological well-being with their rich experiences of indigenous cultures. (McGillis & Khorana, 1997, pp. 17-18)

Racial mythology. Beets (2003) found the ideologies of "indigenous primitivism, inferiority, savagery and degeneration" embedded within British junior fiction in New Zealand published between 1862 and 1917 (p. 55). The 45 texts Beets examined feature children who are portrayed as "ape-like, feeble in the face of [newly introduced Western] disease and are unable to adapt to change" (Beets, 2003, p. 55). The literary portrayal of the British explorer and survivor oozing with rugged individualism and patriotism is evident in the characterization and adventures of the white colonists, while cannibalistic savagery, alcoholism and disease are the attributes and conditions of the indigenous characters.

Social Darwinism, a new and popular theory of the day, added to the racist mythology being propagated by the literature of empire; descriptions of savages were easily linked to the idea of "people at the bottom of the evolutionary ladder" (Castle, 1996, p. 114). However, Darwin himself did not align himself with this belief, as "science and the image of humanity projected by Victorian writers were incompatible

entities" (Sands-O'Connor, 2008, p. 51). Nevertheless, Beets found that the

mythologized images presented in this body of literature "acquiesce in an ideology which

is at once ethnocentric, reassuring Westerners of their racial superiority, and political,

constituting an ongoing attempt to justify colonial violence and land expropriation"

(Beets, 2003, p. 55).

West Indians in British Colonial children's literature. British Colonial literature

for children is rank with negative portrayals of *the other*. The typical images of

indigenous people portrayed throughout British literature perpetuate misinformation and

negative stereotypes through text and pictures. For example, popular comic books

published in the early twentieth century feature characters who share adventures in

Darkietown, a tropical location where fun and adventure abound. These stories are

connected with Jamaica through textual portrayals and images. The characters who live

in Darkietown are set apart, uncivilized, and uncivilizeable, but eternally happy" and are

drawn with "big lips, sticking-out ears, and scanty hair," likened to monkeys and skilled

at climbing trees, they are referred to as "little nigs" (Sands-O'Connor, 2008, p. 83; *Tiger*

Tim's Annual, 1948, p. 46). The images of the "*mammy*" figure are "linked with

plantation slave culture of both the southern United States and the West Indies" as she is

drawn with a traditional plantation headscarf (Sands-O'Connor, 2008, pp. 83-4; *Tiger*

Tim's Annual, 1946, no author; *Rainbow Annual*, 1954, no author). Another Jamaican

figure in Darkietown is *Rastus*, who symbolizes a Rastafarian living in poverty. Rastus

walks rather than riding a country bus to the Darkietown Mountains (which is a parody of

historical significance in the Rastafarian movement in Jamaica during that era) (Sands-O'Connor, 2008, p. 84; *Tiger Tim's Annual*, 1948, no author).

Three-Fingered Jack is an infamous folktale character based on the life of Jack Mansong, a Jamaican man who escaped from slavery in the late 1700s and became a leader of the Maroons living in the Blue Mountains of Jamaica. His stories are featured in British plays, pantomimes and published in books, *The Wonderful Life and Adventures of Three-Fingered Jack, the Terror of Jamaica*, 1829; *Three-Fingered Jack*, 1833. Jack's cultural heritage is depicted differently from story to story, depending on the political statements various authors attempt to make. For example, once depicted as a white character in black-face, he later appeared as a scary black man who had demonic powers and was also portrayed as a "native of Africa who [sought] vengeance for his own enslavement" by targeting plantation owners with wicked schemes (Sands-O'Connor, 2008, pp. 49-50).

Because he was a dangerous renegade who might be possessed by evil powers, most of Three-Fingered Jack's stories "played on the fears of the viewing/reading public" by emphasizing his blackness, his cold-blooded heart, and his powers of witchcraft, "even as they blamed the slave trade for his downfall" (Sands-O'Connor, 2008, p. 38). The stories of Three-Fingered Jack "were used by anti-slavery activists in England to advocate human dignity for both West Indian and African Blacks" (Walker, as cited in *Jamaica Observer*, 2007, n. p.).

The images of the "mammy," the Rastafarian, and the evil renegade figure are examples of British Colonial children's characters negatively portrayed. Unfortunately,

the body of British Colonial literature for children represents cultural elements and ideologies that have "a lasting effect upon the beliefs of children who read them" (Kutzer, 2000, p. 140). James states that one can only surmise "how much British Colonial schooling contributed to [a] poor self-image and disrespect for regional identity" (James, 2005, p. 168). Jamaicans have been virtually unable to see themselves accurately portrayed within British Colonial literature for children, which has made the process of cultural identification and identity construction problematic.

Landt (2006) states that "not seeing self, or [not seeing accurate] representations of one's culture in literature can activate feelings of marginalization and cause students to question their place within society" (p. 694). Furthermore, Landt (2011) states,

Feelings of marginalization, invisibility, and rejection can occur when students do not see [the] self-reflected in what they read; therefore, teachers need to be cognizant of providing students with abundant occasions for reading selections that mirror their families and their cultural experiences. It is imperative that all students find themselves in the literature they encounter. (Landt, 2011, p. 3)

Jamaican children, during colonial rule, were subjected to a steady diet of British literature, literature of people and ideas foreign, which misrepresented their own stories and experiences. The power of British influence controlled whose stories were told. Before the dawn of publishing literature written by Jamaicans, Jamaica's voices were silent in print. The predominant story Jamaicans knew of themselves (outside of the stories of oral tradition) were told through the perspective of the colonizer; this single story was one of tragedy, displacement, dislocation, injustice, oppression, poverty and

ignorance. Historically, the derogatory portrayal of Jamaicans in the texts and pictures of

the children's literature that Jamaican schoolchildren may have had access to only served

to reinforce the accepted social norms propagated by centuries of slavery and

subjugation.

Adichie shares, the "way to create a single story is to show people one thing – as

the only thing – over and over again, and that is what they will become (2009, n. p.)."

This is what happened to Jamaica's youth as they experienced day after day of academic

programming and curriculum as well as literature they had to read for school – a world

void of true representation of Jamaican heritage.

The single story creates stereotypes, and the problem with stereotypes is not that

they are untrue, but that they are incomplete. They make one story become the

only story. The consequence of the single story is this: It robs people of

dignity. It makes our recognition of our equal humanity difficult. It emphasizes

how we are different rather than how we are similar (Adichie, 2009, n. p.).

As to breaking boundaries and dispelling prejudice, Rochman (1993) states, "A good

story lets you know people as individuals - - - and once you see someone as a person . . .

then you've reached beyond the stereotype" (p. 19). Children's literature is valuable for

broadening the horizons of young readers by building awareness of the world and

allowing young readers to identify with and empathize with characters that may not be

like them, or whom they have never met.

The production and use of Jamaican children's literature is a way to show

children that there is more than a single story to their lives. Adichie (2009) tells of her

early days in Nigeria, reading a steady diet of British and American literature. She thought all stories required foreign characters who ate apples, played in snow and talked about the weather. When later she began to read African literature she saw herself in a book, she came to realize "people like me can have a presence in literature" (Adichie, 2009, n. p.). She states, "our lives, our cultures, are composed of many overlapping stories" and she warns, "if we hear only a single story about another person or country, we risk a critical misunderstanding" (2009, n. p.). "Stories can break the dignity of a people, but stories can also repair that broken dignity" (Adichie, 2009, n. p.).

The recognition that stories of people and places and ideas need to be represented by multiple stories and viewpoints is very important, because historically, "stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize" (Adichie, 2009, n. p.). Through time, the production of literature written by the people of Jamaica has evolved and there is a growing presence of JCL that highlights the traditions and history of Jamaica, and also reflects contemporary Jamaican people and ways of living. There is now more than a *single story* available to Jamaican children, through JCL.

Development of Jamaican Children's Literature

There is great hope for Jamaican readers because of an increase in the publication and distribution of Jamaican children's literature. "A culturally redemptive children's literature from Africa and the Caribbean signals a new approach to reconstituting Black identity, one that comments unreservedly on neocolonialism and the challenges it presents to Black experience" (MacCann & Capshaw Smith, 2005, p. 137). The growing

body of JCL includes work by authors and illustrators of Jamaican heritage who write out of themselves, out of their history, and the heritage of their nation.

JCL originated with the oral tradition of folktales that evolved over time. "Though very few tales were originally intended for children alone, folklore is a rich source of literature for today's children. In the same way that it explained the world to early people, folklore helps modern children understand their world and all that is good and bad within it" (Galda & Cullinan, 2006, p. 130). Many Jamaican folktales are based on stories of survival and were shaped by the culture and history of those who lived through relocation from Africa, were brought to the Caribbean and sold into slavery, and established themselves as "secondary citizens" under British colonial rule in Jamaica. Tales of oral tradition in Jamaica revolve around overcoming poverty, oppressive power structures, race and class struggles and surviving the hurdles of life in society. These messages are often wrapped in clever form using comedic animals and trickster types such as Anancy the Spider, John Crow, the vulture, or any number of spooky "duppies" (ghosts) to entertain.

Anancy. Anancy (also spelled Anansi) is a trickster whose origins lie in both West Africa and South America. He is an unrelenting character who descended from deity and is both "fooler and fool, maker and unmade, wily and stupid, subtle and gross, the High God's accomplice and his rival" (Dance, 1985, p. 11). His "cunning and scheming nature reflects the indirection and subtleties necessary for survival and occasionally victory for the black man in a racist society" (Morier, n. d, online, n. p.). Anancy's character flaws include egotism, selfishness and ignorance, and yet he is

charmingly irresistible because he is able to outwit the characters and forces greater than himself (Morier, n. d, online, n. p.).

> Anansi as a paradigm for the West Indian ethos of survival, inherent in the resourcefulness that has sustained West Indian people, regardless of particular ethnic ancestry. In this sense, Anansi represents the indigenous syncretism that has evolved over centuries of Caribbean creolization. He is accepted as the mascot of the small man's triumph. He has become a synecdoche for Caribbean ingenuity, endurance, and commitment to self-preservation. (James, 2005, p. 176)

Jamaican folklore is alive with symbolism that demonstrates the power struggles between colonizers and the colonized. For example, in "*Tiger Story, Anancy Story*" (Sherlock, 1966), Anancy approaches the great Tiger, who owns all of the stories of the animals and all of the stories of Jamaica, to inquire whether those stories can instead be called Anancy Stories. Tiger challenges Anancy to two impossible tasks, so that if Anancy can accomplish them, the history and stories will be renamed as Anancy Stories. Anancy's trickster antics prevail and Tiger has to rename the stories (Sherlock, 1966, p. 45).

What this represents to the reader and the listener is that the history of Jamaica before Anancy's accomplishment was a "white man's history." Like in many colonized West Indian and African countries of the early twentieth century, white colonists believed that the history of these individual countries did not begin until the arrival of the white man. [This tale symbolically takes] back the history and stories of Jamaica, and returns them to Anancy and the black people of Jamaica (Morier, n. d, online, n. p.).

Great griots. Storytellers, also known as *Griots*, capture the essence of the folktales, myths and legends of the culture and perform and pass the stories along over time. "Griots are custodians of the history and culture of people" (Logan, 2005, p. 191). There is an added dimension to a Jamaican story when it is told by a Griot who knows the dialect, for the "cadences of the Jamaican Creole provide excitement in these stories, which cannot be captured in any other language" (Lambert & Jackson, 2002, p. 19).

James Berry is a Jamaican Griot, poet and prolific author. He is known as "a Diasporic Griot in the sense that he continues the storytelling tradition" as a Jamaican storyteller who has relocated outside of Jamaica (Logan, 2005, p. 191). Berry's work is concerned with "identity and how it takes shape in close-knit Caribbean settings" as well as how it plays out in urban, British school settings (MacCann & Capshaw Smith, 2005, p.137). His work reflects his passion for showing the world what prejudice can lead to if people are not open to examining and accepting difference amongst each other.

Miss Louise Bennett Coverly (1919-2006), affectionately known as Miss Lou, is perhaps Jamaica's most well acclaimed Griot. A poet, author, storyteller, teacher and comedian, Miss Lou traveled the world bringing Jamaican culture and the rich flavorful language of the dialect everywhere she went. She won several national and international awards for her ability to tell a tale. The stories Miss Lou spun continue to be enjoyed today as rich art forms of culture and history; they are celebrated and performed by children annually at festivals and competitions.

Language in oral storytelling and print. Jamaican storytelling is manifest with phrases that express the rich vitality of Jamaican language and add to the overall folk

experience. Language is a symbol of culture and like the culture of Jamaica, JC is an innovative language, ever-evolving; its vernacular contains lyrical phrases and words adapted from other languages and expresses rich nuances.

SJE, Jamaica's official language, has been the expected choice for literacy practices including speaking, writing and making literature selections. However, in the attempt to reclaim the identity and voice of Jamaicans, there is a growing respect for the evolutionary nature of JC with the notion that JC is a resource for learning in the classroom. This is evident in the trend of publishing literature that includes a blend of SJE and JC within the same story, occurring in both the process of documentation of stories from the oral tradition and in contemporary Jamaican writing. Today more than ever before, both SJE and JC languages exist side-by-side in Jamaican children's literature, adding colorful flair to the language of JCL. Recent publications present narration in SJE and dialogue in JC. Berry's notable use of a blend of SJE and JC in his poems and stories are "tools of characterization; they weave through his prose an incomparable poetic strand… [a] delicious sound and expressiveness (Logan, 2005, p. 191).

Documentation. The documentation of Jamaica's tradition of oral storytelling has been happening for decades. Jekyll, (1966) Beckwith (1924), Tanna (1984), and Dance (1985) are respectively known for their work in documenting the "vanishing traces of folklore and ancestral retention" of stories embodied in the oral tradition of Jamaica (James, 2005, p. 166). The body of West Indian children's literature "largely began in the form of myths, legends, riddles, and proverbs . . . and served as both entertainment

and a way of teaching moral and ethical lessons" (Bradford, 2007; Logan, 2005, p. 180).

The era of Jamaica's Independence (1962) signified the beginnings of West Indian

children's literature (James, 2005). Regarding the publication of postcolonial literature,

Khorana states that "folktales and historical stories are published to counteract the

influence of Western civilization on youth by infusing pride in their traditional heritage

and the national struggle for cultural and political independence" (1996, p. 3). More

recently in postcolonial literature, the genre of realistic fiction "confronts readers with

problems in postcolonial times – the need for rapid progress, widespread education,

technology, basic health for citizens – and the responsibility of the younger generation to

achieve these goals (Khorana, 1996, p. 3).

Jamaican children's literature in schools. Some of the early JCL was

published in the form of readers for school, borrowed from the oral tradition and was

shaped into didactic stories to "promote literacy and moral rectitude" (James, 2005, p.

167). The Doctor Bird Readers have long included Jamaican folklore and local stories

for classrooms. Headlam (1989) examined the cultural relevancy of these readers which

were produced by the MoE and included stories written by Jamaican children's authors

and illustrators. Qualitative analysis revealed the books were considered highly relevant

by students and teachers alike. Students were able to relate to the content of the stories

including the characters, events, settings, illustrations and language. The study noted that

the books, which were distributed free of charge to students, motivated increased reading

during school and outside of the school day. Gains in reading achievement were noted

with the use of the Doctor Bird Readers, greater than with previously used reading texts.

Increased publication. Over the decades, there has been a gradual emergence of literature and curricular material which serves to shape Jamaican National Identity. James "discusses an emerging literature of self-representation and the need for increased Caribbean investment in publishing and other educational structures in Jamaica" (Logan, 2005, p. 138). There is a movement afoot to increase the level of content relevant to the Caribbean region, and Jamaica's history in particular, through locally authored writing for textbooks used in the early childhood, elementary, secondary and college classrooms. The MoE recently announced its desire to increase the level of local writing represented in the materials it supplements for students The Minister of Education stated that he "wants as much local material written and published in Jamaica [as possible] but with a global perspective. We aren't getting narrow and thinking that we have all the wisdom that resides here, but we want to encourage local production and all efforts in this regard" (Thwaites, *Jamaica Observer*, 2012, n. p.). The cost of publication for local publishing houses is expensive so academic authors tend to publish overseas. Local publishing companies such as LMH in Kingston are eager to promote culturally based books about Jamaica's history and society and to encourage their use in schools.

Fortunately, this trend has also spawned local authors to write the stories of their lives and stories of Jamaica and publish them in the form of readers for the elementary level and also in picture book format for leisure reading. While there are several publishing houses in Jamaica, the government contracts with only a few. Other than the larger contracts, wide distribution to the general public is a challenge because of affordability to the general market, and the cost of purchasing such books is prohibitive.

In some schools, a book rental system is available for books that are geared towards exam preparation, but those are not likely to include a wide selection of Jamaican-authored literature.

Well known Jamaican authors. Up until the era of Jamaican Independence, "the basic lack of confidence in anything indigenous . . . necessitated local authors having to establish a name abroad before they could hope to be accepted at home" (Hamilton, 1984, p. 3). Some of the more well-known Jamaican contemporary writers of children's literature include James Berry, Valerie Bloome, Diane Brown, Hazel Campbell, Jean D'Costa, Linda Gambrill, Pamella Gordon Hickling, Errol Lloyd, Pamela Mardecai, C. Everard Palmer, Victor Reid, Pat Persuad, Andrew Salkey and Phillip Sherlock (Shelly-Robinson, 1998). These forerunners portrayed realistic, positive images of family life and circumstances without the over lording of imperialistic British ideologies or propaganda. Their work ranges from poetry anthologies to picturebooks to young adult novels and anthologies of Caribbean-centered stories and it generally features the traditional folklore and legends of Jamaica, historical fiction and fantasy, extending to contemporary writing that includes realistic representations of West Indian life and more specifically, present-day society in Jamaica.

However, some of the rather recent, contemporary stories written by the people of Jamaica "[evoke] few differences from Western globalized lifestyles" (James, 2005, p. 174). There is also a general trend in the publication of postcolonial literature – based on the possibility of financial gain by the children's book industry– by authors writing on colonial themes and issues to appeal to young readers by imitating the "genres, plots, and

themes of colonial literature . . . usually in the language of the colonizers" (Khorana, 1996, p. 3). While this may hinder the development of locally-written children's literature in some nations such as Senegal, (Khorana, 1996), what would be more tragic is for Jamaican children's authors to slow their progress or waiver in their loyalty to the Jamaican culture through the imitation, emulation and fusion with the Western globalized lifestyles in their work.

   Reading trends among Jamaican children. The Jamaica Library Service (JLS) oversees 926 school libraries on the island as well as public libraries within its 13 parishes. Data from the JLS Annual Report 2010- 2011 summarizes what school children are selecting to read. This information sheds light on children's reading preferences and has implications for future acquisitions and circulation trends as librarians "develop guidelines for literature selection and use for curricular and recreational purposes" (Shelley-Robinson, 2001, p. 72).

   The Jamaica Library Service (JLS) reported island wide reading trends during the 2010-2011 indicating readers requested books from the *Magic School Bus* and *Hardy Boys* series, the *Asterix* series, ghost and mystery stories and books authored by Enid Blyton, a British children's writer also known as Mary Pollock (JLS, 2012, p. 124). "[S]tudents in the infant and lower primary levels focused on books with popular media characters, [while] general folktales, myths, legends and mysteries continued to be popular, [and] students read West Indian fiction titles, especially those in the *Sun Zone Anansi* series. Both the male and female student population enjoyed the *'Great African-*

American Women' series, especially the titles focusing on entertainers" (JLS, 2012, pp. 124-125).

Overall, there is a decrease in the number of materials accessed in libraries "due to the increase in the use of electronic resources and deficiencies in the collection and the revision of the mobile library schedule" (JLS, 2012, p. 20). While there is a global trend to do more online reading and there is an increase in online accessibility and online resources in Jamaica, there is no formal information available at this time about the accessibility of specific digital tools for online reading being used there at this time through channels such as apps for an iPad or iPhone. This overview is primarily about traditional reading materials and general library use.

The purchase of books and multimedia materials by the JLS for 2010-2011 included 3,673 acquisitions, of those resources, 130 volumes were West Indian junior reference materials and 439 volumes were West Indian junior materials, but there were no West Indian acquisitions in the young adult category (JLS, 2012). There are 113 school libraries deemed inactive (12%), an improvement from the previous year. An active library is one with a designated room with an organized collection, personnel and access to the collection. (JLS, 2012). Libraries on inactive status are being converted to computer laboratories, classrooms and storerooms or are being repaired and restored due to construction issues or vandalism.

Understanding the general trends in the readership of Jamaican children and the realities of access to and availability of materials allows teachers and librarians to make decisions about book selection and distribution so children have access to a wide range of

materials. "Exposure to a wide range of reading materials is an essential component for fostering reading interest" (Jennings-Wray, 1981; Shelley-Robinson, 2001, p. 74).

The materials and subject matter available to children are important to their formation as members of society. "It is through their reading and understanding of the literature that children are conditioned into ways of seeing themselves and the world around them" (Gaeta, 2008, p. 2; Adams, 1953). Children's literature "acts as an excellent reflector of the dominant ideas of an age. The values and fantasies of adult authors are dressed up in fictional garb for youthful consumption, and the works thereby become instrumental in the dissemination and perpetuation of particular clusters of ideals, assumptions and ambitions" (Richards, 1989, p. vii). "Fiction is a social product but it also 'produces' society. . . It plays a large part in the socialization of infants, in the conduct of politics, and in general gives symbols and modes of life to the population, particularly in those less-easily defined areas such as norms, values and personal and inter-personal behavior" (Rockwell, 1974, pp. vii, viii, 4).

V. Harris (1991) states, "what a generation is taught depends on the tastes and interests of the previous generations and on the anthologies and texts created in response to the demands that issue from those tastes and interests. To the selection that it has inherited, each generation adds those works given visibility by either fortunate sponsorship or malleability to current interests" (p. 113). Therefore, it is important that Jamaican children have access to literacy materials from a broad range of experiences that are reflected in the local, West Indian and Jamaican literature and also literature representing various ideologies from around the world. And with this access, it is

important that readers are able to utilize thinking tools and develop skills to help them discern what in literature can help them to achieve a sense of identity, gain knowledge of and pride in his or her own culture, and to build the confidence to think independently and provide the leadership essential to building a free nation.

Why Children's Literature Matters

Picturebooks are an important pedagogical tool for literacy development. Literacy researchers support the use of picturebooks for read aloud experiences, shared and repeated reading opportunities to optimize literacy development for young children (Stahl, Van Kleeck, & Bauer, 2003). The value of shared reading of picturebooks as a pedagogical tool is paramount in literacy development and can be enjoyed in social settings with a wide range of picturebook genres. Many researchers have demonstrated shared picturebook reading to be an essential component for building literacy skills such as vocabulary, oral language complexity and narrative skills (Zevenbergen & Whitehurst, 2003, p. 170). These literacy skills build a foundation for advanced literary study, beyond the picturebook to more text-heavy literary works.

Young children develop literary competence when reading picturebooks through focusing on text characteristics and responding through personal "judgments and intuitions" about how stories work and through discussion, including question and answer (Van der Pol, 2012, p. 105). Furthermore, Van der Pol found reading picturebooks with the aid of literary conversation guides effective in literacy development for young readers (2010). Children's picturebooks can be used to "prompt and support children's inquiries about the world in a classroom guided by critical literacy, and maximizes the connection

between literature and literacy by developing students' passion for reading" (Kersten, Apol & Pataray-Ching, 2007, p. 286).

The books young readers encounter help them to decide what to make of the world around them and how they view themselves in that world (Landt, 2011; Boyd, 1997). Furthermore, children use the stories they know to find themselves and their place in the world (Boyd, 1997). Since children are "impressionable and vulnerable . . . in the face of a story," it is important that they have access to many stories instead of a singular story about people and places (Adichie, 2009, n. p.). In this regard, Jamaican children need to have access to a wide variety of literature, ranging from books that tell the stories of their rich history, heritage and culture to books which represent the many facets of life beyond their island shores.

When readers engage with meaningful literature, those engagements can be transformational. How readers read what is available to them is just as important as how they access a wide range of literature. Reading books in ways that allow for a critical analysis of the ideologies of race, class and gender provides opportunities for readers to better recognize their own cultural and national identity and how literature can be a powerful force within that construction.

Theoretical Constructs

Theories that inform the process of reading and lead to critical analysis of literature include postcolonial literary theory (Said, 1978/1993/1994; Spivak, 1987; Bhabha, 1994), the transactional theory of reading (Rosenblatt, 1938, 1978; 1994) and multicultural theory. These three theoretical frameworks form the foundation for this

research on JCL. To examine the social, political and cultural ideologies within a literary

work, postcolonial and multicultural theories intersect. The precepts of postcolonial

literary theory and multicultural theory intersect in the reading of multicultural literature

that is also postcolonial. Reading a text through either theoretic lens (or both lenses,

simultaneously) has the potential to uncover "the constructedness of cultural identity"

(McGillis & Khorana, 1997, p. 12).

 First, the transactional theory of reading (Rosenblatt, 1938; 1978; 1994) posits

that readers actively create meaning with literature by brining what they know and who

they are to the act of reading. Secondly, postcolonial literary theory (Said,

1978/1993/1994; Spivak, 1987; Bhabha, 1994) lays the foundation for readers to

recognize the complexities of paternalistic, government-based power, race and class

ideologies harkening back to the days of colonial rule, and how through the principles of

"postcolonial theory, those silenced voices are able to speak with their own authority and

identity" (McGillis & Khorana, 1997, p. 8). Finally, since Jamaica is a pluralistic,

multicultural society it is through the tenets of multicultural theory that readers are able to

recognize the value and positive outcomes of reading literature that affirms diversity and

multiple perspectives. A more complete explanation of each of the three theories of

reading follows.

Transactional Theory of Reading

 Exacting principles of the transactional theory of reading (Rosenblatt, 1938; 1978;

1994) has the potential to transform readers' lives and to lay the foundation for readers to

build the skills of critical literacy. In light of the present state of lack of easy access and

availability of children's literature in Jamaica, the current common practices of literacy instruction, and the political and ideological undertones of life in a postcolonial society, the importance of the nature of transactional theory of reading and its value in developing reflective, critical readers must be emphasized.

Just as readers are shaped and prepared for life by what they read, so, too, if read appropriately from a primarily aesthetic stance, literature can help readers understand the dimensions of human experience, what it means to be human. It offers readers vicarious experiences well beyond the confines of any one individual's actual experience and offers possibilities for new experiences. Children's literature, particularly as Katherine Paterson (1989) so aptly says, "…is a wonderful rehearsal for experiences readers have not yet had." Children's literature provides mental frameworks for readers to develop a growing amount of background information about literature and about the world.

When readers engage with meaningful literature, they open themselves to the possibilities of being transformed by their engagements through the process of reading, reflecting, responding and sharing in a community of readers (Hepler & Hickman, 2001). "Children's engagements with literature have the potential to transform their worldviews through understanding their current lives and imagining beyond themselves" (Short, 2009, p. 1). Their engagements with high quality literature can open themselves to the power of literature, and to the power of recognizing the social and cultural contexts that brought that literature into being, as well as to the contexts that shape their responses as they transact with that literature (Lewis, 2001). The ability to think logically and intelligently about books and reading and to become transformed by the practices which

lie within and among those thoughts transcends the disciplines of English, of children's literature and of formal schooling and permeates all areas of life. Reading and responding to books, and transacting with literature hold the possibilities of transforming individual lives, learning communities and societies.

Responsive readers make meaning with texts and are aware of their intellectual and emotional responses to the text (Rosenblatt, 1938; 1978; 1994). Responsive readers who engage with meaningful texts are aware of their ability to summon internally reflective and outwardly expressive responses and are able to express the meaning they have gained. This is the beginning of transformation in readers' lives. When readers' transactions with and responses to literature stir intellectual and emotional growth, new meanings and connections are made. Readers' lives are enlarged by the experiences gained from reading and thinking about how they perceive the text, how the text matters in their lives, and how the text matters in how they perceive themselves, other people and the world around them.

> Gaining such understanding, from a theoretical perspective, consists of a
> sequence, from the "lived-through" experience of the text, metaphorically
> stepping into and out of a text through the reading experience (a totally private
> aspect of sense-making) to discussion, debate, and the creation of public aspects
> of sense-making (Rosenblatt, 2005), ideally through discussion with others –
> others whose cultures, ethnicities, and races may be quite different from the
> reader's. (Sipe, 2008, p. 59)

Thus, the reader who engages with meaningful texts develops the "capacity to envisage alternatives in ways of life and in moral and social choices, the sensitivity to thought and feeling and needs of other personalities" (Rosenblatt, 1995, p. 276). Furthermore, "[a]s children embrace or resist texts through language and a variety of artistic modes, they are forging links between literature and their own lives. Such links have the potential to be both informative and transformative for [readers'] developing sense of themselves as individuals and members of society" (Sipe, 1999, p. 127).

Following the premise that reading is a social act of constructing meaning, the transactional theory of literature holds that the act of reading requires the reader, the text, and the context (Rosenblatt, 1938). The process of this transaction includes the *evocation of meaning* by the reader and the outcome of the transaction among the reader, text and context is the creation of a *poem*, or a personal artifact (Rosenblatt, 1938). The poem is an event, the result of a reading that happens in a specific context, time and space, with a singular reader (Rosenblatt, 1938). Rosenblatt states that reading is a "synthesis of what the reader already knows and feels and desires with what the literary text offers" (1983, p. 272). Galda (1983) explains, "This transaction between reader and text consists of a reader's infusion of meaning into verbal symbols on a page and the text's channeling of that meaning through its construction" (p. 1). This theory is a departure from the formalists and new critics who look to the text alone for meaning. In fact, as Galda (1983) states, this theory holds that "the text does not embody meaning but rather guides the active creation of meaning" (p. 1).

