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# The Image of the Artist: A Content Analysis of Authenticity, Ethnicity, and Quality in Young Adult Novels

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THE IMAGE OF THE ARTIST: A CONTENT ANALYSIS OF AUTHENTICITY,
ETHNICITY, AND QUALITY IN YOUNG ADULT NOVELS

A Dissertation Presented
to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

by
Jeannine L. Jeffries
San Francisco
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Dissertation Abstract

The Image of the Artist: A Content Analysis of Authenticity,

Ethnicity, and Quality in Young Adult Novels

There is little research on the image of the artist in general and no research was found incorporating the multicultural image of the artist in children's or YA books. Knowing that artists can be as culturally diverse as their artistic medium of choice raised the initial questions about the multicultural image of the artist. Even though there have been numerous novels published over the last 40 years with an artist character as part of the story, there was a lack of empirical research on how the image of the artist may be stereotyped and if these novels reflect today's contemporary society.

The purpose of this study, therefore, was to survey ten YA novels with an artist character, either real or imagined, incorporated into the story. More specifically, this study evaluated the image of the multicultural artist using the methodology of qualitative content analysis and a theoretical framework presented by Mingshui Cai for the evaluation of multicultural literature (2002). The four research questions addressed authenticity, stereotyping, cultural integrity, and authorship and its relationship to cultural criticism within literary analysis.

The findings revealed the depiction of the multicultural image of the artists in the ten YA novels: (1) were all culturally and historically authentic; (2) were not negatively stereotyped based on ethnic or cultural background; (3) maintained a cultural integrity of the people and cultures represented; and (4) confirmed that the author's social-cultural perspective did not negatively influence the main literary perspectives in the novel.

DISSERTATION SIGNATURE PAGE

This dissertation, written under the direction of the candidate's dissertation committee and approved by the members of the committee, has been presented to and accepted by the Faculty of the School of Education in partial fulfillment of the requirements for the degree of Doctor of Education. The content and research methodologies presented in this work represent the work of the candidate alone.

Jeannine L. Jeffries                                       11/29/12
Candidate                                                 Date

Dissertation Committee

Dr. Stephen Cary                                        11/29/12
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Dr. Betty Taylor                                          11/29/12
Committee Member                                   Date

Dr. Beverly V. Hock                                     11/29/12
Committee Member                                   Date

DEDICATION

To my parents, Jeanne J. Jeffries and Keith E. Jeffries.

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Note: After following APA guidelines, tables were adapted with the addition of vertical and horizontal lines for clarity and consistency in presenting narrative information.

CHAPTER I

THE RESEARCH PROBLEM

Statement of the Problem

One of the direct outgrowths of the United States Civil Rights movement of the 1960s was the beginning of interest in multicultural literature (Allen, 2007). Prior to this the majority of children's or young adult books published in the U. S. reflected the traditional characters, lifestyles, and values of the mainstream population of European Americans (Temple, Martinez, Yokota, & Naylor, 2002). Descendants from the peoples of Africa, Asia, Central and South America, or the native populations of North and South America were rarely represented in children's or young adult books. And, if these people of color were portrayed, the references were usually stereotypical caricatures, with pejorative representations of their actions and appearance, or their beliefs and cultures (Broderick, 1971; Temple et al., 2002). And due to the turbulent times of the 1960s it must also be noted that, "[t]he rise of multicultural literature is a political, rather than a literary movement. It is a movement to claim space in literature and in education for the historically marginalized social groups, rather than one to renovate the craft of literature itself..." (Cai & Sims Bishop, 1994; Taxel, 1997; Cai, 2002, p. i).

Many campaigned for diversity in children's literature in the 1960s, but the accepted landmark that raised public awareness was Nancy Larrick's 1965 article, "The All-White World of Children's Books." Her study concluded that African-Americans were represented through illustrations and text in only 6.7 % of children's books published between 1962 and 1964 (Temple et al., 2002). By the 1970s, the beginning of what is considered the contemporary era in children's literature in the United States

(Watkins & Sutherland, 1995), other studies showed a continual increase in the number of African-Americans depicted in children's books, but by the 1980s this figure had decreased (Temple et al., 2002). There was little research conducted at this time on other disenfranchised groups, but there were also few representations of other people of color in children's books (Temple et al., 2002).

It was not until the 1990s that "children's book publishing became the fastest-growing area of the American publishing industry" (Marcus, 2008, p. 303). Coinciding with this boom in publishing, the 1990s also produced the largest increase in the number of multicultural books published for children (Temple et al., 2002). From 1985 to 1993 the Cooperative Children's Book Center (CCBC) at the University of Wisconsin-Madison began keeping statistics on children's books created by and about African and African-Americans (CCBC, 2001). Since 1994 the CCBC has expanded its statistics to include trade books by and about other people of color, differentiated as Asian-Pacific and Asian-Pacific Americans, American Indian, and Latinos. For example, in 1994, of the estimated 4,500 books published for children and young adults, only 473 were written by or were about people of color (CCBC, 2001). In 2001, the total was 532, and by 2007 the total number of books had dropped to 502 (CCBC, 2001 and 2007). Later figures continue the up and down trend, books by and about people of color increased in 2008 to 606, but the number dropped again to 519 by 2011 (CCBC, 2011).

The changing nature and growth of multicultural literature formed the underlying basis of this research in relation to the image of the visual artist as portrayed in multicultural books. It has been more than 40 years since the passage of the Civil Rights Act of 1964 and Nancy Larrick's article which brought public awareness to the lack of

representation in children's books of cultural groups and people of color who make up today's America. As a museum educator for more than 25 years, this researcher noticed a plethora of books written about art and artists for children and young adults. The genre that caught this researcher's attention was the fictional novel, written for young adults with an artist character incorporated into the storyline. After further study, books were found based on a real artist or with an artist character who was imaginary, such as depicted by a young adult protagonist.

With an art history background, this researcher is familiar with the so-called artistic personality and its stereotypes. If an artistic occupation is described as designing, architecture, or writing, this is specific to a profession, to earning a living, but when someone is said to be '*an artist or artiste;*' this brings to mind a more mythical connotation (Barker, Webb, & Woods, 1999). The individual generally described as '*an artist or artiste*' conveys an image of an exceptionally imaginative person, highly skilled, working alone suffering for their art (Barker et al., 1999). This is the stereotypical image of the artist, one that has been pervasive throughout the centuries and is found in a variety of media, such as literature, television, and films.

The American Library Association defines young adults as readers from 12 to 18 years of age. Many young adult stories are problem-driven, dealing with adolescent coming-of-age issues, with a young adult as the main protagonist. Situational archetypes may include rites of passage, the quest of the hero, and the search for self (Aronson, 2001; Herz & Gallo, 1996). There are also 'crossover' books, "novels that appeal to adults as much as they do to children" (Craig, 2006), and those originally written for adults, but now considered appropriate for young adults. Classic examples of the latter

would be, *The Catcher in the Rye* (1951) by