In *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work* (Rosenblatt, 1978; 1994), Rosenblatt describes a series of thoughts through which the reader proceeds in the act of reading and evoking response. Responding to cues, adopting a stance (aesthetic and efferent, and moving between the two), developing anticipatory frameworks, sensing, synthesizing, organizing and reorganizing happen together. At the same time, "a concurrent stream of reactions to the work being brought forth" is happening, such as "approval, disapproval, pleasure, shock, acceptance or rejection of the world that is being imaged, supplying rationales for what is being lived through and …awareness, pleasant or unpleasant, of the technical traits of the text" (Rosenblatt, 1978, p. 69). These simultaneous activities require an active reader with an engaged mind investing in the text. Rosenblatt (1978) states, "The reader's main purpose is to participate as fully as possible in the potentialities of the text" (p. 69).   The potentialities of literature aid readers "to understand ourselves and others . . . widen our horizons to include temperaments and cultures different from our own [and help] us to clarify our conflicts in values, for illuminating our world" (Rosenblatt, 1982, p. 276).

As readers proceed through the act of reading, their entire schema of background information, memory, cognitive and social development, level of experience with literary text, motivation, interest, culture and personality are brought into play (Lehman, 2007; Purves & Beach, 1972).   At the core of reading is the "personality and the world of the individual reader" (Rosenblatt, 1978, p. 69). It is clear that Rosenblatt's work focuses on "the power of personal experience in shaping readers' literary experience" (Squire, p. 637 in Ruddell, Ruddell, and Singer, 1994).

> Each reader comes to the text with a unique history, a unique set of circumstances and abilities and inclinations, and has to take that into account as he/she shapes an understanding of the text and his/her reading of it. That complicated process of shaping . . . begins with the unique, individual, aesthetic response, and then may extend into a vast array of fascinating questions about reader, text, author, culture, society, gender, history, and more. (Probst, 2002, p. 31).

As readers transact with literature, they add new information to what they already have stored as schemata in the brain and they rearrange their existing schemata when information gathered does not fit existing schema. Squire noted that the shift in reading research during the 1980s and 1990s (Anderson & Pearson, 1984) moved to the "recognition of the importance of personal schemata and of readers' prior knowledge in shaping comprehension (that is, response)" Therefore, "understanding the impact of prior knowledge on comprehension became as critical to reading researchers as it had long been to literary theorists" (Squire, as cited in Ruddell et al., 1994, p. 640). It is the process of building knowledge through reading that adds to the transformation of a reader (Galda, 2010).

Implications of transactional theory. First, a reader must "examine and analyze [their] own aesthetic experience [and then] learn to take on a perspective of cultural criticism (Cai, 2008, pp. 216-17). Readers' awareness of their own "misconceptions, biases and prejudices revealed in their aesthetic reading of a multicultural literary work should be seen as subject matter for [further] analysis, interpretation and criticism" (Cai, 2008, p. 217). The transactional theory of reading moves beyond an emotional

connection and a personal response; even for a young audience, transactional theory aims

readers toward the consideration of the social and political contexts of texts and enables a

reader to consider what in those contexts stirs up his/her perspectives and reactions and

interpretations and therefore informs how a critical lens (and what lens) may be applied

to the initial experience. In this way, transactional theory lays a foundation for further

criticism through in-depth analysis and the application of various critical lenses such as

feminism, Marxism, or postcolonial theory, to mention a few. "Criticism of the text from

any perspective . . . should be anchored in the reader's aesthetic response" (Cai, 2008, p.

214). Cai further states that the transactional theory of reading "can encompass any

critical perspective and…does not exclude the application of critical approaches to the

interpretation and evaluation of t a text" (2008, p. 219).   Furthermore, analysis of

literature through the lens of various perspectives offers readers the "criteria for accepting

or rejecting what is called forth by the text" (Cai, 2008, p. 214).   Therefore, no matter

what a text says, the reader has the power to decide what to make of it instead of

accepting particular interpretations held or promoted by others.

     The application of the transactional theory of reading has implications for readers

who live and read in a postcolonial society, for through its application, readers begin to

recognize and trust their own responses or interpretations of text instead of looking to

authority figures and to objectify the text for 'the right answer' or 'interpretation' of the

text (as in the literary practices of new criticism). Instead, reading literature allows the

experiences and imagination of the reader, and a consideration of the social and cultural

implications of when and how the text was written to inform the reading and take part in

the evocation of a response. This type of reading has implications for students' freedom to think for themselves, rather than returning to the practices and beliefs of colonial school days in Jamaica when the sociocultural assumptions that undergirded the literature selections and the pedagogical practices revolved around the presuppositions of race and prejudice. The literature children read and the way they read and transact with it has implications for building a personal belief and value system, which, in turn, informs the self-image and builds confidence for independent thinking.

Literary texts "define ourselves and our world" (Rosenblatt 1983, p. 145) and therefore systems of ideas involved in literary transactions or "frameworks of ideas" (Rosenblatt 1938, p. 137) should be defined, discussed and disseminated among communities of readers. When applied in practice, the transactional theory of the literary work moves readers through both an aesthetic and efferent stance, towards the inclusion of a more open and straightforward acknowledgement that the work itself is created in certain social, political and cultural contexts, and that readers, individually or collectively, transact with the text and respond to the socio-cultural context as well as to the work (Galda & Beach, 2001). Readers are shaped by all the reading they have done and all the book choices they have made and that have been made for them. They are formed as subjects themselves, with their own schematic backpacks, their own political and social viewpoints. Acknowledgements of the social interactions that occur in the context of the reading also influence the reader's ability to make meaning of the text and his/her ability to form a response to text (Lehman, 2007; Lewis, 2000).

Literary critics of any age and range of experience examine what they read "in terms of whose perspectives, values and norms are voiced and whose views are silenced. Questions of power and authority are key – as critics push against the hidden assumptions of a text and resist the status quo" (Wolf 2004, p. 35).   Helping young readers move from a personal, reflective response toward literary criticism through a sociocultural lens means that the reader will arrive at the serious business of focusing "on the ways that texts are constructed in social, political and historical contexts and on the ways in which these contexts position readers and texts and endorse particular interpretations" (McCormick, 1994, p 3).

There is always a danger with children's literature, since it is a body of work written by adults for children, that young readers are *colonized* by the reading material that is provided for them. This is especially the case if the child reader is not encouraged to transact with the text by personally processing through the aesthetic and efferent stances, but is instead told what to read, how to read it and what to believe about it (McGillis, 1997; 2000). Additionally, the

> postcolonial frame [which will be discussed in further detail in the next section]
> also enables cultural and ideological investigations of author-subject position, and
> it attempts to counterbalance the power relationship between the Eurocentric Self
> and Other by challenging the colonialist position of the inferiority of the
> colonized. It encourages an awareness in people from diverse cultures of
> dominant ideological perspectives that are embedded in various cultural practices.
> (Yanika-Agbaw, 1997, p. 448)

For readers in postcolonial Jamaica, the process of transacting with texts and moving towards critical literacy involves throwing off the colonial yoke which has oppressed its society for centuries. It is through the application of the transactional theory of reading that readers move to build critical literacy skills so as not to blindly accept ideas foisted upon them through the books they read and how they have been told those meanings "ought to be" interpreted. In this way, readers are empowered to "become agents of texts rather than victims of text" (Beach, Enciso, Harste, Jenkins, Raina, Rogers, Short, Sung, Wilson & Yenika-Agbaw, 2009, p. 142). As agents of text, readers have the power and wherewithal to accept or reject the ideologies presented by the author's ideas. Agents of text are readers who can identify the "dominant ideological perspectives that are embedded in various cultural practices" (Yanika-Agbaw, 1997, p. 448) and in identifying them "in their symbolic manifestations [it] is a step toward individual liberation from the cycle of organized oppression of the Other and the Self" (p. 448).

Along this line, it is important for young readers to engage with literature from an aesthetic stance. In so doing, they may begin to recognize that with their initial, emotional response to a literary work, they have a voice – and their opinions and responses to literature matter. As they learn to transact with literature they become aware of their responses along the aesthetic and efferent continuum and recognize that they can experience empathy and identify with the characters in the books through that process of stepping in and out and through the literature they read (Langer, 1994). At the evocation of the response, readers are able to also observe and consider the political and cultural

ideologies that are potentially revealed or propagated through the texts they read. Young

readers who gain these reading and thinking skills and use these processes are able to

avoid the traps of believing everything they read, and believing what they are told to

believe about literature, and they will grow into the kinds of readers and thinkers needed

to lead the next generation into a greater realm of democracy.

The application of the transactional theory of reading is foundational in a

progression towards literary criticism. Once an initial response is gathered, the reader

may recognize a particular lens or school of thought that comes to mind for use as a

critical tool, a framework on which to make connections between text and response and

further ideas. Postcolonial literary theory is one such lens that can be applied when

reading and transacting with literature published in a society that has moved through

colonization to independence.

Postcolonial Literary Theory

The term *postcolonial* "places [an] emphasis on the political, economic, social,

and cultural subjugation of a nation's spirit of nationalism, freedom, and heroic struggle

against foreign oppression" (McGillis & Khorana, 1997, p. 11). *Postcolonialism* can be

thought of as "a phenomenon of late twentieth-century political, economic, and cultural

reality – a liberating from an outmoded paternalism curtailing a people's freedom of

expression and movement (McGillis & Khorana, 1997, p. 8). This field of study

represents ideologies around the struggles of colonial domination and the historical

aftermath of colonialism (Loomba, 1998). In broad terms, postcolonial theory "places

emphasis on the political, economic, social, and cultural subjugation of a nation's spirit of

nationalism, freedom, and heroic struggle against foreign oppression" (McGillis & Khorana, 1997, p. 16). This conglomeration of issues represents the complexities of navigating through the power relationships associated with hegemony, and of a nation's process in developing a new identity as a previously colonized entity (Ashcroft, Griffiths & Tiffin, 1995).

Therefore, the "postcolonial frame" or lens gives a structure for the reader to examine a text in the context of the history and nature of colonization and subsequently, the removal or rejection of the influences of Western imperialism (Yanika-Agbaw, 1997, p. 448). The tenets of postcolonial literary theory lay the foundation for readers of literature written by people from a previously colonized nation or literature that stems from the subaltern, those held under suppression by colonizers (Spivak, 1998), to uncover ideologies that dominate in the structure of a nation under colonial rule that are present within this body of literature. The ideas of subordination and cultural devaluation are dominant in a society where people have been colonized and this comes through in the literature that reflects and shapes and represents that society.

Reading through the lens of postcolonial literary theory means focusing on the "political, economic and social context of the work" and examining "how the text as a whole functions in relation to that context" (Down, 2005, p 92, 94). This literary theory addresses the experiences of slavery, resistance and reconstruction (Ashcroft, Griffiths, & Tiffin, 1995), and it is one to which the "questions of race, difference, place, representation, and responses to the master discourse of imperial Europe are central" (Down, 2005, p. 94). Postcolonial analysis of texts includes "critical readings of texts

that expose the ways in which dominant cultures distort or represent other cultures" in literature (Beach, et al, 2009, p. 131).

A colonial mindset, ideals and practices, may be in place long after the colonial era has past and a newly independent nation is developing. This mindset can be identified in the literature written during the time of colonization, and is also reflected in some of the literature from the postcolonial era. Postcolonial theory can be thought of as "a phenomenon of late twentieth-century political, economic, and cultural reality – a liberating from an outmoded paternalism curtailing a people's freedom of expression and movement (McGillis & Khorana, 1997, p.1).

The principles of postcolonial literary theory are represented in the gamut of JCL by virtue of its sociopolitical nature and the context in which it was written and published. Like all literature, JCL is shaped by the sociopolitical and sociocultural context from which it is written. The stories and ideologies embedded in this specific body of literature reflect, in various ways, its long history of colonial rule, slavery, journey to emancipation and independence. In the study of postcolonial literature, the voice of the subaltern is discovered, uncovered, and finally "able to speak out in postcolonial literature with its own authority and identity" (McGillis & Khorana, 1997, p. 8).

> If colonial literature was characterized by imperial propagation of the ideology of supremacy over the colonized races, postcolonial literature re-evaluates colonialism for its hypocrisy and self-serving racist attitudes. If colonial literature perpetuated stereotypes of backwardness, of barbaric and uncivilized peoples

through narrative, characterization, and themes, postcolonial discourse counters

this by recognizing achievements in the arts and sciences and contributions to

technology and culture. It is the story of the "other." Postcolonial literature

speaks in multiple voices; it gives agency to and embraces all hitherto

marginalized segments of the population—children, women, untouchables, and

ethnic and racial minorities. (McGillis & Khorana, 1997, p. 1)

The subaltern in postcolonial literature. An example of postcolonial writing

which exposes colonial subjugation is found in Native American Indian Ella Deloria's

lifelong quest to preserve traditional Sioux language and culture (1988). Deloria was

deeply rooted in her concern for the future of her people and in the book, *Waterlily*

(1988), "she articulated this concern in relation to her own work in a letter written

December 2, 1952, to H. E. Beebe, who provided her with funds to have the manuscript

on social life typed for publication (Deloria, 1988, p. 238).

This may sound a little naïve, Mr. Beebe, but I actually feel that I have a mission:

To make the Dakota people understandable, as human beings, to the white people

who have to deal with them. I feel that one of the reasons for the lagging

advancement of the Dakotas has been that those who came out among them to

teach and preach, went on the assumption that the Dakotas had nothing, no rules

of life, no social organization, no ideals. And so they tried to pour white culture

into, as it were, a vacuum, and when that did not work out, because it was not a

vacuum after all, they concluded that the Indians were impossible to change and

train. What they should have done first, before daring to start their program, was

to study everything possible of Dakota life, and see what made it go, in the old

days, and what was still so deeply rooted that it could not be rudely displaced

without some hurt . . . I feel that I have this work cut out for me and if I do not

make all I know available before I die, I will have failed by so much. But I am

not morbid about it, quite cheerful in fact. (Deloria, 1988, p. 238)

The socializing mission of "the white people who have to deal with" the Native

American Indians was to civilize "the other" (Said, 1978). Those who were not like

Westerners were to be acculturated and their ways sanitized through religion via churches

and missionary commissions and through the educational system which used literature to

indoctrinate the younger generations into Western ideologies. Postcolonial theory is a

manifestation of the desire for the acceptance and understanding of otherness" (McGillis

& Khorana, 1997, p. 15), yet it is more, as it actively counteracts the aggressive,

exploitive attempts of Imperial powers who overcame and controlled those who stood in

the way of total domination through epistemic violence and subversion (Spivak, 1998).

Postcolonial theory and children's literature. Children's literature may well be

one of the best sites for exposing colonial structures of power, since cultural bias has

been authorized so plainly through the school system" (MacCann & Capshaw Smith,

2005, p. 137). The following poem by Jamaican poet Olive Senior is a sample of

Caribbean literature which portrays the formation of a postcolonial mindset through a

reflection of the ways the author was socialized by the colonial literature, curricula and

literary practices to which she was exposed in the Jamaican school system – practices that

operated under the auspices of colonial rule.

Colonial Girls School by Olive Senior (1985)

Borrowed images willed our skins pale
Muffled our laughter,
Lowered our voices
Let out our hems,
Dekinked our hair
Denied our sex in gym tunics and bloomers
Harnessed our voices to madrigals and genteel airs
Yoked our minds to declensions in Latin and the language of Shakespeare
Told us nothing about ourselves
There was nothing at all

How those pale northern eyes and aristocratic whispers once erased us
How our loudness, our laughter debased us.
There was nothing left of ourselves
Nothing about us at all

Studying History: Ancient and Modern Kings and Queens of England
Steppes of Russia, Wheatfields of Canada
There was nothing of our landscape there
Nothing about us at all

Marcus Garvey turned twice in his grave.
'Thirty-eight was a beacon. A flame.
They were talking of desegregation
In Little Rock, Arkansas, Lumumba and the Congo.
To us mumbo-jumbo.
We had read Vachel Lindsay's vision of the jungle.
Feeling nothing about ourselves
There was nothing about us at all

Months, years, a childhood memorizing Latin declensions
(For our language –'bad talking' – detentions)
Finding nothing about us there
Nothing about us at all

So, friend of my childhood years
One day we'll talk about
How the mirror broke
Who kissed us awake

> Who let Anansi from his bag
>
> For isn't it strange how Northern eyes
> In the brighter world before us now
> Pale?

Senior's poem alludes to her perception of the social control of fiction afflicted upon her through the canon of literature she was required to read, and through the social practices under which she was expected to operate. The poem is a reflection of how she is now able to refuse to internalize the ideologies and practices which had been foisted upon her as a child; it is a passage out of Eurocentric thinking, a refusal to allow the curriculum and propaganda of the British Empire to "smugly assume primacy of value in the human community" (McGillis & Khorana, 1997, p. 15). Therefore, *Colonial Girls School* can "act as a "countervoice" to traditional modes of cultural imperialism and can contravene biased school books, refute the stigmatization of the folk voice, and undercut white versions of Black experience" (MacCann & Capshaw Smith, 2005, p. 137).

Postcolonial literary analysis. Postcolonial literary analysis breaks the holds of the great traditions "that have dominated the study of English literature since the rise of English studies during the heyday of British imperialism" (McGillis & Khorana, 1997, p. 10). A postcolonial critic "tries to clarify how children's literature and the criticism of that literature manifest the powerful force of Eurocentric biases and in doing so tries to dismantle that powerful force" (McGillis & Khorana, 1997, p. 8). To further dismantle this force, it is important to introduce children to a wealth of literature that represents the historical gamut of cultural experiences "that make up the national and international

communities that touch all of us" (1997, p. 10). One way of doing so is to examine the publications of the authors of the children's literature of Jamaica.

The study of literature through a postcolonial lens has the potential to inform readers about myriads of issues, notwithstanding, the process of challenging negative racial ideologies and building bridges in relationships. For example, Down (2005), provides an example taken from the literary analysis of a work by Trinidadian novelist Lovelace (*The Wine of Astonishment,* 2004), explaining how literature can function "as an intervention in postcolonial relations in several ways: 1) Contesting stereotypical representations of black people; 2) Privileging the voice of the marginalized and 3) Providing alternative vision to oppressive relations (Down, 2005, p. 94 - 95). However, Down cautions about balancing the literary analysis of literature written with a postcolonial lens because an overemphasized "focus on postcolonial relations may blind us to other equally important aspects of Caribbean life" (Down, 2005, p. 95). Such is the case with literary analysis – for any theoretic lens that is used to the exclusion of others may cause a narrow perspective to prevail. "What a postcolonial reading practice can, however, offer our students is the knowledge that they can rewrite the colonial script; they can reconstruct the image that has been imposed on them, and can come to have a positive value of self – the basis for valuing others positively" (Down, 2005, p. 95-96). Readers must cling to their initial responses as they transact with literature and further apply a critical lens to analysis so they are aware that they have a voice, and have the power to decide what to make of what they read.

Yenika-Agbaw analyzed *The Day of Ahmed's Secret* (Parry, 1995), using critical content methodology with the lens of postcolonial theory. "Postcolonialism as a critical lens enables readers, both children and adults, to understand the power dynamics embedded in literary texts providing them with the necessary tools to read signs of domination, resistance, and possible subversion as characters embark on the process of self-liberation" (Beach et al, 2009, p. 133). Yenika-Agbaw's study demonstrates the possibility of using this type of critical content analysis methodology with children. Moreover, she speculates that sharing an interpretive content analysis with meaningful literature in a collaborative setting may enlighten readers' understanding of response and critical literacy practices.

"Critical content analysis is not simply the province of adult scholars, but can and should inform young people's reading experience" (Beach, et al 2009, p. 136). Through the work of CCA, readers "see that the text's meaning is constructed and reconstructed in interaction with the text, each other, and the world. . . Teachers are no longer keepers of textual meaning" (Botelho & Rudman, 2009, p. 12). This is a powerful concept to consider when working with a selection of children's literature written by a people whose nation is newly independent. The ideas of "collaborative meaning-making [provide] opportunities to explore the unanticipated insights that arise when readers come together around a common text. Such analysis [does] not require readers to pick apart or shred the text, but rather to delve and burrow into, to examine and explore whatever aspect of the text engages them. The expression and discussion of responses provide readers with multiple opportunities to become critical readers on their own terms. (Beach, et al 2009,

p. 136) Furthermore, critical literary analysis can leads to multiple interpretations and reconstructions of a text's ideology and can create new "spaces for apprenticing . . . new ways of being in the world" (Botelho & Rudman, 2009, p. 12).

Multicultural Theory

Multicultural theory developed out of multiculturalism which is a pluralistic, inclusive method which strives to incorporate various cultures and a means to address the social issues of race, class, and gender (Mautz, 1992). To study literature through a multicultural lens, readers must go "beyond affirmation and difference" or a tourist − approach to exploring literature about *the other*, and move to examine "hegemony and issues of social power" (Botelho, 2004, p. 60).

Multiculturalism. Multiculturalism developed as a movement stemming from the work of theorists such as Freire (1970), and Giroux (1984; 2012), among others, and from the complex racial and social issues which dominated the civil rights movement in the middle of the twentieth century. Work from these forerunners propagated major movements and theoretic applications in the field of literature and education and resulted in many publications around topics such as social justice (Bankston, 2010), critical race theory (Bell, 1992; Delgado, 1995), critical literacy (Friere, 1970), cultural studies (Hoggart, 1957), multicultural education (Banks, 1996; 1998; 2006; 2008; 2012), and culturally relevant teaching (Delpit, 1995; Nieto, 1999). These theorists and their work tie together in that they each consider literacy and multicultural literature as paramount in the dissemination of ideas and cultural awareness for the purpose of increased democracy and freedom.

Critical multiculturalism. Banks' (1998; 2006) stages of transforming education encourage the use of multicultural literature, discussion and decision making to raise awareness about multiple perspectives, cultural values and social practices.   In the transformation stage in particular, the literature students read can offer multiple perspectives that are brought to the forefront for consideration, and students are empowered to take the steps of social action on the decisions they make regarding relevant social issues. The development of social criticism is part of this process, which is a departure from the "traditional goal of schooling [that] has been to socialize students so they would accept unquestioningly the existing ideologies, institutions and practices within society and the nation-state" (Banks, 1993, p. 253). Banks' theoretic work has relevance to multicultural literature in the development and practice of social criticism, the crux of critical multiculturalism, which happens when readers read and respond to multicultural literature.   This practice involves identifying injustice and moving toward social change (Hade, 1995).

"Like [in the process and practice of a] postcolonial reading, critical multiculturalism requires understanding that authors are socialized to believe in certain ideologies of power which are manifested through the signs they use" (Yenika-Agbaw, 1997, p. 450). The belief that culture is "embodied in public symbols [signs], symbols through which the members of a society communicate their worldview, value-orientations, ethos, and all the rest to one another . . ." is attributed to Geertz (1973), a forerunner in cultural studies (Ortner, 1984, pp. 130, 143). Furthermore, Orton states that "culture is a byproduct of acting social beings trying to make sense of the world in which

they find themselves, and if we are to make sense of a culture, we must situate ourselves

in the position from which it was constructed" (Ortner, 1984, pp. 130, 143). Learning to

'situate ourselves' in that 'position' can be eye-opening because it may require the hard

work of objectively examining the symbols of culture (particularly culture as text) by

reading literature that does not necessarily represent the personal values, viewpoints or

experiences around which our own lives center.   This may require the act of identifying

and resisting ideologies of domination such as race, class and gender that are embedded

within texts, which is a key to critical multicultural reading (Hade, 1995; Yenika-Agbaw,

1997). The process of reading through a multicultural lens and participating in "critical

multicultural analysis leads readers to 'reading the world' (Freire, 1970; 1985)" (Botelho

& Rudman, 2009, p. 78).

    Multicultural children's literature. The selection of books that are available to

be read by young people is also an important part of the process of developing greater

awareness of society and social criticism – the work of multicultural criticism based on

multicultural theory.

    Difference, diversity, otherness—these are watchwords when we come to

    examine any world construction. Canonical texts—works such as *The Secret*

    Garden, or *Where the Wild Things Are*, or *Charlotte's Web*—tend not to

    foreground issues of difference; rather the notions of difference remain a

    backdrop hardly impinging on our consciousness. We tend to take difference and

    the privileging of one group over another as natural. (McGillis & Khorana, 1997,

    p. 12)

However, texts (more likely those found *outside the canon* – such as multicultural children's literature) that feature marginalized characters "bring difference into the foreground, and by doing so they remind us just how unnatural the division of human beings into hierarchical groups" can be (McGillis & Khorana, 1997, p.13). Such texts, often "written by African Americans and other groups of color, deserve to be read alongside classics that are written by Whites. They too should be a part of all children's experiences" (McNair, 2010, p. 96).

The body of multicultural children's literature has slowly grown since the early twentieth century, as the need and desire for publications which include the representation of various cultures and viewpoints has increased. Larrick's (1965) report, *The All White World of Children's Books*, stirred the notion that children's literature should be more racially representative. Nevertheless, there remains a need for the expansion of production and publishing of literature "by and about people of color" (CCBC, 2012; Botelho & Rudman, 2009, p. 73).

It is important for children to have access to the body of multicultural children's literature because it can expand children's horizons (Langer, 1994) by increasing their knowledge of the world and its people, thus taking them beyond their doorstep, city, state, and beyond their national borders and most importantly, beyond their everyday lives. Children's "literature enables young people to explore and understand their world. It enriches their lives and widens their horizons . . . They increase their knowledge, explore their own feelings, shape their own values, and imagine lives beyond the ones they live" (Galda, Cullinan, & Sipe, 2010, p. 34).

Multicultural children's literature can act as both mirrors and windows (Galda, 1998). Books act as mirrors when the topics that children can relate to are presented and readers can reflect on those ideas. Books act as windows through which readers can see the world, its people and places that they might not otherwise experience. "Imaginary barriers dissolve as students see themselves reflected in a diversity of cultures and recognize similarities across invented boundaries . . . Doors open, eyes see, and minds grasp, as young adolescents encounter self within [the] other – a kaleidoscope of opportunity" (Landt, 2006, p. 696). In these ways, readers benefit from access to an abundant supply of books that represent a wide array of people and their various experiences in life. However, . . . when children cannot find themselves reflected in the books they read, or when

> the images they see are distorted, negative, or laughable, they learn a powerful
>
> lesson about how they are devalued in the society of which they are a part. Our
>
> classrooms need to be places where all the children from all the cultures . . . can
>
> find their mirrors. (Bishop, 1990, pp. ix - xi)

Furthermore, as Smolkin and Young (2011) state, "the literature of diversity should reflect the cultures of *all* children" (p. 222). They also note that teachers "can determine which voices are affirmed and which are marginalized or silenced" (Smolkin & Young, 2011, p. 224).

McNair (2008) examined Scholastic book club offerings for one year to note the representation of authors and illustrators of color. Based on the practice of selective tradition (Williams, 1977), a method of shaping past and present based on a "process by

which certain images and characterizations are selected and validated by others"

(McNair, 2008, p. 194), the book clubs examined were found to have a statistically low

representation of "the voices and viewpoints of people of color" (p. 197).   McNair

(2008) cautions, "European American children are not the only purchasers of books, and

it is as important for them to see images of others in books as it is for children of color to

see themselves" (p. 201).

The value and positive outcomes of reading literature that represents a wide

variety of cultures and people from marginalized groups in ways that affirm diversity and

multiple perspectives are numerous. Purves and Beach (1972) found that children who

find and read literature that reflects their personal experiences are more likely to become

engaged in literature. Furthermore, when children see themselves portrayed positively in

books, they are more likely to become engaged with literature and increase their

voluntary reading habits that stems from intrinsic motivation (Guthrie & Wigfield, 2000).

A child's motivation to read causes them to be enriched by a greater knowledge,

appreciation and understanding of themselves and the world around them; thus begins a

positive cycle. "Students' reading amount and breadth contribute substantially to several

valued aspects of their achievement and performance, such as reading achievement,

world knowledge, and participation in society" (Guthrie & Wigfield, 2000, p. 420).

There are additional benefits to reading multicultural literature. When young

readers begin to experience new ideas and they benefit from the new knowledge and

thinking which is inspired by the books they read, they get smarter (Cunningham &

Stanovich, 1998). A positive cycle begins when young readers spend time enjoying high

quality literature because they are often motivated to continue to read and increased time with books promotes an increase in literacy skills (Galda, 2010). Furthermore, the language experiences young readers encounter when they read high quality books enhance the literacy skills of reading and writing and thinking about books (Galda, Shockley, & Pelegrini, 1995). Linguistic competence develops through practice and instruction in a "context that is rich in language, both spoken and written" (Ven der Pol, 2012, p. 106). An increase in language growth and vocabulary are positive side effects of increased reading as well as increased personal knowledge which results in greater resources from which to draw.

Jamaica is a pluralistic, multicultural society and consequently, its readers ought to have access to books that provide a wide range of perspectives as well as cultural variances in order to expand their world-view and their deepen their understanding of multiculturalism and power relations of race, class and gender represented in story (Botelho, 2004). This can happen when young readers are provided with a wide array of books that represent the "complexities of intercultural relations as well as cultural hybridity" (Botelho, 2004, p. 57). Jamaican children's literature fits this category, as part of the larger body of multicultural literature available to readers today.

Conclusion

Considering the importance of the transactional theory of reading to the field of children's literature and to critical literacy, the present state of the educational system in Jamaica as it relates to literacy instruction, and the current state of the literature that is available for children in Jamaica, this study of JCL is timely. When children are able to

transact with high quality literature and engage in ways that allow them to respond to texts personally and reflectively and then move towards literary criticism to look at literature through relevant critical lenses such as postcolonial literary theory or multicultural theory, they may be transformed and enriched through the process. In turn, they may develop as those readers and thinkers who are best equipped to lead Jamaica into a greater democracy in its next 50 years of independence.

This study examines the content and ideologies that underlie the texts and pictures of JCL. Given the discussion in this chapter, it is crucial to understand what those ideologies are and how they align with the values of a newly independent nation. JCL is written in a postcolonial society; therefore, these ideologies potentially involve the social, political, and cultural themes including the power relations of race, class and gender that postcolonial theory and multicultural theory address.

When children transact with meaningful literature, those transactions can become transformational. The transactional theory of reading, postcolonial literary theory and multicultural theory help us to understand what in JCL might help young readers to 1) to achieve a sense of national identity, 2) to gain knowledge of and pride in his or her own culture, and 3) to build the confidence to think independently and provide the leadership essential to building a free nation. It is through the framework of a critical multicultural analysis, introduced in Chapter III, which I examined the postcolonial and multicultural ideologies embedded in selections of JCL published between 1997 and 2012.

CHAPTER III: METHODOLOY

The design of this study is based on critical multicultural analysis (CMA), which follows a critical content analysis (CCA) to analyze the content and ideologies embedded in Jamaican picturebooks for children published between 1997 and 2012.   The theoretic frameworks and methodology for this study supported the discovery of recurring themes with ideological significance set in the visual and linguistic features of the selected picturebooks. This resulted in the identification of postcolonial and multicultural ideologies that underlie these texts and how they are potentially revealed or propagated through their reading.

First, this chapter describes the parameters for text selection and lays out the steps of this research design. Initial steps include an aesthetic response to each JCL selection and a brief summary of the story and an informal ranking of the text and pictures. Next, a rationale for the categories of analysis for the elements of literature and the analysis of visual elements including peritextual features and illustrations is provided. I then review the research questions and proceed to describe my CCA procedures and explain the categories used to code each of the picturebooks in the study with supporting examples from recent research conducted by experts in the field of children's literature.   Next is an explanation of the method followed for reliability and validity of the analysis. Finally, I describe my procedures for the CMA of selected JCL, based on recursive, critical and contrastive readings with examples of questions from recent work in this field. This is followed by the procedural description of collation and synthesis of resulting data.

Parameters for Text Selection

The books acquired for this research are JCL picturebooks with first editions published between 1997 and December, 2012. The specific parameters for book selection are that each book must be an example of

- a true picturebook (not an illustrated storybook or basal reader)

- a selection of narrative fiction written to entertain and delight, not to inform and not specifically intended for use as reading curriculum

- a book written by an Jamaican author or authors (Jamaican born or of Jamaican parentage or they have lived in Jamaica and have expertise about Jamaican storytelling and stories)

- a book written about Jamaicans or about life in Jamaica

- a book written for a K-3 audience

Details related to illustrations and artists/illustrators were not considered in the parameters in the text selection process because there was difficulty finding a large number of picturebooks illustrated by Jamaican artists. The artists/illustrators represented in the selected texts for this study vary from Jamaican and Caribbean artists to artists originating from all over the world, selected by publishers from local Jamaican publishing houses and by the many and varied international publishing houses which produce, publish and distribute JCL in the Caribbean and globally.

Nonfiction and information text as well as text written to serve primarily as reading curriculum were omitted from the study to narrow the scope and to work exclusively with books that contain both narrative text and illustrations or visual features

that reflect or extend the text. Attention to the books that meet the parameters for this study is important because the value of using these books with young readers is tied to the verbal and visual attributes of picturebooks and the use of these books for read aloud opportunities can develop a love for reading at an early age. Picturebooks are optimal for developing a love of reading in the early years in the classroom and at home, and also offer opportunity for literacy development.

Texts for Analysis

After extensive consulting with publishers, librarians, online sources, and checking the background and heritage of the authors and illustrators, I identified 26 picturebooks that fall within these parameters (Appendix A). Twenty-five of them are single story picturebooks. *Doctor Bird: Three Lookin' Up Tales from Jamaica*, includes three stories with full illustrations, so it is counted three times in this study, once per story; thus there are 28 text samples in the study. Publishing details for each book were noted and a discussion of publishing practices of this sample of JCL follows in Chapter IV.

Table 1

Publication dates of JCL Sample
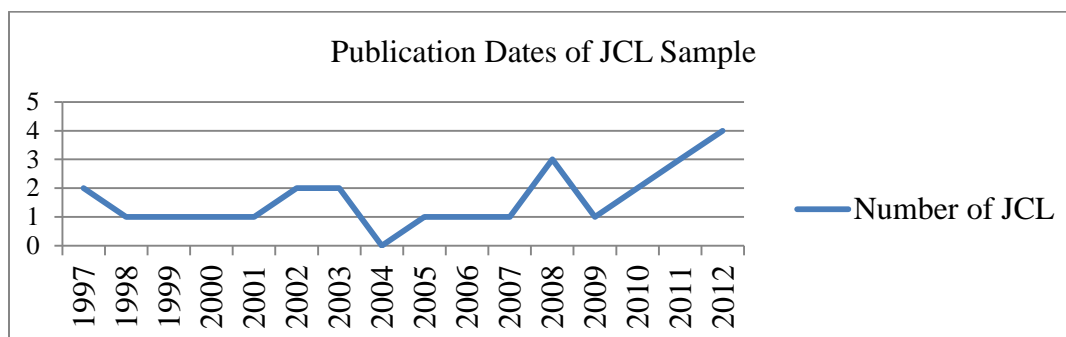
Genre. Of the 28 JCL samples for this study, there are nine contemporary realistic selections, eight folklore selections, and six fantasy selections, three picturebook selections based on songs by Bob Marley, one historical fiction, and one fictionalized biography (Appendix B).

Collection of the sample. The 28 picturebooks selected for this sample are in my growing personal collection of more than 120 Jamaican children's books purchased in the past fifteen years from local bookstores across the island, from a publishing house in Kingston, purchased online through various Jamaican publishing houses and Caribbean publishers, and purchased through online booksellers. I also received some of the literature in the form of gifts from relatives living in Canada and Jamaica.

To assure that I exhausted the possibilities of finding every picturebook that met my criteria, I consulted with the Jamaica Cultural Development Commission (JCDC) and the Book Industry Association of Jamaica (BIAJ) and the United States Library of Congress, and was unable to find additional titles that met the criteria for my sample. Then I consulted with the Jamaica Library Service (JLS) and they sent me a pamphlet titled, "*Caribbean Books All Jamaican Children Should Read*" (2011). The JLS list is made available to the public as a resource for suggestions of high quality literature. The JLS selection criteria list states the books must be representative of Jamaican and Caribbean culture, notable children's favourites [sic], reflect the unique experiences of children, must be of intrinsic literary and artistic value, appropriate for the intended ages listed by category from zero to five years, six to eight years, nine to eleven years and twelve to fourteen years. Additionally, the books must offer positive role models and

must be in print and available for circulation. The JLS pamphlet lists a total of 81 suggested books across the age-range categories. There are 39 picturebooks listed in the age range from birth through age eight, which roughly matches the parameters of my study (K-grade 3 audience). Of those 39 picturebook suggestions, six match the parameters for my study, and those six picturebooks were already a part of my sample. Books that did not match the parameters were those whose first editions were published before 1997, were published by educational companies for developing early reading skills, were not within the genre framework in my study, or were not written by Jamaican authors. For example, *Caribbean Alphabet* by Franc` Lessac (1989) is a picturebook listed in the JLS pamphlet, written for a K-3 audience, and it is also a book that I own, but it is not written by a Jamaican author, it is not a narrative and was not published within the time frame of my parameters.

Research Questions: Critical Analysis of Children's Literature

Each step of this research is described with an explanation of the categories and variables in the analysis. The matrices designed for this project were used as working documents to organize the information from examining the visual and linguistic features of the selected picturebooks with specific variables. The information, observations and impressions recorded on each matrix were analyzed to answer four main research questions. Additional questions arising through the course of the research were added to the matrix and some of the questions or variables were combined or omitted, deemed as redundant or unnecessary once the analysis began.

This critical multicultural analysis of JCL picturebooks published between1997 and 2012 addressed the following research questions:

1. What do the visual and linguistic attributes of JCL reveal about

    a. the social aspects of Jamaica?

    b. the political aspects of Jamaica?

    c. the cultural aspects of Jamaica?

2. Does the author's use of language in the story narratives and dialogue in JCL reveal postcolonial and multicultural ideologies of race, class and gender? If so, how?

3. Do the visual images in JCL reveal postcolonial and multicultural ideologies of race, class and gender? If so, how?

Reliability and Validity through Procedure

The processes involved in CCA such as appropriating codes to phrases, sentences, passages or ideas in JCL is subjective work. The validity of the inferences made based on the coding and data analysis of JCL requires multiple sources of information and multiple, recurrent readings and analysis. Weber (1990) notes "different people should code the same text in the same way (p. 12) and "reliability problems usually grow out of the ambiguity of word meanings, category definitions, or other coding rules" (p. 15). The reliability of this CCA was strengthened by including a second reader/corroborator who worked with me on the initial stages of the literary analysis and coding procedures and we were able to triangulate data by comparing the results of coding of six picturebooks. This corroborator is a professor of children's literature who is familiar with the theories

and the methodology required for this research and was willing to corroborate with me to increase the reliability and validity with the general literary analysis and specific content analysis procedures.

With a content analysis methodology, there is concern for "consistent, strategic and organized technique to increase the credibility of the codes and coding process for transferability, dependability, and confirmability of findings" (Marsh & White, 2006, p. 35). We maintained a structured process with the forms I prepared for recordkeeping and for coding the picturebooks. First we read a JCL picturebook that fell outside the publishing date parameters for the study and ran through the first five steps of the study to adjust the data charts and a few of the questions for analysis of text and illustrations. We met together on three occasions to compare our responses and coding. We worked in tandem to clarify word meanings and category definitions. Our outcomes were very close throughout the coding process, with only one instance out of the six books we coded together where we ranked the quality of text of a picturebook differently by more than one level. Of the six picturebooks we coded, four remain in the sample. One was published too long ago and the other was deemed an illustrated storybook instead of a picturebook. After this corroboration, I continued the research by coding the rest of the samples and proceeded to conduct the CMA on my own, with the option to consult with the corroborator as necessary throughout the process.

Research procedures for initial steps. The primary steps for this research of JCL were organized accordingly: 1) initial aesthetic reading of each picturebook; 2) rereading and documentation of picturebook details; 3) examination of elements of

literature and evaluation of content; and 4) description of illustrations and peritextual (visual) features. After these steps were completed, the research questions were reviewed and the CCA coding procedures began.

Reading procedures for each step. The process of this critical analysis of Jamaican children's literature required repeated readings. The types of reading and resulting data from the analysis that followed are listed below. Each sample was read at these levels:

1. Initial aesthetic reading of each entire picturebook. Resulting data: anecdotal notes (completed in Part I of the study).

2. Repeated readings of each picturebook.   Resulting data: picturebook summary and record of literary and visual elements (completed in Parts II, III, and IV of the study).

3. Critical Content Analysis (CCA): Subsequent repeated readings of each entire picturebook. Resulting data: units of analysis coded on the CCA Spreadsheet (completed in Part V of the study).

4. Critical Multicultural Analysis (CMA): Recursive critical and comparative readings of each picturebook or individual passages or sections within each picturebook as needed to answer the research questions and complete the layer of CMA. Resulting data: synthesized information to answer the research questions for this study (completed in Part VI of the study).

Part I: Initial Analysis

The first reading was an aesthetic transaction with the text (Rosenblatt, 1938; 1976). This initial, aesthetic reading was employed so that I was able to experience and react to the text and view it through a lens, unadulterated as much as possible by any formal critical approach. The *Aesthetic Response Form* (Appendix C) was used to track anecdotal records for each picturebook. The form provides space for anecdotal notes about my initial, global responses after independent reading with prompts for what was noticed and what was engaging. The bottom of the form provides an informal evaluation scale which runs from poor to excellent for ranking text and illustrations. A ranking of excellent for text means the author has used rich language "with interesting words used in interesting ways" (Galda et al, 2013, p. 69). A ranking of Excellent for illustrations means the illustrations and visual effects are "artistically excellent" (Galda et al, 2013, p. 69).

Part II: Picturebook Identification and Summary

The next step in the research process was to identify and describe each picturebook using the *Picturebook Identification and Summary Form* (Appendix D) in an Excel spreadsheet. This step highlighted identifying details of each of the picturebooks and provided a descriptive, literary summary of each sample. This spreadsheet served as a record of the book title, author and illustrator, genre, notable information in the front matter where the fine print about publication information is listed, the number of pages, the edition and the international standard book number (ISBN), information about the publisher and the genre category/categories under which the text could be categorized.

Space was provided to record the cultural, racial and gender background of the author(s) and illustrator(s) if that information was readily available. General notes about the acquisition of the sample were recorded along with any website, book review or other information that was available. The record of this information assisted me in recognizing potential social and cultural influences on the production and content of each picturebook. Additionally, a brief analysis of the characteristics of the book (genre, characteristics of the selection) was included, followed by a brief summary of the story.

Part III: Elements of Literature and Evaluation of Content

The focus of this study is on the content of the picturebooks and the quest to discover what patterns and ideologies the visual and linguistic features portray. Literary elements and devices inform and shape the content and ideologies portrayed in picturebooks. Therefore, I analyzed both the elements of literature and the content of the picturebooks by examining how the author of each picturebook used literary devices within the text and how the illustrator included the literary elements in the pictures and visual attributes of the work. The *Elements of Literature Spreadsheet* (Appendix E) was used to track notes about the setting (time and place) mentioned as integral or as a backdrop in the text and visually portrayed in the illustrations. Character development in the text and illustrations was examined as well as the roles of the characters and their positions of power along with demographics and characteristics of family. The gender and species of the protagonist and antagonist were noted as well as that of the foil characters where applicable. The portrayal of the protagonist as stereotypical or dimensional was noted.

Plot structure, whether chronological, episodic, parallel or flashback, was noted and it was also noted if a sub-plot existed with the illustrations, or whether the pictures gave a story-behind-the-story with other situations or humorous scenarios (Galda, et al, 2013). The theme of each picturebook was noted as implicit or explicit for each picturebook as revealed by plot, characters or illustrations. The style of the language was noted regarding the use of rich language and whether the book would be a good selection to be read aloud.

Point of view was noted in the text as first-person, third-person limited or omniscient, and noted in the illustrations as to where the audience was placed to view the scene, whether in the center, above or below the images. The mood of the text was noted, whether humorous, lighthearted, or thoughtful and whether the illustrations and style of art complemented the text (Galda, et al, 2013).

Part IV: Analysis of Illustrations and Visual Features

A picturebook is a visual and textual work of art because the pictures and words work together with a unique synergism (Sipe, 2008) to portray a story. Illustrators use elements of visual art such as line, shape, texture, color, value, space, point of view, perspective, artistic medium, technique, artistic design and convention, and artistic style for the overall effect of a picturebook (Galda, Cullinan, and Sipe, 2010; Huck, 2004). These elements were analyzed with each picturebook and comments about unique features of each element as well as the overall design of the picturebook were noted using the *Analysis of Illustrations and Visual Elements Spreadsheet* (Appendix F) (Galda, et al,

2010; Bang, 2002). Whether or not the illustrations reflected, informed, provided irony or were a true extension of the text, showing synergy, was also noted (Galda, et al, 2013).

Visual features outside the pages of the story narrative set the stage for the reader to enjoy the book and add to the overall experience. Illustrators and publishers use this space in creative ways in the production of a picturebook, because it is a work of art. Visual features, also known as the peritext, include the intricacies in the format of a book that affect the experience "from cover to cover. . . used to convey meaning and contributes to [the] perception of [a book] as one complete artistic whole" (Galda, et al.,, 2010, p. 89).   The use of vignettes and cutouts in and out of the pages of the story were noted in the analysis along with the quality of publishing, quality of paper, visual appeal of the format, overall design and any special features in the front matter and fine print. The size and shape of the book was noted, whether the book had a dust jacket and how the font and text on the cover and end-pages flowed with the illustrations or was set apart from the illustrations was noted. Page breaks, the sequence of openings and gaps that require the audience to infer what has happened between turns were noted (Galda, et al, 2013). The publication and production quality were noted in relation to the gutter and use of two-page spread illustrations.

Part V: Critical Content Analysis of Jamaican Children's Literature

Qualitative content analysis requires close reading of selected texts for the purpose of analyzing, describing and interpreting the written art forms of a society (White & Marsh, 2006). This exercise of conducting a content analysis requires a variety of approaches including coding and identifying themes or patterns found in textual data

using interpretive analyses (Hseih & Shannon 2005). "Content analysis is a research technique for making replicable and valid inferences from texts . . . to the contexts of their use" (Krippendorff, 2004, p. 18). It is through this process that I studied Jamaican children's literature in order to understand the content and underlying ideologies within selected texts. Content analysis has been defined as "a systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding" (Stemler, 2001, p. 1).

The term *critical content analysis* (CCA) is defined as a "close reading of small amounts of text that are interpreted by the analyst and then contextualized in new narratives" (Kripendorff, 2003, cited in Beach, et al, 2009, p.130). This is a "definition that is a hermeneutic, reader response oriented research stance and so can be critical as well . . . What makes the study 'critical' is not the methodology but the framework used to think within, and through, and beyond the text" (Beach, et al, 2009, pp. 130).

The premise of my research design and the foundation of this study were to apply transactional theory with the overall process of analyzing selected JCL using CCA. I was conscious to do this from the beginning with the initial responsive reading of each picturebook and a written aesthetic response before critical analysis began. By the very definition of CCA, moving across the reader-response continuum was required in order to read with an efferent stance, so that close readings of text may be analyzed, contextualized and formed into a new narrative (Kripendorff, 2003; Beach, et al, 2009). The mental processing of close readings, categorization, analysis and creative new narratives about a selected body of texts required information-based thinking done

through an efferent reading. Therefore, the full continuum of reader response stances in Rosenblatt's (1978/1994), transactional theory from the aesthetic to efferent stances were exercised in conducting this CCA of JCL.

Recent qualitative content analysis designs take "a theoretical position that frames the development of research criteria for text analysis based on an understanding of texts and readings of those texts in the social, cultural, and political contexts in which they are considered" (Short, 1995, cited in Beach, et al, 2009, p. 130). The research criteria for this this study are framed by the theoretical tenets of postcolonial literary theory and multicultural theory which are appropriate considering the social, cultural and political context of Jamaica's place in history and to the importance of understanding the ideologies that are embedded in Jamaica's children's literature published in the last 15 years. Furthermore, conducting a subsequent CMA with the JCL by considering the sociocultural factors of race, class and gender was central to this research.

The research questions for this study of JCL were answered during and after the second and subsequent readings of the picturebooks through a systematic analysis and coding process using detailed spreadsheets which organized and allowed me to view various pieces of information in different ways (*CCA Spreadsheet*, Appendix I). Initial codes were established for the analysis based on postcolonial literary theory and multicultural theoretic ideologies. A priori coding was used, but the possibility of additional codes being added remained open. Repeatedly returning to the picturebooks and searching for general topics, referred to as category distinctions (Bogdan and Bilken, 1998), resulted in recognizing patterns which informed the overall findings.

The coding procedures for the CCA were conducted in the process of close, iterative reading to identify significant concepts and patterns (Marsh and White, 1990). Doing this required identifying specific ideologies within the frameworks of postcolonial literary theory and multicultural theory. Codes for this CCA were developed based on ideologies present in these theories. The CCA codes included social, political and cultural ideologies, cultural conflict, power imbalances, race relations, racial injustice, class and gender ideologies, colonial societal structures, postcolonial societal structures, survival of culture, traditional ways of life, modernization, cultural change, shifts in traditional values and beliefs (Botelho, 2008; Kapoor, 2008; Lucas, 1990). The spreadsheet served as a working document. As the study progressed, some of the codes were combined or renamed but none of the initial codes were eliminated. For example, the code category *Westernization* was renamed *Modernization* to remove the implied bias that to become modern was to become Western. Another example of an adjustment in the code categories was the phrase *Survival of Indigenous Cultures* to *Survival of Culture*, for the truly indigenous people of Jamaica became extinct during the Spanish and British rule, centuries before Jamaica's Independence.

The inductive coding of each picturebook required close, critical readings and the organization of selected phrases, sentences, passages or descriptions of text and visual features from the picturebooks into the established code categories on the CCA Spreadsheet for analysis. The point of "saturation [was] reached when no new insights, codes or categories [were] produced even when new data [were] added, and when all of

the data [were] accounted for in the core categories and subcategories" (Glaser and Strauss, 1967, p. 61).

The next step involved organizing the coded data on the completed CCA Spreadsheet by collating it into more generalized categories. Weber states that "categories are groups of words with similar meanings or connotations" (1990, p. 37). The CCA spreadsheet revealed recurring themes, categories and patterns across the stories and allowed for comparisons and generalizations to be made, resulting in the opportunity to group similar categories and ideas together into larger and more abstract themes. After the code categories were generalized, all the data was examined by social, political, cultural, race, class and gender ideologies and visual and linguistic examples of these ideologies from the picturebooks were noted. Visual attributes of the picturebooks showing how the illustrations, peritext, format and design revealed a particular ideology or theme were noted. Linguistic examples from the text included coded passages from features of text such as descriptive narrative or dialogue or text features such as rich language, simile, metaphor or onomatopoeia. The use of SJE or JC was noted, whether it was used in the characters' dialogue or in the narrative, and how JC was used with semantics (vocabulary), Jamaican word choices (syntax and grammar) and pragmatics (use, style).

From this work, patterns were noted that represent the content and ideologies discovered in this literature. This bank of data and the various ways of analyzing and categorizing information helped me to reveal the presence and absence of themes and

ideologies of postcolonial literary theory and multicultural theory in this selection of JCL.

This process enabled me to answer the research questions as reported in Chapter IV.

After an analysis of the visual elements in each of the selections of JCL, I

considered how the elements of literature revealed the social, political and cultural

principles that underlie the texts and pictures. The in-depth analysis of the literary and

visual elements of JCL picturebooks results in insights as to how recurring themes with

ideological significance help determine underlying social, political and cultural principles

in the literature. After analyzing the elements of literature and the visual elements of the

picturebooks using the spreadsheets I created, I examined the data with social, political

and cultural ideologies in mind. This analysis informed my final synthesis and

formulated the answers to the subsequent CCA inquiries and CMA research questions for

this study.

Part VI: Critical Multicultural Analysis of Children's Literature

Critical multicultural analysis (CMA) is both a theoretic construct and research

methodology using recursive reading of text and asking key questions. When applied to

the study of children's literature, it is used as a tool to break down powerful sociocultural

constructions of race, class and gender in society (Botelho, 2004). CMA brings "a

critical lens to the study of multiculturalism in children's literature [and] invites the

reader to deconstruct dominant ideologies that have been instrumental in perpetuating

social inequities" (Botelho, 2004, p. 68). It is "literary criticism and sociopolitical

analysis side by side, while understanding literature against historical and sociopolitical

trends and developments" (Botelho, 2004, p. 94). The CMA researcher must consider the social and political context in which the literature examined is published.

Using the process of CMA with a specific body of literature such as JCL published in the last 15 years is appropriate because "all literature is a cultural and historical product, emerging from a particular place and time, and reflecting particular cultural and temporal contexts. Stories are social constructs offering a selective version of reality, told from a particular focalization or viewpoint" (Botelho & Rudman, 2009, p. 8), based on the author's creative writing and the illustrator's creative expression and visual representation of the story. The work of Botelho and Rudman (2009) is paramount in designing a CMA to examine the issues of race, class and culture in JCL through postcolonial and multicultural theoretic lenses, because a CMA of children's literature requires readers to use a recursive process of reading and analysis in order to view selected texts through many lenses. CMA is a helpful framework for readers young and older to recognize "their [own] discursive constitution" and provides a way for opening up to think about "resistance, subversion and transformation of dominant class, race and gender ideologies" (Botelho, 2004, p. 128).

Yanika-Agbaw's (1997) analysis of *Christmas in the Big House, Christmas in the Quarters*, (McKissack & McKissack, 1994) is a model of analyzing children's literature using CMA through three contrastive readings including pleasurable reading (based on her interpretation of the transactional theory of reading), as well as reading critically through both the postcolonial and multicultural theoretic lenses. She first read the text through the guise and processes of Rosenblatt's transactional theory of reading

(1978/1994). Next, in her postcolonial reading, Yanika-Agbaw noted that she "only [saw] people who have seemingly accepted their inferior position and are happy to serve those superior to them. However, on reading multiculturally, [she identified] instances of resistance that indicate the slaves' attempt at self-liberation" (Yanika-Agbaw, 1997, p. 451). Reading the picture book in these three ways gave her insights into how such literary analysis can "increase awareness of . . . society as [readers] strive to participate in its democracy" (Yanika-Agbaw, 1997, p. 453). When readers select books that feature marginalized characters and transact with them through either a postcolonial and multicultural lens (or through both lenses) they are able to uncover the political, social and cultural ideologies and raise questions about difference and representation which will increase their literary understanding of the work, and enhance their greater understanding of the world. Such contrastive readings are an important part of conducting critical research with children's literature.

Another key to CMA is a careful examination of the characters in the text to look at how the social processes, communication and interactions amongst characters within the plot are portrayed. A CMA examines "how the power relations of race, class and gender are enacted' between the characters (Botelho & Rudman, 2009, p. 155). The picturebook is at the core as the reader asks questions such as 1) "Whose story is this?" 2) "From what point of view?" 3) "Who sees, and who is observed?" (Botelho & Rudman, 2009, pp. 119-120).

Yet another key area of inquiry in a CMA is the linguistic analysis, in this study it is an examination of the text and use of language (SJE or JC) and how the discourses in

the language, narrative and dialogue, communicate various ideologies about race, class and gender. The use of language in story, in the social acts of a narrative influence the reader and thus the reader must decide what to make of the discourse. Using a critical multicultural approach, the point of view in a text is examined and the language, actions and social processes of the characters are analyzed with questions such as 1) Whose point of view is offered to the reader? 2) How does this communicate power? 3) "How is power exercised?" 4) "Who has agency?" 5) "Who resists and challenges domination and collusion?" 6) "Who speaks and who is silenced?" 7) "Who acts and who is acted upon?" 8) "Who waits?" (Botelho & Rudman, 2009, pp. 119-120). These experts paved the way for similar questions of selected Jamaican children's picturebooks. The many and varied answers to such questions shed light on the power relations among characters in JCL and through that venue, tell us a little more about the power relations and structures of a nation and its people at the milestone of 50 years of Independence.

The multi-tiered design of this CMA of JCL is unique in that coding and results from the micro analysis of data from the analysis of literary elements and illustrations as well as the CCA informed the answers to the many questions asked in the CMA. It is through carefully constructed questions and analysis that required repeated critical readings of the selected JCL that I examined the complexities of race, class and gender and social, political and cultural ideologies. For example, by looking at the visual and linguistic attributes of JCL through a CMA, images and ideologies such as *otherness* and *self-efficacy* that are brought forth in JCL can be discovered by looking at the way the illustrations perpetuate or disallow invisibility and how language (narrative text, dialogue

and language use, either SJE or JC) promote or break silences. The author's choice of

language for particular social settings has social and cultural implications depending on

what ideologies are ~~being~~ brought forth as the story progresses. Connections between the

use of both SJE and JC are examples of power-relations or colonial or postcolonial

mindsets.

The following are examples of key CMA questions:

1. "What (or whose) views of the world, or kinds of behaviors are presented as

    normal by the text?" (Wooldridge, 2001, p. 261).

2. What is revealed about power relations and culture through language use?

3. Who is silenced and who is heard? (Botelho & Rudman, 2009; Wooldridge,

    2001, p. 261).

4. What is the connection between the use of SJE and JC and examples of

    power-relations or colonial or postcolonial mindsets?

5. What power relationships are evident between the characters in the text?

6. Are there common themes of freedom, agency, and power? How are these

    represented?

7. How is empowerment depicted?

The questions used in CMA evolved. Appendix I contains a list of additional

questions which evolved during the analysis process. Answers are summarized in

Chapter V.

Part VI was completed by answering CMA questions using anecdotal notes and a

process of synthesizing and writing up findings based on the microanalysis conducted in

Parts I – V. To complete the final analysis, inferences were drawn based on a synthesis

of anecdotal records, CCA data from Parts I – V which informed the answers to questions

posed during Part VI of the CMA on JCL. Findings are presented in narrative form with

selected passages from the JCL picturebooks in Chapter V.

Conclusion

This chapter has explained the methodological framework and procedures for

conducting critical multicultural analysis with techniques borrowed from critical content

analysis. Chapters IV and V present the results of this analysis.

CHAPTER IV: CRITICAL CONTENT ANALYSIS:

FINDINGS AND DISCUSSION

This critical multicultural analysis of JCL picturebooks published between 1997 and 2012 provided answers to the key research questions with themes and patterns documented across the collection. This chapter contains findings and discussion of the literary and content analysis using summaries of data, verbatims and descriptions of text and selected illustrations interwoven with scenario explanations to provide a context and framework for the answers. Chapter V reports and discusses CMA findings.

In Part I, I present and discuss the data from an initial literary analysis. Next, I describe my global impressions of the collection, and provide quality rankings and a report of the gender and ethnic background of authors and illustrators. Publication information, production format and bonus materials are also described and discussed.

In Part II, I present and discuss data from the CCA including a description of the Jamaican setting of these stories, and I list the general contents including plot structure, character demographics, theme and style in text and illustration, literary devices, and language use in this collection of JCL.

Part I: Initial Analysis

Aesthetic Response and Global Impressions

The initial analysis of JCL began with reading the books and generating a reflective, aesthetic response. After my initial transactions with each of the picturebooks, I jotted my aesthetic response and impressions of the stories and illustrations and noted what stood out to me in the reading. Generally, I found most of the books provided

insights into Jamaican culture. A variety of topics were presented through colorful illustrations, compelling, engaging characters and storylines, with rich language including a mix of Standard Jamaican English (SJE) and Jamaican Creole (JC). The use of humor, clever word play and lyrical text, including reggae lyrics made many of the stories lively and appealing.

Quality Rankings

Each of the 28 stories in the 26 picturebooks in the sample was informally ranked for the quality of text and illustration on a five-point scale: Excellent, Very Good, Good, Moderate and Poor. This ranking was based on a general consensus of literary quality (Galda, et. al, 2013; Huck & Keifer, 2009; Huck, 2004). A ranking of excellent for text meant the author used rich language and told an engaging story. A ranking of excellent for illustrations meant the pictures and visual effects were deemed exceptional. Some books were of higher literary quality than others that contained weaker writing and editing; this was especially evident in the self-published books.   Results for quality of text for 28 stories show nine books ranked excellent; three ranked very good; eight ranked good; six ranked moderate and two ranked poor. Results for quality of illustrations for 28 stories show eight books ranked Excellent; six ranked very good; seven ranked good; two ranked moderate and five ranked poor. When combining the rankings for text and illustration, seventeen books ranked excellent; nine ranked very good; fifteen ranked good; eight ranked moderate and seven ranked poor.

Table 2

Quality Rankings of JCL Sample

Books	Text	Illustration
A Season for Mangoes	E	E
Anancy and the Christmas 'Bimmer'	M	P
Be-All-You-Can-Be	P	G
Bre'r Anancy and the Magic Pot	M	P
Doctor Bird, Three Lookin' Up Tales from Jamaica: BROTHER OWL	E	E
Doctor Bird, Three Lookin' Up Tales from Jamaica: MONGOOSE	E	E
Doctor Bird, Three Lookin' Up Tales from Jamaica: MOUSE	E	E
Every Little Thing	E	E
Little Lion at Bat	G	G
Little Lion Goes for Gold	G	G
Little Lion Goes to School	G	G
Lucille Travels at Christmas, A Jamaican Child's Story	VG	VG
Merry Jamaican Christmas	VG	VG
Nancy and Grandy Nanny	VG	VG
One Love	E	E
Soon Come, a Ptolemy Turtle Adventure	E	VG
Shaggy Parrot and the Reggae Band	G	G
Sweet Jamaican Summertime at Grandma's	P	P
The Adventure of Bredda Anancy and the Birds at Cherry Island	M	M
The Adventure of Bredda Anancy, Bredda Shark and Bredda Tumble Thud	M	M
The Adventures of Bredda Anancy and Bredda Tukuma	M	P
The Beautiful Blue Shirt on Barry Street	G	P

The Face at the Window	E	E
The Reggae Band Dolphin Rescue	G	VG
The Reggae Band Rescues Mama Edda Leatherback	G	VG
Three Little Birds	E	E
When Badness Left Town	M	G
Yes, I Can! The Story of the Jamaican Bobsled Team	G	G

Nineteen of the 28 stories ranked from good to excellent for quality of text and illustration, or nearly 70 percent of the JCL sample. Nine stories, or nearly 30 % of the sample, ranked moderate to poor in one or both categories. Appendix A presents a bibliography of the JCL titles for this sample.

Gender and Ethnic Background of Authors and Illustrators

There are 21 known different authors for 25 of the 26 picturebooks in the JCL sample; one of the picturebooks is authored by a conglomeration of writers named *Lil' Island Kidz*. Seven authors are male and thirteen are female, all Jamaican born or of Jamaican parentage; all have lived in Jamaica and have expertise about Jamaican stories and storytelling. There is, of course, no guarantee that a person of Jamaican heritage or living in Jamaica is a cultural expert, but the level of authenticity for a story is increased if the author is a representative of the Jamaican culture. Picturebooks about Jamaica authored by those outside of the culture and heritage of Jamaica were not included in this study.

Among the nineteen illustrators in this JCL collection, ten are male and nine, female. The ethnic heritage of the illustrators was not listed as a parameter for text

selection for this study. Information on the backgrounds of all of the illustrators is not widely available, and too few picturebooks are available both authored and illustrated by Jamaicans. Had I included the cultural heritage of the illustrator as a parameter for text selection, the sample would have been 15 picturebooks total, instead of 26.

Of the 26 picturebooks in this collection, 16 were illustrated by Jamaican artists and 10 by illustrators of other ethnic backgrounds, some from the US. Eight are male Jamaican illustrators. Two female illustrators are considered Jamaican, but this count includes the following noted exceptions: 1) *Sweet Jamaican Summertime at Grandma's* by Jamaican author Brent-Harris (2011), does not list an illustrator. The common convention is the assumption that she did both the writing and illustration. 2) *Soon Come, a Ptolemy Turtle Adventure* (1997) was authored and illustrated by Potter-Hall. This book is included in this JCL collection because Potter-Hall is considered a cultural insider, living in Jamaica for some time and, therefore, she counts in the category of illustrator of Jamaican Heritage.

Table 3

Gender and Heritage of Authors and Illustrators of this JCL Sample.

Gender	Total Authors of JCL All are of Jamaican Heritage		Total Illustrators of JCL, Jamaican Heritage	Total Illustrators of JCL, non-Jamaican Heritage
Male	7		8	3
Female	13		2	7
Conglomerate,	1		0	0

Unknown Gender				
TOTAL	21		10	10

Publication Information and Production Format

Sixteen publishing companies are represented among the 26 JCL picturebook samples whose offices are located either in Grand Cayman, Jamaica, or the in the US, in the states of California, Florida or New York. Of the 26 picturebooks, almost all were published by companies centralized in Jamaica. Each of the 16 publishing companies used various printing agencies based either in China, Jamaica, Singapore, or in the US. There are 10 picturebooks produced in hardcover. One is a board book, and the others have dust jackets. Three of the dust jackets serve as cardboard carrying cases with handles and also include music CDs with reggae songs that accompany the stories. Ten of the hardcover books were published by companies located outside of Jamaica. One hardcover picturebook was published by Sun Zone, located in Jamaica but the production was completed in Canada and in China.   Each of the publishing companies located in Jamaica who produced their product locally used a paperback format with two staples at the spine.

Table 4

Publishing Company Locations and Production Format for JCL sample.

Name of Publishing Company	Number of JCL picturebooks from this sample	Location of Publishing Company	Production Format
Bre'r Anancy and Friends	1	California	Paperback with two staples
Chronicle	2	California	Hardcover with a dust jacket
Clarion	2	New York	Hardcover with a dust jacket
Creative Links	1	Jamaica	Paperback with two staples
Express Litho Ltd.	1	Jamaica	Paperback with two staples
Media Magic	3	Florida	Hardcover with cardboard carrying case with handle as a dust jacket
KQC Enterprises	3	Jamaica	Paperback with two staples
LMH Publishers	3	Jamaica	Paperback with two staples
Ne-Zeta Publishers	1	Grand Cayman	Paperback with two staples
Philomel	1	New York	Hardcover with dust jacket.
Precision Graphics Ltd.	2	Jamaica	Paperback with two staples
Stationery and School Supply Ltd.	1	Jamaica	Paperback with two staples
Sun Zone	1	Jamaica	*Hardcover/dust jacket, printed and bound in China
Tuff Gong Books	1	Florida	Board Book
Waterhouse Publishers	1	New York	Paperback, glued spine
Xlibris Publishers	1	Indiana	Paperback with two staples

Bonus Materials

Twenty picturebooks include bonus materials beyond the standard text, illustrations and publishing information. Extra materials include information such as an author and illustrator's note beyond their biographical information, a glossary or index for potentially unfamiliar terms or ideas, discussion points, a note for teachers, questions, facts, resources, recipes, or a CD with reggae music. One picturebook contains advertisements in the back of the book, and one is interactive, with a spelling scramble and word-find provided as examples of how students can study for a spelling bee. One book has a dust jacket printed on both sides so that it can also serve as a poster.

Nine of the twenty publications with extra materials include a word glossary for words specific to Jamaica, six contain picture glossaries to track animal characters or various food items, and four of the nine contain both word and picture glossaries. The publishers of these selections have included supports helpful for those who may not have inside knowledge of specific terms or phrases or may want more information on the Jamaican context and subject matter at hand. This is particularly useful for an international audience.

Discussion

This selection of JCL includes a wide range of literary and artistic quality and a wide range of production format. Picture books published in Jamaica, as well as self-published selections, tend to have a few editing glitches, and illustrations rank from poor to very good. Production format for the locally published picturebooks tend to have paperback covers with a two-staple binding, which may be problematic for a long shelf

life with the humidity levels of Jamaica's tropical climate. Marketing and availability for

an international audience may be issues for the distribution of the self-published

picturebooks and those published by local publishing companies. JCL picturebooks

produced by larger, foreign publishing companies tend toward the hardcover format with

full color, full bleed illustrations that rank from good to excellent, and generally contain

well-edited text. These publications also tend to include the extra touches, more

appealing peritext, and add-ons such as accompanying musical CDs or informative and

inspirational author's notes. These selections are also more easily accessible through

online retailers and, thus, have more opportunity for wider distribution to a global

audience.

<div align="center">**Part II: Findings from Literary and Critical Content Analysis**</div>

Each of the picturebooks was examined for literary elements as well as content.

The results of these analyses are organized around the classic literary elements of setting,

plot, characterization, theme and style including text, illustration and language use.

Setting in Text and Illustration

The natural beauty of Jamaica's geography and floribunda are an essential part of

the fabric of life in Jamaica, and this is evident in the vibrant images of tropical beauty

and sea life in these picturebooks. Sometimes the beautiful setting of Jamaica acts as a

backdrop within this collection of JCL, and sometimes the setting is included as a

character, essential to the story.

An example of setting which serves as an intricate part of the story is found in

Shaggy Parrot and the Reggae Band (Bent, et al, 2008). Laughing Waters, the

personified waterfall, who serves as setting and as a central character. Her problems

provide motivation for the characters to band together to clean up her polluted waters,

making Laughing Waters a happy and healthy waterfall once again.

An example of the beautiful setting of Jamaica as a backdrop is found in the vivid,

cheerful black gesso and gouache illustrations by Ashley Wolff for *Doctor Bird, Three*

Lookin' Up Tales from Jamaica (Hausman, 1998). The cover, in full color, is a luscious

panoramic view of a floral jungle, of playful animals and of the ocean as the background

to the horizon with a full moon and stars above the landscape. This scene extends across

the entire front and back cover. The peritext enhances the picturebook's visual appeal.

The full color end pages for this picturebook complement the cover of the book,

duplicating the scene with the removal of the animals and full moon. The endpapers

extend the beautiful cover and create anticipation of a colorful series of stories about

Jamaica. The vividly colorful pages reflect the beauty of the geographic setting, and the

color tones highlight the mood in each story, whether mischievous, fearful or celebratory.

Five books in this collection cover topics of environmentalism. The overall effect

of the illustrations, combined with narrative and dialogue, emphasize the need to preserve

the environment and effectively portray the beauty of Jamaica's natural, physical

environment and the inhabitants dwelling on the island of Jamaica and in the Caribbean

Sea. In many other picturebooks in this collection, the backdrop of the beautiful

Jamaican environment is not essential, but enhances the story and sets it in Jamaica.

Specific settings. Nineteen of the 28 stories take place within a modern-day

setting. One is historical fiction set in the 1700s, and eight are folklore with "any-time"

settings. The specific physical settings for the 28 stories in the 26 Jamaican picturebooks

vary. Twenty-two of the stories take place directly on the island of Jamaica. Three of the

stories take place in Jamaica and include action that takes place off the island. One of the

three is a modern story where the protagonist travels to Washington, D. C. for a spelling

competition (Lil' Island Kidz, 2012), another, Nancy and Grandy Nanny (Tortello, 2001),

is historical fiction with flashbacks recalling life in an Ashanti Village in Africa and

includes scenes from the middle passage as well as action in rural Jamaica during the

1700s. The third example, *Yes, I Can! The Story of the Jamaican Bobsled Team* (Harris,

2008), is the story of the Jamaican Bobsled Team's training in Jamaica and Lake Placid,

New York and on to the Olympic competition in Calgary in 1988. Here, the text and

illustration work together to show the reader the change in setting. Within one page

opening, the setting is described in narrative form on the verso with a full color, full bleed

illustration of the Bobsled Team training in Jamaica on the recto:

> In Jamaica where the weather is usually nice,
>
> Far from any mountains with snow and ice . . .
>
> For many hours in the boiling sun,
>
> They worked very hard to get it done . . .
>
> Then to Lake Placid, New York, to meet their coach –
>
> The very thing they needed most. . .
>
> And to the Olympics you will surely reach (n. p.).

At the next page opening, the verso contains text describing the intimidating walls

of bare concrete and the recto features a full color, full-bleed illustration of the bobsled

course, juxtaposed against the backdrop of the snowy mountains of Lake Placid where the team trained before the Olympics in Calgary.

. . . For the first time in Lake Placid, they saw a bobsled track:

The huge sloping turns left them in shock.

The intimidating walls of bare concrete

Stood in the air almost twenty-five feet!

Yes, looking at the track gave them a frightening chill

As they thought of themselves racing down the hill (n. p.).

Three picturebooks in the collection, based on songs by Jamaican musician Bob Marley, contain distinctive clues in the text and visuals about Jamaican life and culture. One is set in the Jamaican countryside, the other two could be "anywhere," yet with such direct visual and textual links to Jamaica, they are considered Jamaican children's literature.

Soon Come, A Ptolemy Turtle Adventure, written and illustrated by Potter-Hall, (1997) contains creative, colorful, whimsical illustrations produced using mixed media that extend clever text and express humor. This is the story of a happy, witty, well-educated Jamaican turtle family. The story is set in Jamaica with the subtle touches provided by the illustrator, such as collages of maps of Jamaican locations used for the sails on any of the sailboats in the background (pp. 18, 28); for Papa's watermelon boat (p. 29); or for the little clouds frequently seen floating by in the sky (p. iii, 0, 30, 31).

Tropical beauty. The beauty of tropical Jamaica is illustrated with lush, vivid, colorful images of flowering vegetation, panoramic ocean views, riversides, waterfalls

and scenes where people are enjoying swimming and sunning at the beach and also wading in the water to catch crawfish. Sunsets and mountain views capture the essence of the beautiful island of Jamaica in the following books: *Doctor Bird, Three Lookin' up Tales from Jamaica*, (Hausman, 1998); *A Season for Mangoes*, (Hanson, 2005); *Three Little Birds (Marley, C. & Hausman*, 2006); and *Sweet Jamaican Summertime at Grandma's* (Brent-Harris, 2011).

Sea life indigenous to the island and the Caribbean region is prevalent in three of Bent's environmentally focused picturebooks (2008; 2007; 2003), which include images of dolphins, starfish, barracuda, snappers, dolphins, eel, crayfish, puffer fish, seahorses, Leatherback sea turtles, sea turtle eggs, octopus, stingray, lobster, and colorful, tropical reef fish. Also pictured are both a tropical green parrot named Shaggy and a red-billed streamertail hummingbird, indigenous to Jamaica, and known as the National Bird of Jamaica, Doctor Bird.

Jamaican homes. Another social and cultural aspect of life in Jamaica is portrayed in the illustrations of Jamaican homes, which serve as a backdrop. Among panoramic views of the mountainsides are Jamaican homes scattered along hillsides. These provide the reader with several examples of typical Jamaican architecture and shed historic and socioeconomic insights into life in Jamaica. For example, a modern-day, lovely rural Jamaican home is seen in the background and on the title page in the first opening of *A Season for Mangoes* (Hanson, (2005), and another is seen in *Sweet Jamaican Summertime at Grandma's* (Brent-Harris 2011). A simple, rural Jamaican home is pictured several times in *The Face at the Window* (Hanson, 1997, cover

illustration, and pp. 11, 14, 32). A Jamaican house is pictured twice in *Merry Jamaican*

Christmas (Campbell, 2002, p. 19, 25), and yet another is pictured fully and partially four

times in *Three Little Birds* (Marley, C. & Hausman, 2006, n. p.). These images of rural

Jamaican homes, pictured in stories that take place in modern times, contrast with the

architecture of the famous Devon House Mansion in Kingston, pictured in *The Beautiful*

Blue Shirt on Barry Street (Marvin, 1997, p. 2). This mansion is now a historical site for

tourists, built in the 19th century, by the first black millionaire in Jamaica, George Steibel.

Another architectural image is the typical Great House, or plantation owner's

house, pictured in *Nancy and Grandy Nanny* (Tortello, 2001, pp. 15, 17), a story that

takes place in the 1700s. The images of the Great House can be compared to the smaller,

simpler dwellings dotted along the rural hillsides in Jamaica in the same book. Other

significant images of homes in this book are found on the pages where Grandy Nanny is

reflecting, telling about the Ashanti Village where she came from in Africa before her

people were captured to become slaves. The Ashanti homes are round dwellings with

thatched rooftops (pp. 10 – 11). The images of homes in the stories in this collection of

JCL provide insights into the historical context of Jamaica and the human experience of

Jamaican people across time, socioeconomic status and across various circumstances.

Plot in Text and Illustration

The general plot design for 19 of the 28 stories in these 26 JCL picturebooks is a

chronological order of problem and solution portrayed through events in the story and

visual images and cues in the illustrations. The other nine stories have a variety of plot

designs. Flashbacks and inserted storytelling are used as devices within the historical

fiction selection *Nancy and Grandy Nanny* (Tortello, 2001), to portray the history of

slavery, which is interwoven into the story of a girl who is trying to ignore the reality that

her beloved dog is sick and dying.

The illustrations by Paul Napier are flashback depictions used to reflect the stories

Nanny is weaving together for Nancy, the young secondary character. The use of

vignettes, montages and collages are important techniques Napier uses to extend the text

for the audience.

Three stories based on songs by Bob Marley (Marley, C. 2012; Marley, C. 2011;

Marley, C. & Hausman, 2006), rely on illustrated scenarios that reflect and extend the

lyrical text to tell the story. In each of these picturebooks, the illustrations work

synergistically with the text to provide the problem, climax and resolution plot structure.

Three Little Birds (Marley, C. & Hausman, 2006) is a board book with eight pages

colorfully illustrated by Fox using mixed media, collage and painting techniques, which

bleed to the edges. The illustrations enhance the text to produce an overall effect greater

than it would be if the text or illustrations were to stand alone. For example, Fox depicts

a young boy going through various scenarios in day-to-day life where he opts to see the

good and choose happiness despite mishaps or situations that might dampen a mood. The

effect is similar in *Every Little Thing* (Marley, C., 2012) and *One Love* (Marley, C.,

2011) with illustrations by Brantley-Newton, who uses digital and mixed media methods.

Intricate details in the form of cutouts and subtle touches give a nod to Jamaican culture

and values such as family, community, unity and music as the scenarios play out and

enhance the stories written by Marley's daughter.

The technique of illustrated sequence is the use of several illustrations on one page to depict action or a sequence of events over time (Galda, et. al, 2013). This device is used in *Every Little Thing* (Marley, C., 2012), on the two-page spread with a playground scene. The sequence includes vignettes of children playing soccer, greeting one another and swinging on a swing-set. They are placed as cutouts against a white backdrop (n. p.). The vignettes move the plot from the previous page where a friend is feeling sad, evidenced by his facial expression, for not being included in the soccer game. Then on the next page, he is depicted as happy on the playground, his wish fulfilled, as he joins in the fun (n. p.).

Merry Jamaican Christmas (Campbell, 2002), is a chronology of events related to Jamaican traditions around the Christmas holiday, though there is not necessarily any problem to be solved. Rather, the book is a reporting of cultural customs and events with historical explanations about why the practices are important and valued, as observed through the eyes of a six-year-old girl visiting Jamaica for the holiday to see her Jamaican family. The illustrations support the text by providing a peaceful mood that prevails in this family's Christmas experience, evident in the soft colors and the inclusion of cultural details that are important to the story. The illustrations support the storyline by providing visual examples of the foods that are prepared, the vibrancy of the Grand Market experience, the culturally specific costumes for the *Jonkonnu* parade, and the happiness expressed on the faces of the characters as they sing, pray, eat and celebrate Christmas together. Another story in this JCL collection, *Sweet Jamaican Summertime at Grandma's* (Brent-Harris, 2011), fails to produce a solid plot because it is written as a

reflective recollection, a sentimental tribute to a Jamaican grandmother. The illustrations simply reflect what is in the text, but not always accurately. One example is the text's description of Grandma's white house, actually illustrated as a yellow house.

When Badness Left Town (Grace, 2009), offers a variety of close-ups and panoramic views of the events in the story, but without any continuous narration in the composition. In a similar way, the illustrations in *Yes, I Can! The Story of the Jamaican Bobsled Team* (Harris, 2008), are composed from a wide variety of perspectives, near and far that enable the audience to gain a variety of insights into the action, sequence of events and reactions and emotions of the characters in the various settings where the story unfolds.

Three picturebooks by Rhule (2012a; 2012b; 2010), offer entertaining folktales about Anancy but are delivered through overly complex plots with cumulative problems caused by Anancy's antics which do not seem to flow together or provide a climactic point, and then abruptly connect at the conclusion. There is not a flow to the illustrations; they portray what is written in the text but fall short of extending the plotline for the reader.

Characterization in Text and Illustration

Characterization is revealed in children's literature through narration, dialogue and illustration (Huck, 2004).   A character analysis of this sample provided data about characters related to race, gender and species, family dynamics, and social class, revealed in a variety of creative ways in each picturebook.

Race. The dominant race represented among the human protagonists is Jamaican, or black, which is the most representative of Jamaica's population. There are also illustrations in the picturebooks of people from various other racial and ethnic backgrounds. For example, the illustrations by Brantley-Newton in both *Every Little Thing* (Marley, C. 2012) and *One Love* (Marley, C. 2011), depict community members from multiple backgrounds coming together to cooperate on the playground or to work on community-improvement projects. There is no visual or textual evidence of multi-ethnic or bi-racial families in this collection of JCL.

Gender and species. There are strong male images in these picturebooks. For example, Little Lion and his father stand out because of their socioeconomic class and religious beliefs. They are strong role models in each of the picturebooks. There is no mother in the Little Lion books, but Papa is a good father. He appears seven times in the illustrations for *Little Lion Goes to School* (Magnus, 2003), in Little Lion's mind, or in person. Boys are pictured 48 times in the Little Lion books and girls only 16 times. In *Little Lion at Bat* (2007), there are 62 images of males including great cricket players from yesteryear. Yet, only three females are pictured in this book. This male dominated situation is typical of the rest of the JCL collection. Data below shows a strong bent toward featuring male characters in text as well as images.

Among the 30 protagonists in this collection, far more are male than female in all categories: human, sea animals or birds, and supernatural beings. Two-thirds are male. There are no gender-neutral protagonists.

Table 5

Protagonists by Gender and Species in Illustrations of JCL Sample

	Human	Animal, Sea Creature or Bird	Supernatural	TOTAL
Male	10	9	1	20
Female	8	2	0	10
Neutral	0	0	0	0
TOTAL	18	11	1	30

One male supernatural being-protagonist, named *Badness*, is a negative leading

character in *When Badness Left Town* (Grace, 2009). He is the leader of a troupe of

supernaturals representing negative characters who wish to control the hearts and minds

of children. In *Doctor Bird, Three Lookin' Up Tales from Jamaica* (Hausman, 1998),

Mouse and also Brother Owl, are male characters helped by the wise and magical Doctor

Bird. Ptolemy Turtle from *Soon Come, a Ptolemy Turtle Adventure* (Potter – Hall, 1997),

is a sweet, young male turtle who learns the value of friendship, the passing of time and

patience and the importance of his father's job in environmental education of those in the

ocean realm to preserve the habitat. Shaggy Parrot from *Shaggy Parrot and the Reggae*

Band (Bent et al, 2008), is a community leader who unites his animal friends to clean up

the Jamaican countryside, waterfall and beach. Five stories portray Anancy as the typical

trickster and anti-hero causing trouble and entertaining his audience.

Of the ten male human protagonists, four are grown men who are members of the Jamaican Bobsled Team: Dudley, Devon, Michael and Chris (Harris, 2008). The other six are young Jamaican boys, including Jeremiah from *The Beautiful Blue Shirt of Barry Street* (Marvin, 1997), who works hard to buy his mother a sewing machine. Little Lion, a Rastafarian child, is the major character in three books: *Little Lion Goes to School* (Magnus, 2003), *Little Lion at Bat* (Magnus, 2007), and *Little Lion Goes for Gold* (Magnus, 2008). Little Lion's stories are about the power of courage, the importance of self-efficacy, the power of hard work and the importance of following one's dreams. Two unnamed young boys are protagonists in two of the picturebooks based upon Bob Marley's song, *Three Little Birds* (Bob Marley and the Wailers, 1977): in *Every Little Thing* (Marley, C. 2012), and in the picturebook with the same title as the song, *Three Little Birds* (Marley, C. and Hausman, 2006).

Ten female protagonists appear in my collection: eight are human and three are animal. Female animal protagonists include Mama Edda Leatherback, who needs rescuing in *The Reggae Band Rescues Mama Edda Leatherback* (Bent, et al., 2011), and Turtellini, from *Brave Turtellini and the Reggae Band Dolphin Rescue* (Bent, et al, 2012), who leads the way to solve a community problem.

The female human protagonists range from old to young. Grandma is an unnamed protagonist, the subject of a sentimental tribute to the young girl's special grandmother in Brent-Harris' *Sweet Jamaican Summertime at Grandma's* (2011). Grandy Nanny of the Maroons weaves a historical recollection of her days as a leader of the Maroons in the 1700s in *Nancy and Grandy Nanny* (Tortello, 2001). Yalena, in *Be*

All You Can Be (Lil' Island Kidz, 2012), and Lucille, in *Lucille Travels at Christmas, a Jamaican Child's Story* (N'Toutoume, 1999), are kindhearted school girls with friendships and wishes. Dora deals with more serious issues of growing up and learning about others in *The Face at the Window* (Hanson, 1997), as does Sareen, who is mourning the loss of her grandmother in Hanson's *A Season for Mangoes* (2005). Six-year-old Melissa enjoys a traditional celebration in *Merry Jamaican Christmas* (Campbell, 2002). In *One Love* (Marley, C., 2011), the unnamed female inspires the world with her positive vitality and her environmental improvement project, which engages a wide range of people in her community.

In the work of conducting a CMA, the privileging of male or female characters and the images and appearances of gendered characters and living beings is important to note. The gender of the characters and living beings (protagonist, primary and secondary characters and background characters such as a crowd of people) was counted including images on the cover, back and end pages. The count did not include photographs of authors or illustrators or publishing company logos that included human or animal caricatures. To determine gender, the character or being's name, overall physical features, facial features such as eyelashes, lips and makeup, hairstyles, clothing and accessories were noted. Data from the gender count suggests a privileging of visual images of male characters in the picturebooks in this sample over female humans, over neutral appearances of animals, sea life or birds and female images of animals, sea life or birds and also over supernatural beings, female or gender-neutral. The number of males in text and image in this collection of JCL far outnumbers those of female characters,

whether human or animal. I discuss these finding further in relation to Jamaican society

in the CMA section, in Chapter V.

Table 6

Appearances of Spiritual Beings, Humans and Animals by Gender in Illustrations of JCL Sample

	Images of Humans	Images of Animals, Sea Life or Birds	Images of Supernatural Beings	TOTAL
Male	637	556	41	1234
Female	422	167	7	596
Neutral	0	625	10	635
TOTAL	1059	1348	58	2465

Family dynamics and social class. A variety of family structures and social

classes are represented among the characters in this JCL sample. Nineteen examples of

family units are either implied or well established within the text and illustration of the

stories. These family structures include traditional two-parent families, single-parent

families and multi-generational families, who may be poverty stricken, working poor or

middle class. The various social standings of the characters stratified all types of family

structures and dynamics, as described in Table 7 below.

Table 7

Family Structure and Social Class in JCL

Number of Books	Animal Family Structure and Social Status
3	Three of the five Anancy stories portray him as having a family. He is poverty stricken in all of the stories.
1	Ptolemy Turtle's family includes two strong parents: Daddy and Mummy. They are among the working poor.
1	Families are implied in one story featuring sea creatures: sibling turtles and dolphin family units. Social class is undetermined.
	Human Family Structure and Social Status
1	Implied family unit with two parents and son and daughter in rural community. Father is only present in the final picture of the book. Social class is undetermined.
2	Implied middle class, two-parent family units with parental figures included in multiple illustrations.
1	Single-mom and daughter, very supportive, close-knit family, with a middle class existence.
1	Grandmother and granddaughter, close family unit with siblings in background illustrations. No mention of grandfather or parents. Implied middle class social status.
1	Two strong, highly involved parents and one son. Father is a hard-working provider, but the family is among the working poor. Father and son are named, mother fully present in text and illustration but unnamed.
1	Middle class family with four generations pictured.
1	Middle class, close-knit family with three generations pictured, including a strong brother-sister relationship.
2	Middle class, close-knit two-parent families, each with a daughter.
3	Single parent father with son, working poor existence.
1	Protagonist is an elderly woman, a National Hero, who mentions a brother. She was a young girl living in an Ashanti Village before being brought to Jamaica as a slave. The secondary character is a young girl with a brother and two parents. Social class is undetermined, assumed to be lower social class as setting is historical during slave era.

Protagonists in text and illustration. This collection features 21 stories of Jamaican children or youthful animal characters able to address challenges and solve problems without direct help from their adult counterparts or family members, though there are instances where the wisdom and advice of the elderly is highly valued. The adults are generally mentioned in the narrative or pictured in the background as secondary characters; the youngsters are able to solve their problems and grow through the course of their stories.

Seven picturebooks feature adult protagonists. Two selections feature adults who are real-life Jamaican heroes. First, in the fictionalized biography *Yes, I Can! The Story of the Jamaican Bobsled Team* (Harris, 2008), the four male heroes, members of Jamaica's 1988 team, are depicted as believable and realistic, expressing fears and failures along their courageous journey to the 1988 Olympics. The illustrations of the Bobsled Team members show their unity, determination, and humanity – as they face their fears and the agony of their failure with courage and tenacity. They did not win a medal, but they finished the race, showing their solid characters and commitment to national pride.

Secondly, in the historical fiction selection, *Nancy and Grandy Nanny* (Tortello, 2001), Grandy Nanny, or Nanny of the Maroons, is the adult protagonist. Her story of heroism and victory over slavery truly "demonstrates the human agency and consequences of history" (Galda, et al., 2013, p. 258) and inspires her young counterpart, Nancy, to face the brutal realities of life and death and to move forward with hope. The illustrations of Nanny are depictions of heroism in the face of death, enslavement and

danger. Illustrations that include her young friend, Nancy, portray by contrast, softer, more vulnerable female characters seen together in reflective, peaceful conversation.

Five of the selections of JCL featuring adult protagonists are folktales with Anancy as a stock character, ruthlessly tricking his fellow-friends along the way. The children featured in these Anancy stories are background characters who suffer because of his selfish decision-making. The illustrations of Anancy in the various picturebooks are cartoon-like with exaggerated images bordering on stereotypical, portrayed in the characters' facial expressions, physical movements and in character traits such as greed, sneakiness, and cunning behavior.

Doctor Bird, Three Lookin' up Tales from Jamaica (Hausman, 1998), features a standard trickster character, but he is known for operating with more maturity and good will toward his fellow companions than Anancy. In direct contrast to awkward, ugly Anancy, the character of Doctor Bird is portrayed as a beautiful, well dressed creature, who uses his magical powers for good, to teach lessons and influence the growth of the other animal characters and persuades his friends to improve their lives.

Jamaican children's literature includes many well-rounded, dynamic characters who grow through the challenges they face. Further discussion about the expression of agency and empowerment in JCL through various characters in narrative, dialogue and illustration is developed in the CMA results in Chapter V.

Theme in Text and Illustration

Each of the 28 stories in this collection is specific to Jamaica, with action set in the Jamaican social, cultural or political context. Topics of national pride, Jamaican

culture, heritage and traditions, the value of family, friends and human kindness, the ability to develop self-efficacy, exercise determination, take action with issues of environmentalism, problem solve, survive, express grief, hold on to hope, engage in trickery or survive as a victim of trickery and tomfoolery, and to offer descriptions of how things came to be are prevalent amongst the picturebooks in both the text and illustration. These many interesting topics and themes are discussed in some detail in Chapter V as part of the CMA for this study.

Style in Text and Illustration

Style in JCL is expressed through artists' portrayals and through authors' use of narrative and dialogue. A wide variety of media and technique is represented by the illustrators. The authors have implemented various literary devices to express style. These attributes coupled with the unique mixture of SJE and JC in the use of language make this collection of JCL a noteworthy sample of multicultural children's literature.

Illustration. Fifteen picturebooks are illustrated with computer programs, drawing and are colored in digitally; four are illustrated with mixed media including digital; and three of the picturebooks are created using hand drawings colored with watercolor paints, markers or pencils. One set of illustrations in a three story collection is done with black gesso and gouache. Another picturebook is illustrated with paint, collage and mixed media techniques; one is done in pastels; and one oil paint on watercolor paper.

Of the 28 stories in this collection, ten have illustrations and text which are truly synergistic as they reflect, inform and extend the text (Sipe, 2008). Seven picturebooks

include pictures that reflect and inform the text, and four have pictures that reflect only. One picturebook whose illustrations merely reflect the text does not reflect the text accurately on more than one occasion. Twelve picturebooks that contain two-page spreads with full bleeds to the edges of the pages. Within these books, there are 81 sets of two-page spreads. Many of the picturebooks also contain illustrations that cross the gutter and bleed to two or three edges. Only one picturebook is not illustrated in full color; it is illustrated with sepia-toned sketches fit the historical setting.

A Season for Mangoes (Hanson, 2005), is the most vividly illustrated, artistically excellent picturebook in this study. Award winning illustrator Eric Velasquez created the images using oil paint on watercolor paper. The colors are vivid and deep with life-like shadowing and the glow of warm scenes in the evening when people are gathered in the yard lit by lanterns. One remarkable example is a multilayered illustration portraying the protagonist's memories about the process of getting a mango from a tree. Using a two-page spread, the illustrator provides a landscape that acts as a backdrop for a frame with sequenced illustrations. A close-up image of the protagonist is superimposed on the versa, while the framed sequence of illustrations reflects and extends the story she is telling.

Velasquez also uses peritext, the visual aspects of a picturebook outside of the story's core text and illustration, to set the stage and create a mood for the reading. The full color painted, two-page spreads used for the front and back end pages of ripe, colorful mangoes are visually appealing and make the mouth water. The mangoes are a fitting image to set the stage for the story and a wonderful complement to the title.

Overall, the illustrations capture the beautiful colors of Jamaica and the essence of fresh, tropical, juicy mangoes, a symbol of the goodness of life. Velasquez's illustrations match Hanson's rich, descriptive language for an overall effect.

There are several other picturebooks which use end pages to set the mood for the story. For example, five of the ten hardcover picturebooks have plain, one-color end pages, whose colors coordinate with the contents and mood of the story. *Merry Jamaican Christmas* (Campbell, 2002), has end pages of deep green, which set the tone for a lush tropical location and the warmth of Christmas. The three Reggae Band picturebooks (Bent, et al., 2012; 2011; 2008) are designed so that the front end-page verso is a solid color (green or blue) and the recto is constructed of heavy paper where the accompanying reggae CD is stored. The recto is the title page, designed with cutouts of the characters and publication information. Four of the hardcover picturebooks have end pages with pictures or graphic designs that set the tone for the story. *One Love* (Marley, 2011), has end pages with a soft wash of blue tones and white line drawings of musical instruments, flowing white line-ribbons tied to the tambourines, and a free-fall design of white five-petal flowers randomly scattered atop the sketching and across the pages. *Every Little Thing* (Marley, 2012), opens to soft sage-green end pages with three little birds (orange, red and blue) and a hungry, eager cat watching them flit around. The colorful flight lines are dashed, swirly, and flowing all about as if the birds have been busy escaping the cat. The same images are found on the front and back end pages. *The Face at the Window* (Hanson, 1997), illustrated by Linda Saport, has end pages of deep purple, which coordinates with the pastel hues of purple, crimson, deep greys, blues and golden tones of

the illustrations and set the mood of mystery. Saport's illustrations extend the text and

enhance the plot by illustrating the action and by visually representing the fearful images

of what the protagonist and secondary character imagine to be true

The story in *Three Little Birds* (Marley, C., & Hausman, 2006), begins with the

first opening, as there are not typical end pages in this board book. The publication

information is camouflaged within the colorful illustrations in the front and the back of

the book. Each page turn reveals colorful scenarios, and rhythmic, lyrical text reflects the

Jamaican culture and mindset.

Soon Come, A Ptolemy Turtle Adventure, written and illustrated by Potter-Hall

(1997), provides humorous and whimsical artistic layouts that extend the text and portray

the characters. One example is a diptych, an illustration in two frames, one of Mummy

Turtle and one of Ptolemy. Both are pictured wearing the unique hats Papa Turtle

brought them when he returned home from his "Save the Turtle Tour" (p. 32). The

language describing the situation is humorous, as well: "Mummy could not balance [her

hat] on her head. She didn't feel very *turtleful* wearing it, either, but she thanked Daddy

anyway" [italics mine] (p. 33). Mummy Turtle's character is portrayed as lighthearted,

supportive, involved and entertaining. For example, her facial expressions are depicted

in an illustrated sequence (p. 8) showing her reaction to Ptolemy's muddy mess. Potter-

Hall uses humor in the description of how Mummy Turtle acts when she is vexed:

"EEECK!" she screeched like an egret on the back of a cow. She screwed up her face so

tightly, that flowers trembled and birds stopped singing. It was enough to scare away a

gang of John Crows" [vultures] (Potter-Hall, 1997, p. 9). The illustrations accompanying

this text on the left opening are an illustrated sequence of six close-ups of Mummy's exasperation with variations of funny turtle-facial expressions (p. 8).

Lucille Travels at Christmas, a Jamaican Child's Story (N'Toutoume, 1999), is another example whose whimsical illustrations enhance the textual characterization of imaginative Lucille, through interpretive, artistic renditions of the fantastical dreams of a young girl. The narrative describes Lucille's travels in her imagination, and the illustrations portray her perched atop the Eiffel Tower and also atop a star in the sky, looking down at the world below her.

The Face at the Window (Hanson, 1997), illustrated by Linda Saport, includes clearly delineated, well-developed characters whose actions and emotions are artistically portrayed through the use of facial expressions, body language, narrative descriptions, use of language, and vivid, strategic use of color and abstract images (Huck, 2004).

Illustrator Michael Robinson uses the technique of illustrated sequence in *Little Lion at Bat* (Magnus, 2007), and *Little Lion Goes for Gold* (Magnus, 2008), to characterize Little Lion's level of growth in dedication during training and in concentration during his athletic competitions. For example, in an illustrated sequence spanning the gutter with six panels, Little Lion is pictured training, running, racing, jumping, working out and preparing for his big race (Magnus, 2008, p. 12 – 13). Another example occurs as Little Lion competes in the cricket match. The illustrated sequence shows him successfully hitting the ball in three scenarios (Magnus, 2007, p. 16-17). The illustration spans the gutter and shows multiple events including successful hits, surprise

and even a big tear shed by a member of the opposing team because of Little Lion's success.

   Text. This collection of JCL is intended primarily for a K-3 audience. While some of the picturebooks would be readable by members of this age group, all of the books are appropriate for read-aloud situations. Though some of the vocabulary is advanced, the listening level is appropriate. For example, the text in *When Badness Left Town* (Grace, 2009), is fast paced and action-packed with an extensive vocabulary consisting of words such as *discipline, indiscipline, justice, chaos, love,* and *respect*. The tone of this picturebook is confrontational and the use of allegory emphasizes blatant didacticism. However, a K-3 audience is keen on good vs. evil and can likely make sense of the characters and what they are intending. Likewise, though the text in *Yes, I Can! The Story of the Jamaican Bobsled Team* (Harris, 2008), is rhymed couplets, it is more difficult to read with its multisyllabic words. The gist of the story comes by understanding the story through the pictures, and hearing the inspiring text, as in, "Their unwavering tenacity became the strength of their story" (n. p.).

   The point of view for the narrative text in *Merry Jamaican Christmas* (Campbell, 2002), is somewhat problematic. The author uses the Jamaican protagonist, Melissa's own six-year-old viewpoint as the device through which to tell the story to the reader. Melissa travels with her family to visit relatives in Jamaica for Christmas. Everything she encounters along the way informs the reader about Jamaican tradition and culture. The rich description, historical insights and information lend themselves to sentimentalism and are not typical for a six-year-old on a family vacation. For example,

when Melissa experiences the taste of sorrel, a locally produced or home-brewed drink made with the petals of a flower, served during the holiday season, she makes some observations and expresses the following insights in her internal dialogue:

> Great-Grandma says, "I'll hold its taste in my heart until next Christmas." In *her heart*, I wonder. Not in her mouth? I think about how much everyone likes the sorrel. Maybe the sorrel is like molasses . . . binding *us* together. They like the heavy cake, too. Maybe it's because they can taste Grandma's and my love . . . as well as the love that all of us put into making this Christmas such a wonderful Christmas. (p. 25)

While the narrative is informative, interesting and entertaining, these are not typical thoughts for most six-year-old girls. Thus, the narration and use of internal dialogue is more like a juvenile delivery of unique and valuable cultural information for the audience.

Use of language. Language in children's literature causes wonder and reflects society and culture, particularly so within the unique context of Jamaica with its multilingual vernaculars. Phonology and pronunciation, semantics, syntax and pragmatic elements in JCL come into play in narration and dialogue in various ways, revealing a colorful mixture of the unique language and culture of Jamaica.

In the context of JCL, variations in the use and style of language are notable. A mixture of SJE and JC is present in the 26 picturebooks in this collection. Seven books use SJE exclusively. No picturebooks use JC exclusively. Nineteen books use a combination of SJE and JC. At times the narration in SJE and some of the dialogue

switches back and forth, using a mixture of SJE and JC, depending upon who is speaking and in what context. Very few examples of phrases or sentences are entirely JC.

The social practice and formality of calling someone's name using titles is customary in Jamaican society. For example, young Dora from *The Face at the Window* (Hanson, 1997), refers to her neighbor as Miss Nella, a common way to address an elder (pp. 10, 17). The use of titles is also commonly found in the folklore. Brother Owl uses formal titles for his friends *Doctor Bird*, *Miss Banana Quit*, *Mr. Pocket Parrot*, *Brother Green Lizard*, and *Uncle Galliwasp* (Hausman, 1998, n. p.).   Anancy uses formal titles to address his fellow characters, with pronunciations of a distinctly JC nature: *Brother* becomes *Bredda, Brer* or *Bre'r*; and *Master* or *Mister* is *Massa* (Rhule, 2012; 2010).

Anancy's character also code-switches between SJE and JC when he is speaking or thinking to himself, especially when he wants to put on airs to get his way in a situation. For example, when Anancy's fellow community members including Miss Cherry Butterfly, Mr. Pig Charming and Bre'r Ram Goat from *Anancy and the Christmas 'Bimmer'* (Simpson, 2003), are all vexed with Anancy because of his mischief against them, Anancy realizes he has an opportunity to improve his situation when Santa comes on an unexpected visit. In a conversation with Santa, Anancy code-switches between SJE and JC, but Santa's dialogue remains steady with SJE.

[Anancy begins,] . . . "You work magic?"

"Well, yes, I am a magical person," Santa admitted.

"Well then, try this one. Mek me more handsome," commanded Anancy.

"That's a tough one, why do you want to be more handsome, [sic] you're not bad

looking," said Santa.

"Well, it seems folks around here just like pretty and nice people," said Anancy.

"That's not really so, said Santa. "You have to be beautiful inside, too. Good

looks alone cannot win friends."

"You see here, me think that Santa Claus just bring presents and disappear, now

him want discussion," thought Anancy (Simpson 2003, pp. 12-13).

This example shows a snarky, demanding Anancy, whose language of conversation

flows easily between SJE and JC. Further examples of code-switching in this

collection of JCL are discussed in Part III in relation to empowerment.

Phonology, a systematic study of how sounds are organized in words at the levels

of pronunciation, word recognition and spelling, provides a systematic way of noting

patterns and rules for word recognition and spelling with SJE, but a formal, regulated

spelling system for JC is not widely available. In linguistic studies, JC is often

represented through phonetic spellings but no standardized rules prevail. Examples of

phonology specific to JC pronunciation in speaking and reading can be described as

dropping prefixes and suffixes and shortening words or phrases found in normal

developmental sequence in SJE. For example, the word *because* in SJE can become

cause in JC, as the prefix is dropped. In the same way, the phrase *going to* in SJE

becomes *gonna* in JC. A phrase spoken in SJE such as "*every little thing is going to be*

all right" is expressed in JC the way Bob Marley put it in his famous song lyric, "*Cause*

every little thing is *gonna* be all right" (Marley, B., 1979). The article *the* is often

pronounced *de* in JC, as in the examples, "on *de* roof" or "*de* juiciest and sweetest

mangoes anywhere" (Hanson, 1997, p. 6).

In typical casual conversation, when the suffix is shortened from the last part of a

word, the pronunciation becomes less formal and quite stylized. For example, the SJE

phrase, "*I was riding on the horse*" in JC, becomes, "*I ridin' on de horse*" (p. 12). Other

examples, where the suffix is removed from action verbs in dialogue in *The Face at the*

Window (Hanson, 1997), include *hittin' and tryin'* (p. 23); *marchin', sayin',* and *comin'*

(pp. 23, 28).

When reading text aloud using JC, the phrase "*Thief out all of Bredda Shark's*

corn" would be pronounced "/*teef*/ out /*all-a*/ Bredda Shark's corn" (Rhule, 2012, p. 21).

In another example of JC, the title *Anancy and the Christmas 'Bimmer'* (Simpson 2003),

is better understood within the context of the cover illustration. Santa and Anancy are

standing next to Santa's new sleigh, a souped-up version of a BMW car that has been

engineered into a fancy sleigh, which would imply great wealth. Here, *'Bimmer'* is

pronounced /*beemer*/. Other examples of phonetic and pronunciation differences

between SJE and JC include the illustrations in *The Reggae Band Rescues Mama Edda*

Leatherback (Bent, et al., 2011). In this picturebook, Doctor Bird's medical clinic is

stationed inside of a tree on the seashore in Jamaica. Above his office door hangs a

typical sign one might find in a doctor's office, but instead of the expected phrase, "*The*

Doctor is In," the sign states, "*Mi Deh Yah*!" [I am here] (Bent, et al., 2011, p. 9). This

special touch in the illustration, a nod to the use of JC in the Jamaican context, reflects

how phonology, syntax, pragmatics and semantics work together for overall effect in

language – from one vernacular to the other—and how language can be used in various ways to communicate the same meaning.

Semantics involve word meanings, the definitions of words. Cultural and regionally linguistic colloquialisms abound in JCL and, therefore, word choices authors use that are unfamiliar to an international audience need clarification. Glossaries and indexes are helpful tools for words and phrases specific to the culture, and those who produce and publish JCL will support the comprehension of non-local, international audience and increase their enjoyment of this literature by providing them.

Generally, a common occurrence in children's literature is the act of eating food. This is no different in JCL as there are 137 visual appearances of food in the 26 picturebooks and many references to food in the text, including vegetables, fruits or famous dishes specific to Jamaica and the Caribbean. Jamaican cuisine is world famous, but may not be familiar to all, especially to young readers outside of the Jamaican culture. Some of the foods found in the picturebooks are saltfish, mackerel, green bananas, ackee, dumplings, yams, dasheen, gungo peas, sweet roasted plantain, and red sorrel (N'Toutoume, 1999; Rhule, 2012). *Sweet Jamaican Summertime at Grandma's* (Brent-Harris, 2011), in its recollection of childhood days in Jamaica, features food and recipes including coconut drops, mangoes, guineps, soursops, sweetsops, star apples, custard apples, star fruit, June plums, passion fruit, guavas, pawpaws (papayas), sapodillas (naseberries) and sugar cane. *Merry Jamaican Christmas* (Campbell, 2002), is another selection with specific descriptions of the foods prepared for the family celebrations: bammy, breadfruit, bulla, callaloo, Christmas cake, coco, coconut water,

curried goat, escoveitech fish, jerk (spice), otaheite, patty, rice and peas, ugli fruit, and yampi (yam).   The high number of appearances of these foods in the illustrations is helpful for the outside reader to gain an understanding of what the foods are and what they look like. However, most of these words used to identify the foods are not described or defined in the text; their meanings are assumed. Another word to note and understand in the Jamaican context is the verb "*nyam*," which means to eat something.

However, there are valuable insights to be gained by going beyond the awareness of foods and holiday customs when reading about an unfamiliar culture. This collection of JCL goes beyond food in the potential for learning new words and new ideas about Jamaica and the world.

The *Little Lion* books (Magnus, 2008; 2007; 2003) are written using SJE vernacular with typical SJE syntax and form, but the word choices, names and phrases specific to Jamaica and the game of cricket may be unfamiliar to those who do not follow the game or have inside knowledge of West Indian culture. The names of the cricket greats Walcott, Weekes, Worrell, Sobers, Lloyd, Richards, Headley (2007, p.4), terms such as *bowl* (p. 4,), and phrases such as, "got bowled for ducks" (p. 10); "bowled him clean" (p. 12) and "played a cover drive" (p. 17) are used with action terms such as square cuts, hooking, pulling, flicking, driving, flashing, swinging (p. 19). A proper noun specific to Jamaica occurs in the title of the opposing cricket team's school, Peartree Academy. Not every reader would know that in Jamaica a pear is actually an avocado (p. 19). However, without such knowledge, comprehension and enjoyment of the story are not lost.

Little Lion uses a phrase rooted in Jamaican culture to describe himself, "Little but *tallawah*, the heart of a lion" (my italics) (Magnus, 2003, p. 22). *Tallawah* is interpreted to mean strong and mighty. Specific terms such as *locks* (hair), *Dread* and *Rasta*, are associated with Little Lion's appearance and religious beliefs based on Rastafarianism in *Little Lion Goes to School* (Magnus, 2003). Jamaican culture is remarkable because it is a blended society of African and Anglo-Saxon influences evident in *Little Lion Goes for Gold* (Magnus, 2008). Little Lion, the Rastafarian boy, is garnering the courage and physically preparing to compete in a track meet. He dedicates himself to preparing to run the 50 metre [sic] dash, a race based on the British system of measurement.

The title *Soon Come, a Ptolemy Turtle Adventure* (Potter-Hall, 1997), includes the common Jamaican term *soon come*, implying, *I will be there soon*, without committing to a specific time. *Soon come* is a culturally based phrase common in Jamaican society, typical of an island-culture that is generally more event-oriented than time or schedule oriented. Learning patience during the passage of time is one of the subjects of Ptolemy's adventures. He has to learn patience when he finds out his father will arrive home from his business trip, but he doesn't know when, because his Mummy's reply to his inquiry is "soon come" (p. 35). In his process of learning how powerless he can feel when all one can do in certain circumstances is wait, Ptolemy received some sage advice from *Aahchoo*, his little mermaid friend, "If you fret about tomorrow, you cannot enjoy today," (p. 23). This advice empowered Ptolemy to be patient and live life to the fullest while he waited for his Daddy to return. Here the visual images show Ptolemy gazing

dreamily, waiting for time to pass as he holds the sun in one hand and the moon in the other. Another image that reflects how long Ptolemy had to wait is found in the passage where Aahchoo, featured as a fully grown mermaid, is being carried back to the seashore by Mummy and Ptolemy to be released, ready to live on her own (p. 25). Antecedent passages, through text and image, show the audience that though time and circumstances cannot be controlled, a healthy point of view about life, including the ability to exercise patience, is possible, while one waits.

Examining sentence structure including syntax and grammar in JC is a creative enterprise because the rules of grammar for SJE do not necessarily apply to JC. Verb-tense variations, word omissions, and patterns of the use of pronouns and possessives vary greatly from SJE. A minimal use of JC is present in the narrative and in dialogue in this collection of JCL, and it is combined with SJE wherever present. *"He ate his stomach full"* from *Anancy and the Magic Pot* (Russell, 2011, p. 25), is a phrase that might be expressed as "*he ate so much his stomach is full*" using SJE. A reader unfamiliar with the spellings and patterns of JC may still pick up on the meaning from the surrounding context and visual cues from the illustrations.

Anancy's response when the birds tell him it's time to leave the island together, "*I don't even start eating cherries as yet*" is an example of verb tense typical for JC, while his response, if he chose to use SJE, may have been similar to *"I have not even started eating cherries yet"* (Rhule, 2012, p. 12). Another typical pattern in JC is found in Anancy's question, *"Who a call me?"* This might be restated as "*Who is calling me*?" in SJE. Another example of the substitution for "it is" by "is" alone occurs in the response

Dora gives when commanded to steal mangoes with her classmates. Her reply is an

excuse, "*but is Miss Nella's tree*" (Hanson, 1997, p. 9). The retort from her peer is also a

JC phrase, "*You just starting school, Dora, so maybe you too little to be our friend*" (p.

9).

The following quote features dialogue between Dora and her friends from *The*

Face at the Window (Hanson, 1997): "*Any time Miss Nella show her face at her window,*

something terrible goin' to happen" (Hanson, 1997, p. 10). This represents typical

patterns of JC syntax and morphology, dropping affixes as in *showing* and *going*. In the

following questions, "*You not me friends*" (p. 15); "*Why you say so*?" (p. 20); "*Miss*

Nella not bad at all," (p. 20); *"So why de doctor don't make her better*?" (p. 23); "*…de*

rain stop." (p. 24); "*For true*?" (p. 24); "*Is who that*?" (p. 27); "*Is Dora*" (p. 27) verbs or

parts of verbs are missing. A definite pattern is evident in the way these phrases are

organized, yet they are written so that in the context of the story and with the support of

the illustrations, an audience without a background in JC or Jamaican culture will likely

comprehend the conversations. The use of JC in this picturebook gives a rich, authentic

flavor to the dialogue.

The study of pragmatics involves the meaning of words and the way in which the

social context of their use in the speech acts of characters informs their meaning. As with

any speech acts and within any literature, in JCL language is used for different purposes

in different contexts; a speaker or writer may have various motives and methods behind

shaping and using language. In this collection, characters use language to make requests,

give advice, give compliments, infer meanings, exchange information, and offer artistic

expression. Characters use words to celebrate, to commemorate, to report, express

happiness, sing, promote unity, and engender support for positive actions within social

settings.

The use of humor in language is often pragmatic and can be expressed in many

ways, such as through word play or irony. Elements of humor prevail throughout JCL.

An example of the pragmatism in Anancy's humor follows: After tricking his wife into

thinking the only cure is to eat the entire cow himself, the tables turn because Anancy is

overpowered and outsmarted by the giant Bredda Tukuma, who commandeers the cow

and eats it himself. Bredda Tukuma throws Anancy a piece of bone with a little flesh, to

which Anancy replies, "Outta mi big, big cow, a dis mi get" (Rhule, 2010, p. 25) [out of

my big, big cow, this is all I get], expressing the irony of the situation. Further examples

of humor and other communication devices used by various characters in JCL as strategy

for empowerment are described in Parts III - VI, in Chapter V.

Use of literary devices in text. This collection of JCL includes various literary

devices such as personification, simile and metaphor, onomatopoeia, and alliteration.

These devices communicate style and characterization through rich and creative word

choices and descriptive narrative.

Personification is evident in several examples of JCL, including *The Face at the

Window* (Hanson, 1997), which contains beautiful language, offering peaceful

descriptions of the setting. Examples of personification include, *"...gray clouds

blanketed the morning sun"* (p. 9); *"worry gnawed at her stomach"* (p. 20); and *"the hills

wore caps of fluffy clouds and silver mists slept in the valleys"* (p. 24); and "*The golden*

mango smell tickled her nose" (p. 31). Setting is also personified in *Sweet Jamaican summer time at Grandma's* (Brent-Harris, 2011), when the protagonist describes the rain and the mountains: "It was magical the way the rain raced to greet me. When the rain danced with the earth, I would know, because there would always be a trail of a sweet, earthy scent creating a show;" and "the mountains seemed closer as if to say hello to me" (p. 13). Other whimsical passages and scenarios use aspects of the beautiful setting of Jamaica: *"…the soft hibiscus flowers unfolding from their sleep. And when he [Ptolemy] reached the river he could hear the sun singing as it swirled and shimmered in the running water"* (Potter-Hall, 1997, p. 3).

Shaggy Parrot and the Reggae Band Rescue (Bent, et al., 2008*),* is full of anthropomorphic creatures who talk, sing, play instruments, wear glasses and other accessories. There are no images of human beings except the face of *Laughing Waters*, the waterfall. She is illustrated as a soft blue waterfall flowing from the mountains, with a human face illustrated in her waters, which expresses emotional distress and sadness with the pollution problem, and then joy when Shaggy and the Reggae Band clean up the area with the help of other sea creatures.

Another way the authors have enhanced their stories is through simile and metaphor to portray the beauty of the Jamaican setting. For example, the description of the Christmas feast in *Lucille Travels at Christmas, A Jamaican Child's Story* (N'Toutoume, 1999), brings Christmas to life: "…and a big glass of *s*orrel is as red as Santa's suit" (p. 9), and "from her view atop a star high in the atmosphere, she looks down to see a desert town, a dot in the middle of a desert, with its lights shimmering like

little bits of tinsel" (p. 11).   The use of simile and metaphor create word pictures for

readers of *Sweet Jamaican Summertime at Grandma's* (Brent-Harris, 2011): *"*I always

thought of the rain as liquid sunshine" (p. 13) and ". . . the sunrise . . . was like an over-

ripened mango splashed across the sky" (p. 19). Simile, in *Soon Come, a Ptolemy Turtle*

Adventure (Potter-Hall, 1997), also describes setting: "Ptolemy watched banana leaves

flutter and flap like flags in the gentle breeze (p. 3).

 Simile is also used to emphasize attributes of characters, as it describes Ptolemy

in several instances, ". . . Ptolemy became so covered in mud that he looked like a big bar

of chocolate" (p. 5); his eyes grew "as big and wide as outer space" (p. 7); and he was

"jumping up and down like an excited frog" (p. 13). The *Adventures of Bredda Anancy*

and Bredda Tukuma (Rhule, 2012), describes Anancy's movements with simile:

"Anancy was as slow as a snail" (p. 6); he sneaks, "stepping as stealthily as a prowling

cat" (p. 3). Doctor Bird's quick flight is described as he struck the air," . . . like a black

lightning bolt, whizzing backward and forward. . ." (Hausman, 1998, n. p.).

 Onomatopoeic naming is a clever way to give an added dimension to two

characters. For example, "A-Ah-Choo!" is the name of Ptolemy's Turtle, a clever play on

words (Potter-Hall, 1997, p. 19).   Anancy's friend, *Tumble-Thud*, is described as a

character with six legs, kind of like a spider, and the way he walks seems to sound just

like his name (Rhule, 2012). Onomatopoeia makes the story's setting and action come

alive with the sound of the object in motion. Doctor Bird's stories include many

examples of onomatopoeia and also assonance, such as the description of hail falling atop

Mongoose's house: "Great big silver stones fell out of the sky, and they clanged and

banged and bonged and gonged on Mongoose's tin roof" (Hausman, 1998, n. p.). Other

rattling and banging noise is heard by Mongoose when Doctor Bird drops a magic trick, a

bad-luck weather goofball, on her housetop: "*Pom, pom, pom* went the goofball as it hit

the rusty tin" (n. p.). "Banggarang" is the sound of the thunderstorm on the roof in *The*

Face at the Window (Hanson, 1997, p. 18), and "boof" is the mango falling off the tree

(p. 6). "Tecum-tum, tecum-tum" is repeated rhythmically as the sound of the imaginary

three-legged horse chasing Dora (p. 14). Onomatopoeic sounds fill Lucille's imagination

as she travels in her mind in *Lucille Travels at Christmas, A Jamaican Child's Story*

(N'Toutoume, 1999). Sounds such as "woosh!" and "Puhhh!" (p. 1); "boop!" and "Fluh,

fluh, fluh, fluh, fluh" (p. 5); and the terms *crackling* and *fizziling* (p. 9) emphasize the

imaginative nature of Lucille's travels.

Alliteration makes the sounds of language enjoyable particularly in reading aloud.

Hausman uses alliteration is found in each one of the tales in *Doctor Bird, Three Lookin;*

Up Tales from Jamaica (1998): hammock house; snipping and snapping; wintry wind;

Mango from Mr. Monkey; nibble, nibble; Darkness and Duppies; and Brother Blinky, the

firefly (n. p.)

Discussion

This special collection of Jamaican children's literature offers readers a variety of

perspectives and insights into some of the Jamaican ways of life, including its beautiful

geographic setting and lively social and cultural practices and concerns. This Critical

Content Analysis (CCA) supports that race, class and gender ideologies are present in

JCL and will be discussed with the Critical Multicultural Analysis (CMA) in Chapter V.

This sample of JCL is visually appealing with a wide array of artistic technique applied to the illustrations. JCL also has a special linguistic appeal; the style of writing in many of the selections of this sample reflect Jamaica's oral tradition of storytelling through the use of rich text, unique phrases and word choices and an easy blending of SJE and JC in the rhythmic, lyrical dialogue and narratives. The undercurrent of word-play, wit and music within these selections is representative of a culture based on oral tradition and seems to evoke a Jamaican vibe, a colorful, energetic approach to life. The overarching themes of hope and empowerment found within these picturebooks are discussed further in Chapter V with the CMA findings.

CHAPTER V: Critical Multicultural Analysis of JCL Findings and Discussion

In this chapter I present and discuss data from the CCA related to representations of colonial society, postcolonial society and modernization, followed by an analysis of whose "views of the world or kinds of behaviors are presented as normal" (Wooldridge, 2001, p. 261) in this collection of JCL. Findings related to values and beliefs in JCL, ideologies related to race, class and gender in JCL are discussed. I provide examples of Jamaican social, cultural and political practices in JCL, and then I describe how themes of freedom, agency and power are revealed through characters' ideas and actions, and in their use of language of empowerment in the Jamaican setting. Next I discuss how those themes are emphasized through the undercurrent of Jamaican music, and a Jamaican vibe that is central to part of many of these picturebooks. I conclude with a description of the power of JCL and offer statements regarding the limitations of this study, implications for further research and for literacy practices in the home, school and community.

<div align="center">

Overarching Ideas and Worldviews in JCL

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Based on CCA data from codes of incidences in this collection that occurred during the colonial era, early postcolonial era and currently occur today, there is a pattern of shifting values and beliefs. Two obvious belief systems and shifts in the social, political and cultural landscape of Jamaica over the centuries are the abolition of slavery in Jamaica (1834) and the end of the British Imperial rule over Jamaica (1962).

Though Jamaica is in a postcolonial era, the stories people told and enjoyed throughout Jamaica's history to help them endure in the face of slavery and horrific treatment live on and are symbolic of that era. They are told in order to remember the

past, to preserve it for future generations, and they are important for identity formation. Anancy is a cultural icon, and his stories reflect the survival mentality that had to be adopted for slaves to endure the treatment they received. His tenacious character traits include trickery, collusion, selfish individualism and a protest mentality. Each of those characteristics helps him to survive and thrive in his environment.

Now, in an era of modernization, there is a shift in the characters of popular Jamaican literature. The colonial era has passed and a new Jamaica is growing a national identity based on freedom, empowerment and agency. Anancy's stories live on as a remnant and as a cultural icon; now there are other, additional characters in Jamaica's literature that embody positive traits representing overarching views and a new Jamaica. Powerful, but more subtle belief systems and social practices follow Jamaica's political changes. Some of those are evident in this collection of JCL.

An important question in conducting a CMA is to allow for an understanding of "whose views of the world and whose behaviors are presented as normal in a text" (Wooldridge, 2001, p. 261). Table 8 presents a list of overarching social, political and cultural ideologies present in this selection of JCL based on the aggregate of the coded data in the CCA portion of this study. The list includes the book titles and a column to identify who holds those views or behaviors as normal. Not all of the views listed below reconcile with each other, nor are they consistently enacted in this sample of JCL or in society.

Table 8

Overarching Social Ideologies Prevalent in JCL Sample

Overarching Idea/Worldview	Examples in JCL	Who holds the overarching view as normal?
British Imperialism is superior, and slavery is socially acceptable.	*Nancy and Grandy Nanny*	British Government and other imperial powers during the era of slavery.
Brute force rules. Cunning tricks give an advantage over others.	*Nancy and Grandy Nanny* Five *Anancy* stories (Though they existed in the same era, real-life Nanny and fictitious Anancy approached things very differently, based on Nanny's collectivist and Anancy's individualist priorities.)	Slave owners practiced this belief system to control slaves. Nanny used cunning tactics to outwit British soldiers in her fight for freedom. Anancy's enemies and Anancy himself live by this motto.
Freedom brings hope and opportunities.	*Nancy and Grandy Nanny* *Yes, I Can! The Story of the Jamaican Bobsled Team* *Merry Jamaican Christmas* *When Badness Left Town*	The free, modern, democratic world. Nanny held this view in her lifetime (1700s). Jamaican Bobsled Team. Melissa. Children choosing love over chaos.
Jamaican pride, national pride, is empowering.	*Little Lion Goes to School* *Little Lion at Bat* *Little Lion goes for Gold* *Yes, I Can! The Story of the Jamaican Bobsled Team* *Be All You Can Be* *One Love* *Every Little Thing* *Anancy and the Christmas 'Bimmer'*	Jamaicans have always held this view and will continue to hold this view.
Jamaican music permeates society and its messages are positive influences for the greater world.	*One Love* *Three Little Birds* *Every Little Thing* *Little Lion Goes to School* *Little Lion at Bat* *Little Lion goes for Gold*	Jamaicans and those who enjoy the rhythms and messages in the song lyrics. Little Lion, Ptolemy, Sareen, Dora, Melissa, Shaggy and his

	Ptolemy Turtle *A Season for Mangoes* *Merry Jamaican Christmas* Three *Reggae Band* Books	Reggae Band friends.
It is important to honor family and enact cultural traditions.	*A Season for Mangoes* *The Face at the Window* *Merry Jamaican Christmas* *Sweet Jamaican Summertime at Grandma's*	Any who value family and Jamaican cultural traditions, and most protagonists in JCL, with the exception of Anancy.
It is important to improve your lot in life, especially if you are in poverty or part of the working poor.	*Ptolemy Turtle* *The Beautiful Blue Shirt on Barry Street* *Lucille Travels at Christmas* Five *Anancy* stories	Ptolemy and family, Jeremiah and his family, Lucille and her family, Anancy and his family.
Those perceived as "the other" for political, racial, social-class and gender reasons need respect and acceptance.	*Little Lion Goes to School* *Little Lion at Bat* *Little Lion goes for Gold* *The Face at the Window*	This is a modern belief system (post-slavery era) that continues to expand and gain momentum. Little Lion, Dora and her family are key characters in JCL with this viewpoint.
Mental illness is stigmatized and more understanding is needed.	*The Face at the Window*	The developed world which aims to bridge the gaps. Dora and her family hold this view.
There are a variety of religious beliefs and practices which are part of the culture of Jamaica.	*Little Lion Goes to School* *A Season for Mangoes* *Merry Jamaican Christmas* *Bredda Anancy: Cherry Island* *Nancy and Grandy Nanny* *Lucille Travels at Christmas* Mr. Owl in the *Doctor Bird: Three Lookin' Up Tales from Jamaica*	Seven stories have characters that espouse beliefs, or the story narratives reference practices or the existence of religious beliefs: Christianity, Rastafarianism, Voodooist practices and also culturally based superstitious beliefs.
Middle class children have more opportunity to read and more time and resources for imaginative play and storytelling	*Lucille Travels at Christmas*	Lucille holds this view of her situation. Her friends in poverty may, too, but their voices were not heard in the story.

Postcolonial Mindset in JCL

The ideologies represented in the visual and textual features of this JCL collection stand along a historical trajectory of post-colonial values, leaning towards Jamaican national identity and modern, progressive and democratic points of view as opposed to values and identity typical of a society ruled by imperial powers. All but one of the picturebooks are set in the modern era, with the exception of traditional literature, i.e. the Anancy and Doctor Bird stories, whose action and ideas do not rely on the context of a timeframe.

The historical fiction selection is set within the colonial era, when Jamaica was a hub of the slave trade. However, its overarching ideology leans towards acceptance of life's hardships and provides hopeful encouragement to move forward with faith in a better tomorrow. Disheartening images of life during the colonial era are rife in the sepia-toned illustrations from the historical fiction *Nancy and Grandy Nanny* (Tortello, 2001), based on the legend of one of Jamaica's seven National Heroes, Nanny of the Maroons, on whom Tortello has based her story. Violent images of kidnapping, Africans wearing the chains of the slave trade, enduring the painful, agonizing middle-passage and life on plantation with a slave-master carrying a stick are found across the pages. However, it has been told Grandy Nanny set up various traps for soldiers. One such trap worked when British soldiers would lean curiously into a giant cauldron of boiling poison, be overcome by the noxious fumes, and die instantly. Nanny was a freedom fighter, standing in direct defiance against soldiers who shot at her as she bent over to "catch the bullets" in her rear, to which she commented:

"Well, that's a good way to get respect, don't you think?" Grandy Nanny asked, her face briefly breaking into a smile…. (Tortello, 2001, p. 7).

Nanny's actions and the device of inserted storytelling in her conversations with young Nancy promote the mindset of empowerment, resourcefulness and survival against horrific circumstances. Nanny's approach to suffering and devastation bring inspiration and hopefulness to the forefront for today's readers of JCL. Here her message to Nancy captures this philosophy:

"Remember," Grandy Nanny explained, "we suffered many losses too, and I couldn't fix it so that our people wouldn't get hurt. To keep our land we had to fight the British many times. Once they even destroyed our town. Many of our people died. Some marched westward hoping to join up with my brother Cudjoe's group."

"But you came back," Nancy added again remembering the tales she had heard about Maroon history.

Grandy Nanny nodded. "That's right, young Nancy, and although it hasn't always been good times, we kept faith and have managed to live fairly happily since then, with enough food to eat and water to drink." Grandy Nanny stopped and bent down once more to look earnestly into Nancy's bright brown eyes. "And that is what you must try to do. You must have faith…." (Tortello, 2001, p. 19).

The concepts and ideologies evidenced in the language, visuals and protagonists' actions in the contemporary realistic fiction selections of this JCL collection also lean to the postcolonial mindset with evidence of freedom of choice and agency-building situations. Therefore, based on the actions and attitudes of the protagonists in these stories, the JCL in this study reflects postcolonial initiatives and does not reflect a continuation of colonial propaganda (Kapoor, 2008) which could be found in the literature selections for Jamaican children through bookstores, libraries and school curricula in the past. Today's JCL transcends the colonial mindset and is truly multicultural because its characters are unrestrained by colonization, race, class or gender. Instead they act out of positions of freedom and agency to fulfill dreams, reach goals, develop self-efficacy, provide for others and enjoy the everyday goodness of life.

Colonial Vestiges in JCL

Nevertheless, examples within the texts and images of this JCL sample do exhibit remnants of colonialism. There are three secondary characters, female, married, whose behavior reflects that of a colonized, silenced people. First, Jeremiah's mother from *The Beautiful Blue Shirt on Barry Street* (Marvin, 1997) is a nameless character living in a solid working-poor family. Her husband is an employed, involved father; her son exercises good decision-making skills and agency, in trying to fulfill a family wish to purchase a sewing machine for his mother so she can sew clothing for the family. The family dynamics come across as paternalistic, with no interesting dialogue or expressions from the mother. She simply goes along with the plans of her husband and son. In fact, she does not seem to have her own wish, other than to "go-along to get-along" within the

family structure (Starkenburg, 1999). I found this story to be redeeming in that it features a two-parent family with a solid work ethic, raising a son to live the same way. There was no mention of the mother's desire to use a sewing machine to take on extra work from outside the home to supplement the family income, or the suggestion that she was doing anything to fulfill the wish of a sewing machine. The mother was presented only as smiling at the sewing machine and her family, working on hand-sewing at home. She existed in the story only as a passive woman, living out sex-role stereotypes.

Other secondary characters acting as silenced, submissive types are Anancy's wives, each mentioned in two of the Anancy stories. Both of these stories are folklore, which almost always reflect patriarchal structures (Galda, et al., 2013; Huck, 2004). In the first instance, the wife is a nameless female character, fooled into giving Anancy an entire cow to eat. Through the course of events, she is eventually eaten by a giant who is one of her husband's enemies. Granted, Anancy saves her in the end and destroys the enemy, but she is still destined to a life of suffering, "going along to get along" as Anancy's submissive wife. In another story, Anancy has a different wife named Celina, who "was a tidy little woman" and a good cook. However, when she discovers the magic pot that Anancy has been hiding in the woods to use to cook food for himself, she begins to use it to provide food for her family. She makes the mistake of washing it, which breaks the magic. Anancy then punishes her with a magic whip. She is a victim of selfishness, brutality, and force. The story ends with Anancy laughing because she is being whipped. This story provides a negative image of a father and husband, and an

example of a female character who is happy to accept her inferior position and to serve a wretched husband who rules over her with hatred and malice.

Though Jamaica has been independent from British rule for 50 years, there are influential vestiges of colonial systems throughout Jamaican society. One such influence is the court system which still uses large, handwritten books to record crimes and incidents. Until recently, judges were wearing the traditional white wigs as part of their courtroom regalia. The visual image of Lady Justice, a community judge, from *When Badness Left Town* (Grace, 2009), reflects this system. In this allegorical picturebook, Lady Justice presides over a debate in which supernatural beings, who symbolize positive and negative attitudes of the heart, vie for mind control over Jamaica's young people. The fact that Lady Justice is a female gives a nod to modern ways, but the visual image of the white-wig worn as part of traditional courtroom regalia while perched atop her podium is evidence of the lasting influence of the British system of law in Jamaica and of national identity.

Race, Class and Gender in JCL

This critical multicultural analysis examines the aspects of race, class and gender by observing how various aspects of life are enacted and encountered by the characters and circumstances in the social settings of the stories. The observations examine how characters are empowered to act, whether they dominate or resist, and how they take action in their circumstances. Elements of Jamaican social life, evident in ideologies of race, class and gender, are described below, with examples of how the protagonists and the circumstances of their stories connect to multicultural and postcolonial ideologies.

Race

Jamaica's national motto "*Out of Many, One*" is evident in the text and illustration of various JCL selections. There are inspiring accounts of how issues of race are viewed and how characters enact and react to society. For example, in *Yes, I Can! The Story of the Jamaican Bobsled Team* (Harris, 2008), just before the team is to race in the Olympics, the characters reflect upon how those who have gone before have paved the way for their opportunity, something that could have never happened before the civil rights movement in the US. The text reads:

Like the great Jackie Robinson of the Brooklyn Dodgers,

The dream of Martin Luther King and many other

They stood at the start of not just a race

But the doorway to history with poise and grace.

Those greats had dreamt and paved the way

For Jamaica to compete in Calgary that day. (n. p.)

To trace how race relations and human right have changed over time, contrast that triumphant image with the images and descriptions of the slave era found in *Nancy and Grandy Nanny* (Tortello, 2001), where Nancy and Grandy Nanny are walking together, talking and reflecting about hardships of slavery in a 1740s setting where the British were fighting the Maroons, Nanny's people, who were enslaved and some had escaped.

Nanny recalls, "We had no rights, treated as if we were next to nothing." Nancy then realizes that "Africans were owned like Nancy's mother owned goats and chicks" (p. 14).

Nanny provided Nancy with important perspectives about how racial injustice and slavery give a sense of utter powerlessness, of dehumanization. The author uses hyperbole to communicate the ideas about the enormity of the situation for Nanny, who was only a young girl when she was enslaved and brought to Jamaica in the bowels of a slave ship. She describes the experience to Nancy, saying it was "…the biggest ship I had ever seen. It seemed even bigger than our village" (p. 12); then when she saw the plantation land she was supposed to work, her perspective is exaggerated, "…It seemed like you could have fit about a thousand of those ships on that land" (p. 14).

Within the illustrations of modern-day Jamaica in the contemporary realistic and fantasy selections, there are images of human characters from multiple ethnic backgrounds. These images support and promote the ideology of racial and cultural hybridity that is common and progressive in a post-modern and post-colonial society. Specific instances of racial harmony are seen in the text and illustration in *Shaggy Parrot and the Reggae Band* (Bent, et al,2008); Cedella Marley's *Every Little Thing* (2012) and *One Love* (2011); *Three Little Birds* (Marley, C. and Hausman, 2006); *Yes, I Can, The Story of the Jamaican Bobsled Team* (Harris, 2008); *Be All You Can Be* (Lil's Island Kidz, 2012); and *When Badness Left Town* (Grace, 2011).

Class

Race and class are interconnected in the Jamaica. Characters in JCL who operate in a context where class is not a level playing field include Little Lion. In *Little Lion Goes to School* (Magnus, 2003), he is ostracized as "the other" because he is small, is poor, practices the Rastafarian religious beliefs, but attends a private Catholic school. A

key image of Little Lion being ostracized for his social standing is found on the cover of the book, with the schoolhouse in the background, its windows filled with smiling faces of children. The foreground includes a nervous looking Little Lion (his nick-name for Zachariah Zion), meeting his teacher, Miss Beulah Bell, for the first time as he attends his new school. Her body language is stereotypical with a stern look on her face, arms crossed, looking down at Little Lion through her glasses. Little Lion's supportive father has instilled in him that education is the key to upward mobility. Papa gives Little Lion advice and encouragement about going to a new school, saying, "With a good education you can be anything" (p. 4). Little Lion must face his teacher and the new students and stand firm on his sense identity as a worthy, gifted person, regardless of his social standing and religious beliefs.

Little Lion faces his fears as he waits to perform a show and tell for the class. His lyrical performance follows:

Yes, my name is Zachariah Zion

My Papa calls me Little Lion

I might be small and I might be poor

But one day I'll have a might roar

These little locks that crown my head

They tell the world that I'm a Dread

A Rasta boy just like my Papa

Lots of lawyers, teachers, doctors

Singers like Marley, fishermen too

But I'm no different than any of you

I love to laugh

And I love to play

And have fun

With my friends all day

Don't have Nintendo

Never seen an arcade

I play with the toys

That nature made

Fish with my Papa

All day at sea

Climb the highest coconut tree… (Magnus, 2003, p. 14).

The teacher's view of Little Lion changes once he finds the courage to "perform" his musical Show and Tell. She has the look of approval when she sees what he can do, and who he really is (p. 15). Little Lion has won the heart and enthusiasm of the teacher, as she is seen waving her ruler to the beat of the music with her eyes closed, a look of enjoyment and engagement on her face, with children in the classroom joining in the background (p. 25). This scenario instance harkens to current research in Jamaica about teachers' perceptions and levels of acceptance toward children from lower socioeconomic status, which sometimes affects the quality of their instructional practices and their behaviors and actions toward those children (Evans & Tucker, 2007), discussed in Chapter II. Once a teacher comes to accept a child from a lower social class, a

connection is made and instruction and learning process is apt to improve (Turner, 2007). Little Lion's acceptance of himself and the acceptance he receives from others, regardless of his initial status as "the other" comes from his courage, the support of his father and his cultural and religious values. This passage from Little Lion's story addresses. . .

> . . .the predicaments of being different, [and] such literature makes 'otherness' manifest not as something alien; rather, the [picturebook] re-inscribe[s] a valorization of ethno-cultural difference by introducing . . a minority point of view, providing the means to make sense of one's difference . . .within a modern context (Kocuglu, 2009, p. 306).

Another situation where acceptance of "the other" comes to the forefront is in *The Face at the Window* (Hanson, 1997). This topic is presented within two sets of relationships. First, when young protagonist Dora hesitates to comply with the sly wishes of her school friends, she experiences rejection. When she hesitates to steal a mango from Miss Nella's tree before school, she is told she must be too young, and will not be accepted. Dora bows to peer pressure in order to be accepted, not rejected as an outcast, as "the other." In another situation, Dora experiences firsthand what it is like for Miss Nella, who is living in the margins of society as a victim of mental illness. Dora finds courage to confess she stole a mango and threw the rock that hit Miss Nella's door, and she leaves her peers behind to make things right and to reach out to this suffering neighbor. This book speaks to a widespread societal issue in Jamaica, where those who are disabled often live on the margins, are ostracized, and disenfranchised.

Social issues such as the plight of the working poor and those in poverty are evident in three of the realistic fiction**s** and five traditional literature selections. In *The Beautiful Blue Shirt on Barry Street* (Marvin, 1997),

> "Although Andrew works long hours [driving taxi in Kingston], there is never enough money for anything extra. He would like to buy his wife, Jeremiah's mother, an electric sewing machine. Jeremiah also dreams of buying his mother a sewing machine. If she had a machine, she could make them new clothes. She has to mend their clothes by hand now" (pp. 4 – 5).

Andrew does work, but he is part of the working poor of Jamaican society. There are images of Jeremiah and Mama window-shopping, dreaming of blue shirts and sewing machines. Jeremiah finds a way to earn some money with a part time job after school, and he and his father work together to purchase a machine for Mama.

Three illustrations in *Soon Come, a Ptolemy Turtle Adventure* (Potter-Hall, 1997), reveal, in a matter of fact way, that Ptolemy Turtle absolutely must bathe. He is covered in oozing mud, in fact, "so covered with mud that he looked like a big bar of chocolate" (p. 5). His adventures include appeasing his mother's anger by bathing with a pawpaw leaf, which turns soapy when it gets wet, "one of [Mummy Turtle's] many secrets about life in the bush without ten pennies" (p. 1). Despite the characters' low social status, a ray of hope permeates each of these selections; the protagonists show agency and determination to live wisely and to make life better.

However, in Anancy's traditional tales, the protagonist is destined to poverty. In each of the stories where Anancy is trying to improve his lot, his attempts to work his

pranks for his own gain fail.   He is constantly hungry, constantly poor, because of his

personal choices and laziness. A myriad of entertaining stories in Jamaican culture

about Anancy delineate his inability to rise above his social standing, no matter how

hard he tries, and no matter what tricks he pulls or enemies he makes.

In *A Season for Mangoes* (Hanson, 2005), young protagonist Sareen looks back at

history from her comfortable, middle class, socioeconomic status and sees how

Jamaica's history and her own heritage are integral, and how she is so fortunate to be a

free Jamaican child, sipping her hot cocoa with unrefined sugar, when it was her

ancestors who used to work the cane fields as slaves on the sugar plantations. This is a

reflective story about family and heritage, not necessarily about social class, but the

author does well to include this narrative as a reminder to readers of how far the Jamaica

has come socially and politically, and how much better life is today than it was before

emancipation and independence.

Gender

Two thirds of the protagonists in this collection of JCL are male. Tables 5 and 6

reveal far more visual images of male characters in the illustrations, more than two to

one. The preponderance of male-dominated representation in the stories and illustrations

are reflective of the male-dominated patriarchal society in which the stories have been

written. More significant than mere numbers, however, is whether or not the depictions

of males provide positive role models for young male readers who want and need to see

themselves in the books they read. Each of the role models in the following books

provides positive images for young readers: Little Lion and his father in three

picturebooks (Magnus, 2007; 2008; 2010); the heroic members of the Jamaican Bobsled

Team in *Yes, I Can! The Story of the Jamaican Bobsled Team* (Harris, 2008); Jeremiah,

the resourceful, respectful son in *The Beautiful Blue Shirt on Barry Street* (Marvin,

1997); and Sareen's strong, wise twin brother, Desmond, in *A Season for Mangoes*

(Hanson, 2005). These characters achieve goals, provide support for their counterparts or

family members and live well in spite of their race or their social status.   Because the

statistics for male unemployment and acts of violence committed by young Jamaican men

are astounding, it is vital that writers, illustrators and publishing houses provide books for

young readers that portray strong, successful male role models.

Something missing from my sample is a picturebook about female sports heroes.

Several world-class athletes of Jamaican heritage might inspire such a publication and

provide Jamaican children with positive female role models of dedication, goal setting

and athletic achievement. However, heroes among the female protagonists do exist, for

example, the aforementioned Grandy Nanny (Tortello, 2001); Yalena, the spelling bee

champion (Lil' Island Kidz, 2012); and Turtellini, the courageous and outspoken tortoise

who organizes a dolphin rescue and makes changes in the community's policy and

governance on the Reef Council (Bent, et al., 2012). Female protagonists also face

internal struggles and remain brave in the face of difficult circumstances: Sareen, who

must share her memories and her stories of her grandmother amidst her own grief and

insecurity (Hanson, 2005); Dora, who overcomes peer pressure and learns to accept

someone in her community who is different (Hanson, 1997); and Lucille, who lives to

exercise her creative imagination (N'Toutoume, 1999). Each of these females, whether

protagonists or secondary characters, provides a positive role model for young readers, by the ways they overcome obstacles and relate to difficult situations in their environment and circumstances.

Young Melissa, a more passive, observant female character, enjoys the experience of celebrating Christmas in Jamaica with her family, while they teach her about the many traditions of her Jamaican heritage in *Merry Jamaican Christmas* (Campbell, 2002). Positive visual images of loving, involved mothers, grandmothers and great-grandmothers are portrayed in the illustrations of *Every Little Thing* (Marley, C., 2012); *One Love* (Marley, C., 2011); *Three Little Birds* (Marley, C., & Hausman, 2006); *Soon Come, Ptolemy Turtle* (Potter-Hall, 1997); *Merry Jamaican Christmas* (Campbell, 2002); *A Season for Mangoes* (Hanson, 2005); *The Face at the Window* (Hanson, 1997); and in *Be All You Can Be* (Lil' Island Kidz, 2012).

Another female character, Mongoose, is an anti-hero in *Doctor Bird: Three Lookin' Up Tales from Jamaica,* (Hausman, 1998). Mongoose is a thief, who is subject to the magic tricks of Doctor Bird. She temporarily changes her ways in order to escape his punishments. She does not ultimately reform.

<div align="center">**Social Practices in JCL**</div>

Each of the 26 picturebooks in this collection of JCL includes various social aspects of Jamaican life around the value of community. Examples of characters seeking wisdom, telling stories to remember and to celebrate, and families enacting traditions, give readers of JCL insights into how Jamaicans experience life.

Community-Building

All 26 picturebooks feature elements of Jamaican community in various ways.

For example, the social practice of gathering to play games such as dominoes or pass the

stone and the communal fun of chanting jingles and jumping rope are visible in the

illustrations in several of the picturebooks. Telling stories, lending a helping hand,

providing comfort, working together to complete projects, such as cleaning up a park or

working on community awareness for the need to recycle, or to rescue dolphins—these

are all topics in JCL that feature a sense of community, of working together in harmony.

One Love (Marley, C, 2011), is an appealing picturebook with characters who work in

unity for the purpose of improving a community park. The text, based on Bob Marley's

song by the same name, promotes love and social action and portrays the joy of working

together. Young readers who encounter good images of healthy community relationships

and partnerships may realize the importance of unity and teamwork in their own social

contexts.

Ptolemy Turtle, in *Soon Come, a Ptolemy Turtle Adventure* (Potter-Hall, 1997),

sets an example of choosing to react in peace to preserve a relationship, and shows

readers how to stop and think, to react to a difficult situation without violence. Ptolemy

is challenged by Rude Boy the cat, who wants to fight. Ptolemy realized that because

turtles have no teeth, he was nearly defenseless in a fight against a cat. "Ptolemy had to

think quickly. He screwed up his face, just the way Mummy had done before when she

was vexed. Sure enough, it worked! Rude Boy ran so fast, it was as if he was just a tiny

mouse running away from some other cat" (Potter-Hall, 1997, pp. 18-19). Ptolemy's way

of solving the problem with Rude Boy was to stop and think and then act without causing harm to another; a positive example of how to handle interpersonal relationships with clever thinking and action promote the valuable aspect of community.

Wisdom-Seeking

A customary act of Jamaican tradition is that of seeking wisdom and advice from trustworthy counsel. The social practice of seeking wisdom from those who are older and wiser is illustrated in three of the picturebooks in this collection. *When Badness Left Town* (Grace, 2011), includes a scene where two young school children are faced with the opportunity to make a serious decision and they seek council from the Griots, the "keepers of values" (p. 6). The image of the Griots depicts four wise people dressed in formal robes with African/Caribbean colors of green, yellow, red and black. In this case the Griots are supernatural. They are standing wise and ready to impart their advice to the children, and then they disappear, leaving the children with the choice of acting upon their wisdom or not (pp. 5 – 9).

As we have seen before in *Little Lion Goes to School* (Magnus, 2003), *Little Lion at Bat* (2007) and *Little Lion Goes for Gold* (2008), many illustrations show Little Lion and his Papa together. Papa is pictured offering support and advice to Little Lion. Little Lion considers it carefully, doubting at first, but heeding his advice. He finds good success from following the wise words of his father, telling him to stay in school, and also reminding him to think of the greats who came before him out on the athletic field and telling him he can achieve his goals.

In *Nancy and Grandy Nanny* (Tortello, 2001), Nancy, an 8 year old girl, goes to her hero, Grandy Nanny (Nanny of the Maroons, a Jamaican National Hero) to seek advice and ask her to perform a miracle for her dog, Ackee, who is sick and dying from heroically rescuing her brother out of the river. This touching scene between Nancy and Grandy Nanny graces the cover and shows the socially valued custom of seeking the older, wiser voice in the community. It sets the stage for the literary device of flashbacks that Nanny uses to impart wisdom, perspective and stories of the history of Jamaica from the capture of Africans to the middle passage and the hard life on plantations (cover, pp. 2, 9, 21).

Storytelling

Storytelling is a vital aspect of Jamaican culture, which stems from the orality of the culture and relies on the social aspects of community building prevalent in Jamaican culture. Twenty-one books in this collection include songs, sayings, rhymes, chants, riddles or inserted stories. The many and varied linguistic expressions in JCL emphasize the value of sharing and enjoying their own culture in community.   Stories such as the folktales of Anancy and other hero tales from Jamaica's oral tradition are valuable tools to preserve culture and build national identity. Anancy stories are part of the make-up of Jamaica's oral tradition which is finding its way into picturebooks for children, a unique contribution to the greater body of JCL for future generations.

The stories of Anancy symbolize many aspects of social, political and cultural life in Jamaica, especially those issues having to do with experiences common to the perils of the human condition. For example, as a rule, Anancy is always poor. His plight is

symbolic for many in Jamaica, but he is a selfish brute who uses trickery and a cunning

wit for his own personal gain at the expense of others. Begging, teasing and trickery are

part of Anancy's bag of tricks. These and other tactics are explained later as models of

communication typical for engendering power and being persuasive, which are dominant

purposes for language use in the Jamaican culture.

Anancy stories are enormously popular in Jamaican culture. Things that go right

in the world are attributed to Anancy. Things that go wrong are Anancy's fault. This is

found in the picturebooks by Rhule (2012a; 2012b; & 2010), as he briefly mentions

various phenomena in nature attributed to Anancy's mischief. It is "because of Anancy"

Brother Owl comes out only at night, or why Bredda Shark is found only in the water, as

he no longer appears on dry land. Duck has no teeth because of an Anancy trick. Hawk

spends his days calling after chickens, and Bredda Dog has no teeth because of an

Anancy-related mishap. Poor Parson John Crow is so ashamed that he was coerced into

bringing a cursing parrot to church that he no longer preaches in his parish—all because

of Anancy.

There is one Anancy story where transformation takes place in his life. In *Anancy*

and the Christmas 'Bimmer' (Simpson, 2003), Santa helps Anancy to be likeable by

using his powers of persuasion: "I might be forced to use my magic and you won't like

it," said Santa (p. 13).   Anancy questions Santa, asking, "What's Anancy without a trick

up his sleeve? You wouldn't want me to lose my personality, would you?" (p. 14).

Santa persuades Anancy to join him at the North Pole for a year of service. Anancy

brings his charms, his stories, his tricks and music to the North Pole and befriends the

elves as he works for others. He returns to his home community the following Christmas

to make amends for the wrongs he has done. Anancy is quite a delighted, reformed

spider in his partnership with Santa. His reward is to drive the 'Bimmer' sleigh to deliver

gifts around the world. They joyfully sing a ditty together as they fly off to deliver gifts.

"As he said goodbye to his friends and pulled the 'Bimmer' across the sky, you

could hear a strange song that he and Santa had made. It sounded like a

reggae/hip-hop tune.

Santa: "With a He and a Ho and a He He Ho"

Anancy: It's a He He Ho, It's Santa and Anancy on the go…"

Santa: "Ho Ho Hoooooo…."

Anancy¨ "He He Heeee…and away we goooo…"

"This is really much better than playing pranks," said Anancy.

After a deeper reading, an audience might discover the true motivation for

his perceived change, which is the opportunity to drive Santa's BMW sleigh. The

irony is that this book was sponsored by a local BMW dealership. Since Anancy

is a stereotypical folklore character, readers know he is not capable of

transformation. Yet, JCL would not be as colorful or enjoyable without Anancy,

his irritating personality, and his manipulative ways of using language for his own

gain. Ultimately, he is a humorous character who models some of the best "do

not" behaviors for a young audience. He is a part of the make-up of Jamaica's

oral tradition which is finding its way into picturebooks for children, a unique contribution to the Jamaican National Identity.

Doctor Bird is another Jamaican folktale character, one who can be contrasted with Anancy in nearly every way. His appearance is immaculate, unlike the sloppy and cartoonish Anancy. Doctor Bird is classy, powerful, and magical and uses his gifts and wisdom, not for selfish gain, but to assist his friends. His aim is to help his fellow characters to transform, and he uses wit, riddles and magic to motivate his friends to improve their lives.

Family-Bonding

The social aspects of family life and relationships are prevalent in 18 of the JCL selections, as noted in Table 4.6 Many examples of family unity and traditional practices are found in the pictures in *Merry Jamaican Christmas* (Campbell, 2002), with illustrations representing four generations of family and the joys of gathering to practice customs. The positive attributes of family love and care are portrayed in the final picture of the board book *Three Little Birds* (Marley, C. & Hausman, 2006, n. p.). There a family stands on a lush green hillside surrounded by blue sky and a bright rainbow. In *Soon Come, a Ptolemy Turtle Adventure* (Potter-Hall, 1997), family unity is evident in a family portrait encased in a whimsical heart-shape in the cut-out illustration (p. 39), featuring Ptolemy and his loving parents. They are pictured as supremely happy being together after a long separation when Papa was off to other lands teaching humans how to get along with and learn from turtles.

Many of the books in this collection are family-centric and provide insights into how Jamaican families celebrate life and enact their traditions. *Merry Jamaican Christmas* (Campbell, 2002), demonstrates cultural traditions enacted by a family who has come together for the holiday. Specific colloquial terms are part of the family's experiences, and convey knowledge of customs and practices unique to a localized region builds unity. In the Caribbean, a customary parade is enacted with various *Jonkonnu* dances and a marching band. This picturebook lists the special dance moves that are a part of this custom: *Pitchy Patchy, Jig, Polka, the Open Cut Out dance,* and *the One Drop* (p. 17). Ornate, imaginative costumes are pictured on a two-page spread portraying beautifully designed masks and garb to be donned by those who are enacting these dances and the cultural traditions through dances that signify the days when slaves were able to have time off at Christmas to relax for the holiday.

The family ritual of the *navel string* in Merry Jamaican Christmas (Campbell, 2002), is another example of a semantic term that has a specific meaning in a cultural context. Grandfather explains the tradition to, Melissa, when they walk together and he remembers her birth. It is customary when a child is born to cut the umbilical cord and place it in the ground where a tree is planted, signifying that this is the child's place, her/his land. The tree becomes known as the child's *birth tree*. Another tradition specific to Jamaican culture is the Nine-night, as portrayed in *A Season for Mangoes* (Hanson, 2005). After the passing of her grandmother, Sareen and her family gather together for a *Nine-night* vigil, also known as a *sit-up*, which is a traditional cultural practice that follows specific customs and rituals

surrounding death (p. 32). The tradition includes storytelling, dances and games enjoyed by the family and participants while memories are shared.

Political Aspects of JCL

Political aspects of Jamaica in JCL include circumstances and events that deal with power, such as the governmental structure of British Imperialism and the history of the slave trade. Political aspects of life in Jamaica also include the power exercised in relationships between characters in a story, and especially in the case of Anancy.

Political Prowess – Turtle Style

Turtellini seeks to improve the governmental policies by campaigning for children's voices to be represented in all decisions that affect the community in *Brave Turtellini and the Reggae Band Dolphin Rescue* (Bent, et al., 2012). She exercises political power in her passionate pleas to the Reef Council and to her sea-life community to gather support to rescue dolphins in distress. The initial response from the Reef Chief is "Children should be seen and not heard" (p. 14), but Turtellini persists with a retort: "Even a child can get in a word, even a child deserves to be heard" (p. 15). Through her brave resolve and the support of the community, democracy wins and the dolphins are emancipated.

Environmentalism

Environmentalism is a popular movement and becoming more and more politicized in Jamaica. The five picturebooks in this collection with topics central to environmental concerns are on trend. A story which focuses on environmentalism and also empowerment is *The Reggae Band Rescues Mama Edda Leatherback* (2010). Mama

Edda Leatherback is a turtle ready to lay her eggs. She is in turmoil because she is powerless against the garbage she swallowed, thinking it was a jellyfish to be eaten. Her Reggae Band friends save her by gathering their resources, using their agency and power to help her lay her turtle eggs. They work together to improve the environment, making it a safer place for animals and humans, by "reducing, reusing and recycling" – and picking up litter.

Shaggy Parrot and the Reggae Band (Bent, et al., 2008), emphasizes the importance of keeping the rivers and oceans clear of garbage by recycling and generally caring for the environment for the benefit of humans and animals. In *The Reggae Band Rescues Mama Edda Leatherback* (Bent, et al., 2010), three girls and two boys interact with Shaggy Parrot as they sort garbage into four bins (paper, metal, plastic and glass), smiling and happily working together (Bent, et al., 2001, pp. 27-28).   The added element to the Reggae Band picturebooks is the accompanying CD. Each story is complete with reggae music which supports the text and pictures.

Cultural Aspects of Jamaica: National Pride

Cultural aspects of Jamaica include those actions and circumstances that pertain specifically to the ethos of Jamaica. National pride is expressed through enthusiasm for victory in competitions such as spelling bees or storytelling festivals, as well as various sporting events and especially the hallmark of Jamaican culture, reggae music.

Sports

Little Lion at Bat (Magnus, 2007), and Little Lion Goes for Gold (Magnus, 2008), provide positive role models of protagonists who dedicate themselves to success in their practices and their games. Little Lion's fans cheer him on, fostering the sense of community support when he plays cricket and when he runs a race (Magnus, 2008; 2007). Add to the charm of Magnus' rhythmic text in the Little Lion books, the use of alliteration in the description of Little Lion's growing track abilities in comparison with those of world famous Jamaican runners using alliteration:

> "He's quick like Quarrie, bad like Bolt, he's magic like Merlene, strong as
>
> Asafa, fast as Veronica, the best we've ever seen" (2008, p. 14). Then there is
>
> "Coach Clafbert Clump", too (p. 1).

National pride is paramount in the story of the Jamaican Bobsled Team, who gathered local and international support for their Olympic competition in 1998 in Yes, I Can! The Story of the Jamaican Bobsled Team (Harris, 2008). A myriad of images express crowds of people enthusiastic about their determination and accomplishments. The team was supported and cheered at the Olympics, even though they did not win the race. They had to endure criticism and mockery from those who doubted, but the team came out with determination and the will to finish and that made all the difference in building hope and pride in Jamaican people.

Literacy Practices

Jamaican children build national pride by their annual participation in traditional Jamaican festivals as they recite poetry, sing songs or tell traditional tales about Jamaica.

Visual images of a traditional Jamaican costume made from fabric available in England, usually worn by school children participating in festivals or cultural events are pictured in *A Season for Mangoes* (Hanson, 2005).   Sareen is pictured wearing the costume for a customary *Nine-Night* or *Sit-In*, to celebrate the stories and memories of her Grandmother, who has recently passed away from illness.

Another visual image of national pride is pictured in *Be All You Can Be* (Lil' Island Kidz, 2012)*,* when a Jamaican girl, Yalena, wins Jamaica's national spelling bee and travels to compete in Washington, D.C. When she wins in D.C., the supportive crowd rallies around her, roaring and waving Jamaican flags. The view beyond the crowd is a large window through which the White House can be seen, with US Flags waving in the wind. This is a story of self-determination, victory and national pride in a young island girl who can become the champion of a spelling competition open to all children from English speaking countries. The story mirrors aspects of real life champion, Jody-Ann Maxwell, a Jamaican girl who won in 1998. These picturebooks show young readers that though victory is not always certain, hard work and determination are lasting values.

Symbolic Icons

The picturebooks based on song lyrics by Bob Marley in this study are prime examples of JCL, bursting with visual symbols of national pride in the clothing and accessories that the characters are wearing or using. For example, Bob Marley is pictured 12 times in *Every Little Thing* (Marley, C., 2012), including an image of his face superimposed on the child's t-shirt. The child exemplifies national pride as well, in his

clothing colors (green, black, gold and red) and his hairstyle of short dreadlocks.

Jamaican culture and national pride are also evident in the picturebook, *One Love*

(Marley, C., 2011). Bob Marley's image is on the coffee mug the father is holding, on a

t-shirt and also on a picture hanging on the bedroom wall above the young girls' bed.

The animal characters in the Reggae Band books (2012; 2011; 2008) are also decked out

with Jamaican and Rastafarian symbols and clothing, exemplifying culture and national

pride. Shaggy the Parrot's beaded necklace, starfish's dreadlocks, the lobster's belt and

beads all show solidarity with Jamaica and the reggae beat. Little Lion and his father are

also portrayed with dread locks and shirts, caps and socks with Jamaican color schemes

(Magnus, 2008; 2007; 2003).

<center>**Freedom, Agency and Power Exemplified in JCL**</center>

Many of the characters in JCL exemplify their strong identity and character traits

by their actions and language. Their ability to navigate their circumstances successfully

is dependent on their understanding of their place in their society and in the world as

Jamaicans living in freedom, finding ways to exercise their personal power for good for

themselves and others, and expressing this agency in their thoughts, words, and actions.

Power to the People

Table 9 is a character chart showing how freedom, agency and power are

exercised by JCL characters. The first column lists characters who are empowered by a

variety of means, mainly through their own self-efficacy and a vision for their own lives

and the lives of others. The characters listed in this column fought for their freedom or

advocated for the freedom of others. The middle column lists characters who are passive

and take positions much like those colonized during British Imperialism. Finally, the last

column is a list of characters who were granted freedom without their working for it,

whether they were born into a middle class existence, whether they struggle with race,

class or gender barriers in society, or whether they seek to fulfill dreams that require them

to act in their freedom with power and agency. These characters live life with a

postcolonial, multicultural point of view that can bring hope and inspiration to a young

audience.

Table 9

Character Chart of Freedom, Agency and Power in JCL sample.

Characters empowered to fight for their rights and for others. They fight for rights, freedom and agency with power:	Characters who do not enact their freedom, agency or power:	Characters with freedom given to them to make choices and act on that freedom; they already have freedom to fulfill their potential:
Nancy advocated for the life of her dog after her dog rescued her brother from drowning in the river.	Unnamed female character who is Jeremiah's mom, Andrew's wife.	Little Lion struggles to exercise his power and develop his gifts until he recognizes his self-efficacy and value – then he is free to act and meet his potential.
Nanny fought the British soldiers and advocated for her people.	Celina, Anancy's wife and her children.	Lucille
Turtellini advocates for dolphins to be rescued and for children's voices to be heard in policymaking decisions.	Anancy's wife (unnamed) who endures Anancy's physical and emotional abuse.	Bobsled Team
		Sareen
		Dora

Shaggy, Doctor Bird and members of the Reggae Band advocate for Mama Edda Leatherback.		Doctor Bird and his friends, Mongoose, Mouse and Mr. Owl make choices to empower themselves.
Sea creatures in Reggae Band advocate for Laughing Waters.		

Empowerment Enacted

There are many examples in JCL of characters identifying their power, using their agency and acting in their freedom, as evidenced in the character chart above. The chart lists those characters who fought for their freedom and advocated for others to move forward with hope, as in the case of Nancy and Grandy Nanny (Tortello, 2001), and those who were born into freedom and chose to maximize their opportunities through hard work, grit and determination including the Jamaican Bobsled Team, Yalena, Little Lion, Dora, and Sareen. Some of the many examples of JCL characters' acts of empowerment are listed below.

Lucille, in *Lucille Travels at Christmas, a Jamaican Child's Story*, (N'Toutoume, 1999), is empowered by the opportunity to own and read books. Lucille attributes her vast imagination and creative thinking to the fact that what she reads and watches on television informs and inspires her imaginary travels and storytelling. Visual images and text portray Lucille as a middle class Jamaican child who enjoys her imagination and her ability to create fantastic tales that entertain herself and her friends. Lucille's "educated imagination" (Frye, 1964) takes her around the world. Visual images of Lucille waving

to her friends from the top of the Eiffel Tower and riding camels in the desert, floating on a star in the atmosphere, watching the Three Wise Men approach the birthplace of Baby Jesus show her vibrant imagination. Amidst her happy life, Lucille mentions her friends, Kevin and Lisa, are less fortunate than she is because they do not have money for books or television or for Christmas gifts. She dreams of Santa bringing them gifts and providing them with a Christmas feast.

Mouse is empowered by the challenges posed by his friend, Doctor Bird, in the story of "*How Doctor Bird taught Mouse to Look up when he was Feeling Down,*" (Hausman, 1988). Mouse was disenfranchised after a big storm flooded his house, so Doctor Bird came to his aid to challenge him to complete tasks and show him how to "look up" in order to think of ways to solve his problems so he can learn to survive (Hausman, 1998).

Mr. Owl, in *Doctor Bird, Three Lookin' Up Tales from Jamaica* (Hausman, 1998), enacts his power of choice, though foolishly, and his actions affect the lives of others. He has been warned not to open the Great Box of Mysterious Things, but he cannot resist. Out fly all manner of fearful creatures known as Darkness and Duppies. This event connects to the cultural and religious beliefs about supernatural creatures and superstitions prevalent in Jamaica. There are consequences for Mr. Owl's actions, and he becomes vexed that his friends disapprove and reject him. He aims to retaliate by using the powers of black-magic, working *hoodoo* on them. *Hoodoo* is a play on words, for *Voodoo* (Hausman, 1998, n. p.). No characters in this tale are mentioned as overcoming

their fears of spooky creatures, but they accept Darkness and Duppies, fearsome as they are, as just a part of life.

Three books in this collection feature protagonists who find the power to overcome fear: Little Lion, Sareen and Dora. In each case, these characters face challenges they did not ask for and muster the courage to face their fears, which results in personal growth and bringing joy to others.

Little Lion overcomes his fears and insecurities about starting a new school by praying, first praying all night, and then in the morning praying for a heart attack. When his prayer is not answered, he responds with a metaphoric, stress-induced rant where he likens himself to a fish and a dead fowl: "*This is it. Today I'm caught. I'm a fish in their net, my goose is cooked. Papa's throwing me in like a worm on a hook*" (Magnus, 2003, p. 10). At school he has to follow through with his Show and Tell (Magnus, 2003, pp. 10, 11). He overcomes his fears through prayer, self-talk and through the use of his talent for reggae-rhythm songs with positive messages.

Sareen was empowered to overcome grief over the loss of her beloved grandmother in order to perform a tribute to her in *A Season for Mangoes* (Hanson, 2005). The narration is first person so the audience gets a sense of her anxiety, and how helpful her family is in supporting her as she waits for her turn. Her twin brother, Desmond, encourages her and stalls the progression by telling riddles and stories. When her turn comes, he is encouraging.

"You can do it," Desmond whispers. Mama gives me an encouraging nod (Hanson, 2005, p. 17). Sareen expresses happiness in honoring her grandmother in the following narrative passage:

I could burst with delight. Nana would have been proud of me. I never guessed it would feel so good to tell my memories of her. Now they seem even sweeter than that last mango (Hanson, 2005, p. 27).

And later, she finds freedom and release while performing the traditional dance:

As the grownups continue their dance, I begin my own. It's as though telling my stories about Nana lifted away a lot of my sadness, making me lighter on my feet. With all my love, I dance to celebrate her. Then I dance to thank everyone for this happy sit-up that is helping me say goodbye to her. The drums beat even faster. I leap again and again. Raising my arm I jump higher and higher to knock on heaven's door, so that it will open for Nana's spirit. I leap to make my heart dance, so that whenever it thinks of Nana, it will remember her joy. (Hanson, 2005, p. 30)

Dora is empowered to overcome the intimidation she feels from her schoolmates, fear of a strange woman suffering from mental illness, and fears that stem from cultural superstitions in *The Face at the Window* (Hanson, 1997). This picturebook contains ominous visual images, which contribute to the heavy mood evoked by the struggles and perils of isolation with mental illness. The illustrations are composed of pastel drawings using dark hues and include the image of a mysterious, overpowering, three-legged horse,

a dark sky of a thunderstorms, and the frightening abstract images that Miss Nell, the woman who is sick, sees in her mind that aren't really there (Hanson, 1997, pp. 6, 7).

When Dora has to confess to striking her door with a stone while trying to steal a mango from her yard, Miss Nell reveals she knows it was Dora by stating, "*Dora is de girl whose stones have wings*" (Hanson, 1997, p. 27).   Miss Nella's mixed-up mind is also personified, as Mammy tells Dora, "Miss Nella's mind play tricks on her" (p. 20). The plot resolves with honesty, dignity and the extension of friendly gesture. Most importantly, the audience will experience Dora's empathy towards Miss Nella when she realizes that her own imagination and her own fears can be quieted in her mind, but with Miss Nella, her fears are a part of her reality of mental illness. Dora's realization is communicated in this passage:

> Except, thought Dora, the sound of the horse did stop after I talk to Mammy and Pappy about it. But maybe Miss Nella can't stop the noise of the crabs. And she live alone without anybody to tell her is O.K. (Hanson, 1997, p. 28)

Later, at the conclusion of the story, the face at the window is not as fearsome. Dora has matured and grown in her ability to see others in a new, accepting light, as described below:

> When they reached the road, Dora glanced back. At the window of the cottage appeared Miss Nella's face. Dora turned toward Miss Nella and waved goodbye. (Hanson, 1997, p. 32)

These and other depictions of freedom, agency and power among the characters in JCL give young readers literary examples of Jamaican heroes and normal, every-day

citizens acting out of courage. They use various tools to empower themselves to overcome obstacles and to accept life as it is, and move forward.

Language of Empowerment

There are patterns in the communication styles, devices and methods the characters use to get their point across, to persuade others to act, or to manipulate various circumstances. The following sections describe various ways characters use language to react, respond and interact in various social settings in JCL.

Code-Switching

Code-switching is a unique linguistic act in multilingual societies. In the case of *Bredda Anancy and Bredda Tukuma* (Rhule, 2010), Anancy uses both SJE and JC to position himself as an authority and to position himself as a local, familiar person. In code-switching for power and advantage, Anancy conjures a plan to make it perfectly acceptable to his wife, Celina, that he be allowed to eat the entire cow he has just brought home as payment for a deal he made with a neighbor. He feigns sickness and sends his wife to the doctor's office for advice. He hurries away unseen; he reaches the office before she does to disguise himself as a physician, then cons her by stating the only cure for his ailment is to eat an entire cow. He then instructs her not to take the shortcut home, so that he will have time to beat her home and jump back into his sickbed, where he will learn the good news that he gets to eat the cow. All the while he is using formal SJE to come off believably as a wise physician. The following excerpt is a direct example of Anancy privileging SJE over JC in conversation to gain power of influence in a society that still values SJE over JC:

Anancy's wife: "I hope you won't die before I come back"

Anancy: "No, me won't dead. One little thing, wife. There is a belief that when anyone going to see the doctor, he must not walk through the shortcut. He should go around the long way. Lawd! I don't know if you will come back in time to see me alive. I am sick like a dog!"

[She leaves to go to the doctor. Anancy scrambles ahead to arrive before she gets there. He dresses in the white doctor's coat and sits at the desk.]

"Good morning Doctor," started Celina.

"Good morning," replied the doctor in a deep bass voice.

"I am not the patient. My husband is very sick. He is so sick that he can't get out of bed. I would be glad if you could give me some medicine to relieve the pain," she pleaded.

"I don't always do that, but I am an understanding doctor. Describe his sickness to me."

As soon as she began, the doctor interrupted, "Don't go any further, I recognize that sickness. That type of sickness calls for plenty of meat, perhaps, a whole cow. What type of animal you have at home?" asked the doctor.

"Only last night he came in with a cow," she stated.

"Lucky man. That cow came to save his life. He alone must eat that cow. He is to take the cow and all he needs to some remote spot, cook and eat it alone," instructed the doctor.

"No medicine?" she enquired. (Rhule, 2012, p. 19 – 21)

"Medicine will kill him. You may go, but you must follow tradition. On your way home, do not walk through the shortcut, go around the long road."

"Doctor, you resemble my husband," she said as she got up to leave.

"All members of the tribe look alike," he replied. "And your husband will tell you, all are hardworking, honest and truthful."

[Celina leaves to go home, and Anancy leaves quickly to reach home before his wife].

 [When she comes in, he asks for the medicine.] "Give me the medicine that you get, quick, quick!" groaned Anancy.

Celina: "I did not get any medicine."

"Lawd! Mi dead now," bawled Anancy. (Rhule, 2012, p. 19 – 21)

Pragmatic Power

In the case of Anancy and his speech acts, his various methods of communication in his stories were calculated strategies and processes of "nagging, reasoning, bribing, whining, and throwing tantrums" using the various communication styles of preschool children (Galda, et al., 2013, p. 91). Anancy also used methods of debating, negotiating, muttering, threatening, or using riddles to trick people for his own advantage.

Riddles. Doctor Bird uses the word play of riddle as an indirect way of teaching Mouse and Brother Owl the life-lessons they need to learn (Hausman, 1998). His riddle to Mouse is advisory as Mouse is trying to eat and drink from a coconut:

"If you can get through the hard," he hummed, "you can sip through the soft."

"Is that a riddle?" Mouse asked.

"Take it for what it is and it will fill your belly all the way to full," Doctor Bird replied.

Doctor Bird's aim with Mouse was to empower him to solve his own problems. His riddle implies that the hard things in life precede the more enjoyable. Brother Owl has other lessons to learn, so he is given three riddles from Doctor Bird. From these riddles the reader may glean that Brother Owl must learn to be himself, and no other (n. p.):

A horse is a horse

And a mule is a mule;

An owl is an owl

And a fool is a fool

A lie is a lie

And a love is a love;

A pigeon is a pigeon

And a dove is a dove

A flea is a flea

And a fowl is a fowl;

A fly is a fly

And an owl is an owl.

Other examples of clever language use and style through speech acts in JCL include acts of reasoning, negotiation, threatening, begging, mocking, whining, throwing tantrums and muttering. There are also examples of posing threats and manipulating others.

Reasoning. One of the popular phrases used at the end of a an oral storytelling session or at the end of a Jamaican picturebook, particularly with folklore, is, "*Jackmandora, mi no choose none*" (Russell, 2012, p. 25), which loosely translates to *Jack Mandora, keeper of heaven's door, I take no responsibility for the story I have just told, so don't blame me for what you have heard* (italics mine). A similar phrase is found at the end of the Doctor Bird picturebook in this collection, "And if this story isn't true, let the keeper of heaven's door say so now" (Hausman, 1998, n. p.). These are prime and entertaining cultural examples of reasoning and leaving responsibility to others that are present in some JCL.

Quite opposite of reasoning and leaving responsibility to others is the call Turtellini takes upon herself to reason with the Elder Council to rescue the dolphins who have been captured by the Dolphin Park. She uses logical, declarative, argumentative reasoning to convince the Elders that children need a voice in the decision-making process about whether or not to take action on behalf of the dolphins who are separated from their families and exploited for human gain. She appeals, "You know, big Reef business should have a child's position! Yes! Our ideas should be heard in all Council decisions!" (Bent, et al., 2012, p. 24).   Turtellini's negotiations paid off, as noted with the Reef Chief's affirmative response after the successful dolphin rescue, "Excellent

news, Turtellini, I'm so pleased, you know. This Kids' Committee will help our community to grow" (p. 29).

Debate. Negotiation turns to formal debate in *When Badness Left Town* (Grace, 2009), a didactic, allegorical tale where personified character traits fight for mind control over the children in town. Lady Justice, seen wearing the stereotypical regalia of a British judge, is seated atop a podium in an outdoor court of law. She addresses Love and Badness. "You two must tell us why we should choose any of you. You shall debate" (p. 11). "Badness, Indiscipline and Chaos, that's us. With us you will have no rules. Never have to go to school, chill out all day and play the fool. Do you want to be on my team?" (p. 12). Love gives his points, "Love, Respect and Discipline. With this team, you do the right things. When passing someone you say, excuse me, please. Form a line, you'll get through with ease. Do you want to be on my team?" Additional strong points for each side are presented through the dialogue; then the children weigh their decision and drive Badness and his team out of town. Thus, the democratic process is enacted in a child-friendly presentation.

Begging. Negotiation turns to desperation and begging when Anancy repeats, "Lemego!" (let me go) (Rhule, 2012, p. 17), to the tar man he stuck-to during his acts of thievery in the garden overnight. This trap is set by Bredda Shark and Bredda Tumble Thud to help them find out who was stealing Bredda Shark's corn. "If you are joking, I am in no joking mood. Lemego! What's wrong with you, man? You don't have ears? Mosquito biting me. Lemego! Alright! I know you can't hold me here forever. You can start imagining what I will do to you when I get away. Ugly man, lemego!" (p. 17).

Another instance of negotiation turned to begging is found in Anancy's excited pleas to the Magic Pot, saying, "Do mek mi si" (Russell, 2012).   The story takes a bad turn and the next item Anancy begs for action is the whip, with brutal consequences against himself and subsequently, against his wife. Another situation Anancy finds himself in where negotiation turns to begging is found in *The Adventures of Bredda Anancy and Bredda Tukuma* (Rhule, 2010), where Anancy is begging for a job from Bredda Dry Head, so he can have money to eat: "Du Bredda Dry Head, Du!" and again, later, he is begging to negotiate the terms, "Deal, let me hear!" (Rhule, 2012, pp. 4).

   Threatening. Instances where negotiation turns to threat occur in the Anancy story *The Adventure of Bredda Anancy and the Birds at Cherry Island* (Rhule, 2012), Anancy is threatened by others to follow their orders or there will be consequences including physical punishment. Anancy gets his revenge through trickery, working his way out of situations where he will experience the pain of punishment or retribution. He responds in kind, to threats of his own such as, "See how you are little, wingy [sic] and meager. Row the boat! If you don't obey me, I will toss you straight into Bredda Shark's mouth in the sea," threatened Anancy. Bredda Shrimp responds: "I will obey you, but I will know where you disembark and take Bredda Alligator to hunt you down." Anancy trumps Bredda Shrimp's retort with a prophetic remark: "'Persons who like to threaten others always end up in hot waters,' warned Anancy" (pp. 20-21). He proceeds to set up a warm bath to energize his cold, tired friends, but this was a ruse because his intentions were to cook up Bredda Shrimp and Bredda Crab for dinner.

Mocking. There are aggressive forms of interaction in dialogue and actions represented in this collection of JCL. One such form is mocking. Anancy takes glee in someone else's difficulty, laughing when his wife is whipped by the Magic Whip, a set-up he establishes and then watches with great satisfaction. Instances of mocking outside of Anancy's stories include Little Lion and his cricket opponents who see him Little Lion preparing to play.

> "Peartree Prep laughed loud and long. 'What's he going to do? Sing us a song?'
>
> Little Lion smiled, 'I won't say a thing. Just watch. I'll make this bat sing!'"
>
> (Magnus, 2007, p. 14).

Little Lion's soft, confident response to mockery is a testament to his inner strength, a model for his audience of readers.

The Jamaican Bobsled Team was mocked openly and publicly for their dream of participating in the Olympics. They were teased, mocked, and the brunt of jokes because they were island athletes from a geographic location with no snow and ice wanting to bobsled on a world-class level.

> There were lots of jokes, teasing and laughter
>
> About the boys from the land of wood and water.
>
> Few words were kind; people mocked instead,
>
> And with one loud voice they negatively said,
>
> "Stick to the sun, the sand and the beach;
>
> The Olympics you could never reach.
>
> Spare yourselves and take our advice:

Tropical boys don't belong on ice.

And in case you somehow don't remember:

We're already in the month of September!

So how could you be ready by February

To compete in the Olympics in Calgary?? (Harris, 2008, n. p.)

The Bobsled Team refused to listen to the mockery or take the jesting seriously. Instead they empowered themselves with determination and inspiration by those who had paved their way.   Their tenacity and ambition saw them through and is reflected in the title of their book, *Yes, I Can! The Story of the Jamaican Bobsled Team (Harris, 2008).*

Whining and tantrums. Ever the anti-hero, Anancy provides humorous examples of language use in social settings where his language and behavior are in bad form. His propensity for whining and throwing tantrums makes him annoying and also loveable. While worn out from his attempts to work for food, he starts in:

"If mi did know say the place was so far mi wouldn't come. Mi tired already and the work don't start yet. I hope it is a little bit of work" (Rhule, 2012, p. 6).

Later, after he has tricked his way into receiving a cow, he brings it home and hatches his next plan to get out of sharing the cow with his family, which involves throwing a full-fledged tantrum:

"Headache and fever killing me, wife….whoaaaaaaa! I feel like I'm going to die. Shortness of breadth [sic]. I can't breathe. My ears-holes feel like somebody in there beating drum. Mi head! Mi foot! Mi back! Mi Belly! Whoaaaaaa" (p. 24).

Humor. The highly valued, serendipitous and clever elements of humor that pervade various aspects of Jamaican life are evident in the visual images and textual examples of this sample of JCL. One example of humorous writing in an Anancy story occurs in the names of his boys, *Spida*, *Webbie* and *Stringman*, in *The Adventures of Bredda Anancy and Bredda Tukuma* (Rhule, 2010). Another example of humor in illustration is found in the pages of *Little Lion Goes for Gold* (Magnus, 2007). The cartoon image of an unnamed, spunky little yellow mongoose who provides comic relief through a sub-text the reader can follow, is pictured nine times either listening in to the instructions the coach is giving, running, working out, resting in exhaustion, waving the Jamaican flag or cheering for Little Lion. A similar humorous subtext is provided in the illustrations of *Little Lion at Bat* (Magnus, 2007), with the use of an intense little yellow chicken who is pictured in the background eight times, deeply involved in Little Lion's cricket-match situation, either seeming to coach him, expressing exasperation, cheering or celebrating the victory with everyone. This humorous subtext in illustrations is an added touch which entertains the audience. Several more instances of humor will be described in upcoming sections dealing with cultural aspects of JCL and power-relationships.

Other examples of clever writing that evoke word pictures for the audience are found in the text, where we learn it is "Zip the lizard" who delivers the bush mail (Potter-Hall, 1997, p. 11) and also in the legend Daddy turtle tells:

'Did you know the natives of America once called their land 'Turtle Island'?'

They believed that only a turtle was able to carry the whole country on its back.

But when the turtle grew tired of the task, it put down the load, and so the land

broke up into many pieces. Ever since then, the land has been called the United

Pieces of America. (Potter Hall, 1997, p. 31)

Music in JCL

Jamaican music, a hallmark of Jamaican culture and national pride, is another

linguistic form of empowerment found in JCL. Music is vital to any culture and, like

language, both produce and express culture. Culture is expressed in JCL through text and

pictures, but a third overarching, artistic layer of expression that complements literary

elements in many of the selections is the layer of music. There is something special

about Jamaican music because it is largely influenced by reggae, whose style is rooted in

African culture.   The lyrics are philosophical in nature, redemptive, political, comforting

and entertaining. Jamaican music is a vehicle for celebration, recollection, proclamation

and expression, and a motivational tool to engender support for social justice to effect

positive change in the world.

Examples of how music infiltrates Jamaican life abound in the pages of this JCL

collection. Several of the books feature music as central to the storyline: *Three Little*

Birds (Marley, C. & Hausman, 2006); *One Love* (Marley, C., 2011); *Every Little Thing*

(Marley, C., 2012); *Little Lion Goes to School* (Magnus, 2003, pp. 13 - 16) and *Little*

Lion at Bat (Magnus, 2007, p. 22); *Little Lion Goes for Gold* (Magnus, 2008); *Shaggy*

Parrot and the Reggae Band (Bent et al., 2008); *The Reggae Band Rescues Mama Edda*

Leatherback (Bent et al., 2011) and *Turtellini and the Reggae Band Dolphin Rescue*

(Bent et al., 2012).

Other books in the collection include Jamaican music as part of the story, but not as a central element. The following stories include musical scores and a smattering of musical notes throughout their pages: *A Season for Mangoes* (Hanson, 2005), *Anancy and the Christmas 'Bimmer'* (Simpson, 2003); *Soon Come, a Ptolemy Turtle Adventure* (Potter-Hall, 1997); and *Merry Jamaican Christmas* (Campbell, 2002), which mentions both the *Jonkonnu* parade and dance with celebratory music and beautifully illustrated, colorful costumes. This book also includes the description of a scene where the family is enjoying a traditional Christmas hymn sung to a reggae beat. Other books include aspects of clever word play which evoke a sense of rhythm and flair, much like the way music exudes a Jamaican vibe.

Several authors of the picturebooks in this collection use music and language to give readers an added sociocultural and aesthetic dimension reflective of Jamaican culture. Various characters use music to expresses feelings and to encourage themselves. Anancy creates a tune to sing to himself midway through one of his manipulative schemes while he still thinks he is going to get away with eating a whole cow by himself: "See mi 'Nancy coming, see mi 'Nancy coming, rub him [capucha] (belly), Whooy oh!" (Rhule, 2012, p. 20).

The Reggae Band books (Bent, et al., 2012; 2011; 2008) provide the greatest examples of the synergy between the fast-paced narratives of their lyrical texts, the vivid illustrations and the audible reggae rhythms when the text is read aloud, or when it is experienced with the accompanying CD. The Reggae Band books also have a political edge. The use of music as a political tool in these three books is evident in the focus on

environmental awareness and the exploitation of wildlife, particularly dolphins, separated from their natural habitat, forced to entertain tourists in a waterpark. Rhythmic, repetitious language and music express the characters' concerns. There are so many characters in each of the Reggae Band books that the overall effect with the dialogue and the layer of musical chorus and repetition is an example of rhythmically coordinated speech (Norrick, 1993; Tannen, 1989). Each character's dialogue reflects heightened excitement as the storyline plays out toward a happy resolution. The characters' enthusiasm and their heightened sense of urgency to provide solutions for environmental problems are delivered through high-energy, reggae-beat dialogue. The bonus layer of audio included in the CDs accompanying the books intensifies the overall literary and musical experience and encourages excitement for environmental awareness.

Other examples of rhythmic, lyrical text are characters' use of words to express the emotions of love and happiness such as in *Soon Come, a Ptolemy Turtle Adventure* (Potter-Hall, 1997). Ptolemy expresses delight in his father's upcoming arrival home from his business trip. Ptolemy's song expresses his joy through lyrical, rhythmical repetition: "Daddy soon come, soon come, soon-soon come. Daddy soon come, soon come, before the day is done!" (p. 15).

Little Lion uses a lyrical style to express himself whether he is performing in an athletic competition or quietly contemplating life. An example of his self-talk shows he is very rhythmic in his expression.

"That's a wish. That might work when you talk to fish. Everybody's got something but me. Cool's the guy kids want to be. Pele's the best at playing

football. Brains is the smartest one of all. Bolt's the best at running fast. I've got nothing to show that class. Papa's old. He just can't see. There's nothing special about me. I need a rule for this as well. Kids should never have Show and Tell" (Magnus, 2008, p. 9).

Marley's picturebooks (2012; 2011; 2006) are lyrical, repetitious, and rhythmic, based on songs with a reggae beat. The illustrations work with the text to engender community and love. In *One Love* (Marley, C., 2011), an adaptation of her father's famous song, Marley uses simile and metaphor to express the unity of everything because of what love is, what love is like, and how it feels:

One love, what my family gives to me.

One love, what the flower gives the bee.

One love, what Mother Earth gives the tree.

One love, one heart, let's get together and feel all right!

One heart, like the birds, I long to be free.

One heart, like the music, just feel the beat.

Let's get together and feel all right!" (Marley, C, 2011, n. p.).

Marley's combination of factors—the endearing characters, the lyrical flow of the text, the appealing illustrations, and the backdrop of reggae music—reflect Jamaican culture. High quality picturebooks like these make JCL a unique, upbeat contribution to literature and to the world.

Jamaican Vibe

There is a Jamaican vibe that prevails in the ideologies present in this collection of JCL, which is evident in the characters' experiences of hope and empowerment as they act on their dreams with determination, and in the clever use of language and humor that prevails in the relationships between characters in the stories. This Jamaican vibe is inspired by the undercurrent beat of Jamaican music that is part of these picturebooks, with strong, positive messages of peace and enfranchisement.

The Jamaican vibe is a type of energy, a zest for life, which is anti-colonial and fully independent, an approach to life that has to do with the wisdom of knowing which of two mentalities to apply to a situation. One approach is to accept what you cannot control, to find peace and move forward. It was Ptolemy's mermaid-friend, Aahchoo, who said it best, "If you fret about tomorrow, you cannot enjoy today" (Potter-Hall, 1997, p. 23). The second approach is to boldly take action over what you can control, to set your mind to face the tasks at hand. Like the stories in these picturebooks, the Jamaican vibe can equip readers and listeners to activate their own sense of empowerment, and can help to build inner strength to cope with the things in life that cannot be controlled.

To paraphrase another scholar of Caribbean literature, I wish to express my hope that under the "global, multicultural and postcolonial umbrella" of a Jamaica only 50 years independent, the fullness of JCL, that which is written and that which is yet to be written by Jamaican authors and illustrators, will fully embrace, embody and evoke the "color, flavor, difference and uniqueness" of Jamaican culture, rooted in its African heritage. My hope is that JCL will inspire Jamaicans to remember and accept their

history, and move fully forward with a resounding voice, a confident sense of identity and power which expresses the true Jamaican vibe (Deena, 2009, p. 25).

LIMITATIONS TO THE STUDY

There are several limitations to this study. First, a CMA is an interpretive, qualitative approach to content analysis, which draws on a subjective process. My personal point of view was shaped through the lenses of transactional theory, (Rosenblatt 1938; 1976), postcolonial theory (Said, 1978/1993/1994; Spivak, 1987; Bhabha, 1994) and multicultural theory (Freire, 1970; Giroux, 1984; 2012); undoubtedly, the act of "drawing inferences is the centerpiece of this type of research" (Krippendorff, 2004, p. 25). I realize, and readers of this research must also realize, that my interpretations are not definitive. However, the findings and implications in this study are not arbitrarily drawn. My design has been rigorous and methodological. My research and investigation have been thorough. My microanalysis has been thoughtful, well-considered and supported by other scholars.

While my reading, studying and analysis of JCL are from my own point of view, subject to my own middle-class, Caucasian, Midwestern, female perspective, my standpoint is mediated by my life experiences with a large Jamaican family, my Jamaican husband and daughter, and my frequent travels to Jamaica as well as my ability to communicate using JC.

Other limitations to this study are the sample size and the difficulty in accessing JCL. To my knowledge, there is not a clearinghouse with a comprehensive list of JCL, so the collection took time, online investigation, shopping in Jamaica, and the support of

family members who helped to locate and ship the picturebooks that fit my parameters. There is a small chance I missed a publication or two that fit my publication date parameters.

IMPLICATIONS FOR RESEARCH

This study lays the groundwork for additional CMA research of JCL using a similar design with illustrated storybooks or selections of Jamaica's young adult literature. Such books are more text reliant and have more expanded samples of hybrid language (SJE/JC), in Jamaica's young adult literature.

The data for my study reports the strong privileging of male characters in the text and illustration. Jamaica is a paternalistic society, so further exploration is warranted. Another possible opportunity to increase understanding of children's literature written and published in postcolonial societies would be to expand the sample to the include picturebooks from the broader Caribbean region. My study may also be of interest to scholars exploring children's literature of colonized countries beyond the Caribbean region.

The following quote inspires me to continue my quest to understand Jamaican children's literature, and to move more deeply into the realm of reader response both in the Jamaican and the US context:

> "The vast question of how culture shapes, constrains, and enables literary response is an area under active investigation. . . . All of these factors make it important to contextualize children's responses to literature and to seek to

understand the ways in which a diversity of response from a diversity of cultures can enrich literary discussion and interpretation" (Sipe, 1999, p. 26).

A cross cultural design to examine how readers from various cultural and ethnic backgrounds respond to JCL or other multicultural literature would enable teachers and community members to "think about how culture, race [and] ethnicity both enable and constrain response to literature and thus shape literary understanding" (Sipe 2008, p. 241).

The study of children's' responses to JCL is a broad area for academic inquiry. The limited supply and lack of accessibility of JCL, particularly picturebooks, is a considerable factor; however, the nature of such a study necessitates the provision of a wide array of high quality JCL, and the potential benefits for readers far outweigh the initial constraints. The prerequisites for this research include opportunities for teacher training in transactional theory and in leading book discussions, which would also be areas for further naturalistic inquiry in Jamaica's teacher training institutions.

Research into teacher training programs and how literary practices are emphasized and promoted is yet another area for inquiry. Finding "ways to open up safe spaces that invite educators to experience the power of this literature [JCL and multicultural literature in general] for themselves so that they, in turn, take the risk of inviting their students to join with them in building bridges across global cultures" is an important and worthwhile endeavor (Short, 2011, p. 245). Furthermore, the study of how teachers in Jamaican classrooms respond themselves to JCL, their own reading and then the possibility of sharing the books with their students and leading book discussions is an

area untapped. In my experience and from conversations with primary level teachers in Jamaican schools, I have observed there is little time allocated to reading picturebooks aloud in the classroom; therefore, the many benefits are not realized. Although the concept of picturebooks as literary art forms is currently recognized by national and international awards, these books are not as widely available to Jamaican teachers and children and that concept may be relatively new. Basal readers with pictures are commonly used in basic schools and primary level classrooms to increase literacy skills, but the practice of literary analysis with true picturebooks is not as common, and may be perceived as an imported notion.

IMPLICATIONS FOR LITERACY PRACTICES:
HOME, SCHOOL AND COMMUNITY

This research on JCL has implications for literacy practices in Jamaican homes, schools and in community settings. For young readers to benefit from the use and enjoyment of JCL and for them to achieve a sense of personal and national identity, to gain knowledge of and pride in their own culture, and to build the confidence to think independently and provide the leadership essential to building a free nation, they must have access to a broad range of JCL.

Libraries, schools and bookstores hold the power to provide a wide array of high quality literature, including JCL. Issues related to accessibility have implications for policy makers in the MoE and for decision-makers who select books for local schools and libraries. Furthermore, publishing companies must prioritize and promote the publication and production of high quality children's literature written and illustrated by Jamaican

authors and artists. Marketing to a global audience is another factor in promoting the enjoyment of JCL beyond the shores of Jamaica. Increased funding for libraries, greater access to books in all of Jamaica's public and school libraries is a great necessity.

Local libraries ought to promote family literacy initiatives and celebrate JCL with activities such as book week or literacy festivals to celebrate and promote local authors and illustrators. Families, community members and educators must emphasize the importance of continuing the oral tradition of storytelling in the culture and continue the documentation of oral tales. In addition, promoting events for young readers to meet authors and illustrators face to face and to discuss the ideas that are rendered in the materials they are reading promote community building.

One initiative, recently launched in Haiti and the greater Caribbean region, promotes the value of both local and global literature. *Library for All*, a digital library system which provides electronic readers for children living in nations of the developing world, is spearheading distribution of electronic handheld reading devices to children in rural areas of Haiti. The idea of "literature in the clouds" is a method which makes culturally relevant, local stories available to children through electronic readers using online storage and safe-search options for children to locate books that interest them written in their first language. This type of project gives young readers with little access to books a new avenue for accessing stories and information through virtual books. My hope is that this initiative will reach Jamaica and that JCL will be made available to young readers through digital means, especially in rural areas where access to books is more difficult.

My research also has implications for language and literacy development. By reading high quality JCL, children can become aware of the natural hybridity that exists in the culture today between SJE and JC. It is through the natural, rhythmical flow of a selection of JCL that features a back-and-forth between the two languages that young readers will see and hear their first language (usually JC) and research shows that literacy skills in the L1 transfer to the L2. The potential for language arts skills to develop through the use of high quality JCL texts as models for writing and language use is high, with the many examples of literary devices and clever use of language in the sample. For this to be successful, teachers need to be open to the idea of welcoming JC into the classroom. "Children have the right to see themselves within a book, to find … the truth of their own experiences instead of stereotypes and misrepresentations" (Fox & Short, 2003, p. 21). Furthermore, parents, teachers and community members…

> …must nurture the 'global voices' flowing out of books that provide 'the power to furnish [children's minds] with individual images that will connect them both to the world in general and their own country in particular (Mahy, 2001, p. 18-19).

The benefits of reading JCL include allowing children to read "works of literature that represent the range of cultural experiences and histories that make up [the] national and international communities that touch all of us" (McGillis & Khorana, 1997, p.10). Children's use and enjoyment of JCL has implications for identity development, both individual and national. It is my hope that my daughter will see herself in the JCL she reads and be able to identify as a proud Jamaican and also as a citizen of the world.

A recent CCA study by Mathis, 2010, examined personal, social and cultural dimensions of international children's and adolescent literature and connects well to my own research on the social, political cultural aspects of Jamaica and the analysis of race, class and gender within JCL. In her own study, Mathis found…

> [l]earning from characters in international literature has the potential to give young readers examples of agency development through situations that nurture one's personal, family, and cultural life. In so doing, this literature has the potential, as well, to teach about other members of the global community as they function within unique situations that call for their voice and action. Much of this potential requires strategically developed discussions by the teacher. Additionally, such a content analysis speaks to the power of literature for teachers who are called upon to teach from and for a critical literacy stance. The findings point to empowering titles to nurture diverse perspectives and individual identity development in a global community context. (Mathis, 2010, p. 4)

JCL titles certainly suit the need for literature that provides more diverse perspectives and identity development (Mathis, 2010). Access to JCL and the availability of teachers who are willing to promote its use are areas that have implications for further investigation. Teachers must have the autonomy and the ability to become reflective practitioners to model an engaged, reflective process of incorporating and enjoying JCL with young readers.

Teacher training must be implemented to prepare teachers with methods that allow valuing children's interactions, transactions and responses to books. Teachers need to know and model Rosenblatt's Transactional Theory (1938) to show readers the value and practice of engaging with literature by conducting initial readings from an aesthetic point of view, and then, as Sloan (2003) promotes, becoming a critic of that literature by studying literary elements and viewing how the sociopolitical context of the text, and context inform the story and the reader's own reactions. It is then the purpose of reading moves beyond the didactic, text-reliant delivery of content, into opportunities for readers to explore literature and to educate their imaginations. To support this process, teachers must be trained and trusted to use literature in the classroom in order to shift from the point of view that reading is merely a pedantic exercise. When reading is seen and practiced as an active, creative process of making meaning through enjoyable transactions and responses to literature, the foundation is laid for independent, advanced thinking, the thinking that equips children to grow into future leaders with wisdom and knowledge to advance themselves, their beloved country of Jamaica, and as the National Pledge says, the whole human race.

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Appendix A: Bibliography of JCL Sample

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Appendix B: JCL Sample by Genre

JCL Sample by Genre				
Title	**Author**	**Illustrator**	**Year**	**Publisher; Location**
Contemporary Realistic Fiction				
A Season for Mangoes	Hanson	Velasquez	2005	Clarion Books; New York
Be-All-You-Can-Be: Yalena and the spelling bee	Lil' Island Kidz	Fall	2012	LMH Publishers; Kingston
Little Lion at Bat	Magnus	Robinson	2007	Media Magic; Florida
Little Lion Goes for Gold	Magnus	Robinson	2008	Media Magic; Florida
Little Lion Goes to School	Magnus	Robinson	2003	Media Magic; Florida
Merry Jamaican Christmas	Campbell	Mingo	2002	SunZone; Kingston (produced in China)
Sweet Jamaican Summertime at Grandma's	Brent-Harris	Brent-Harris	2011	Xlibris; Indiana
The Beautiful Blue Shirt on Barry Street	Marvin	Brown	1997	LMH Publishing; Kingston
The Face at the Window	Hanson	Saport	1997	Clarion Books; New York
Folklore				
Anancy and the Christmas 'Bimmer'	Simpson	Brown	2003	Creative Links; Kingston
Bre'r Anancy and the Magic Pot	Russell	Brown	2012	Bre'r Anancy and Friends; California
Doctor Bird, Three Lookin; Up Tales from Jamaica: How Doctor Bird Taught Mongoose a Lesson that Mongoose Never Remembered	Hausman	Wolff	1998	Philomel Books; New York
Doctor Bird, Three Lookin; Up Tales from	Hausman	Wolff	1998	Philomel Books; New York

Jamaica: How Doctor Bird Taught Mouse to Look Up When he was feeling Down				
Doctor Bird, Three Lookin; Up Tales from Jamaica: How Doctor Bird Taught Brother Owl that It's Better to Be Who You Are than Who You're Not	Hausman	Wolff	1998	Philomel Books; New York
The Adventure of Bredda Anancy and the Birds at Cherry Island	Rhule	Paisley	2012	Express Litho, Ltd.; Kingston
The Adventure of Bredda Anancy, Bredda Shark and Bredda Tumble Thud	Rhule	Paisley	2012	Precision Graphics Ltd.; Kingston
The Adventures of Bredda Anancy and Bredda Tukuma	Rhule	McDonald	2010	Precision Graphics Ltd.; Kingston
Fantasy				
Brave Turtellini and the Reggae Band Dolphin Rescue	Bent, et al.	Charlton	2012	KQC Enterprises: Kingston
Lucille Travels at Christmas, A Jamaican Child's Story	N'Toutoume	Freedom	1999	LMH Publishing; Kingston
Shaggy Parrot and the Reggae Band	Bent, et al.	Mendes, & Charlton	2008	KQC Enterprises: Kingston
Soon Come, a Ptolemy Turtle Adventure	Potter-Hall	Potter-Hall	1997	LMH Publishing; Kingston
The Reggae Band Rescues Mama Edda Leatherback	Bent, et al.	Charlton	2011	KQC Enterprises: Kingston
When Badness Left Town	Grace	Scott	2009	Ne-Zeta Publishing; Grand Cayman
Poetry Picturebook				
Every Little Thing	Marley	Brantley-Newton	2012	Chronicle Books; San Francisco

One Love	Marley	Brantley-Newton	2011	Chronicle Books: San Francisco
Three Little Birds	Marley & Hausman	Fox	2006	Tuff Gong: Florida
Fictionalized Biography				
Yes, I Can! The Story of the Jamaican Bobsled Team	Harris	Cortes	2008	Waterhouse Publishing; New York
Historical Fiction				
Nancy and Grandy Nanny	Tortello	Napier	2001	Stationery and School Supplies; Kingston

Appendix C: Anecdotal Notes for Initial Aesthetic Reading of JCL

Anecdotal Notes for Initial Aesthetic Reading of JCL				
Book Title and Author:				
Initial, Global Response after Independent Reading: (What did you notice? What is engaging?)				

	Poor	Moderate	Good	Very Good	Excellent
Text					
Illustration					

Appendix D: Picturebook Identification of JCL

<table>
<tr><td colspan="6">Picturebook Identification of JCL</td></tr>
<tr><td colspan="6">Citation:</td></tr>
<tr><td>Book Title</td><td>Author</td><td>Illustrator</td><td>First Publication Date/ISBN /Edition</td><td>Publisher and Address/Prod uction Location</td><td>Genre</td></tr>
<tr><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td colspan="6">What is the cultural, racial and gender background of the author(s)?</td></tr>
<tr><td colspan="6">What is the cultural, racial and gender background of the illustrator(s)?</td></tr>
<tr><td colspan="6">Front Matter (fine print indicating publishing information, copyright, ISBN, Library of Congress cataloguing data, notes about artistic medium, publishing information)</td></tr>
<tr><td colspan="6">If the following information is available, these questions will be answered:

What comments have reviewers made about this book? (Huck, 2004, p. 226)
Book review, website or other information:
What has the artist said about his or her work? (Huck, 2004, p. 226)</td></tr>
<tr><td colspan="6">Brief, descriptive analysis of the characteristics of the book (genre, characteristics of the selection):</td></tr>
<tr><td colspan="3">Number of pages</td><td colspan="3"></td></tr>
<tr><td colspan="3">General notes about book acquisition if available</td><td colspan="3"></td></tr>
<tr><td colspan="3">Summary of Story/Other Notes</td><td colspan="3"></td></tr>
</table>

Appendix E: Analysis of Literary Elements in Text and Illustration in JCL

Analysis of Literary Elements in Text and Illustration		
	Text	**Illustration**
Character development		
Setting		
Plot Structure		
Theme		
Point of View		
Style		
Mood		
Other		

Appendix F: Analysis of Illustrations and Visual Features in JCL

Analysis of Illustrations and Visual Features in JCL	
Format/Peritext	
Overall Visual Layout • Size and shape of book • Quality of production (paperback, hardback) • Quality of paper (flat, shiny, opaque) • Cover, endpapers, flyleaf, title page, publication information, font/type design/ other features • Gutter	
Illustrations: Elements of Visual Art (Galda, et. al, 2013; Huck, 2004)	
Line, shape, texture, color, value	
Design	
Artistic Medium/Technique	
Style (realism, impressionism, expressionism, surrealism, cartoon/line art, naïve or folk art)	
Do illustrations reflect the text, inform the text, provide irony or are they a true extension of the text?	

Appendix G: Analysis of Language in JCL

Analysis of Language In JCL		
General thoughts about Language Use/Style in this text:		
Jamaican Pronunciation (phonology – sounds)		
Jamaican Word Choices Semantics (vocabulary) Syntax (grammar – *mi wan dat*) Pragmatics (use-style-for example, mocking)		
Additional codes		

(Bothelo, 2009; Kapoor, 2008; Lucas, 1990; Mihalicek & Wilson, 2011)

Appendix H: CCA Code Chart for JCL

JCL Critical Content Analysis Codes	
Social and cultural ideologies	
Cultural Conflict	
Power Imbalances	
Race Relations	
Racial Injustice	
Class Inequities	
Gender Inequities	
Colonial Societal Structures	
Postcolonial Societal Structures	
Survival of Culture	
Traditional Ways of Life	
Modernization	
Cultural Change	
Shifts in Traditional Values	
Shifts in Non-Traditional Beliefs	
Multicultural/Other	
Additional codes here: New codes will be added through the duration of the analysis, as re-readings occur and new codes are introduced while each of the books is examined.	
(Bothelo, 2009; Kapoor, 2008; Lucas, 1990)	

Appendix I: CMA Questions for JCL

CMA Questions for JCL
1. Where do the ideologies in the visual and textual features of the picturebooks stand on the historical trajectory of colonialism-postcolonialism?
2. "Do…the [samples] reflect a continuation of a colonial [propaganda] or do the ideologies embedded within reflect postcolonial initiatives?" (Kapoor, 2008, p. 32)
3. Are there common themes of freedom, agency, and power?   a.   How are these represented?
Other questions as they evolve: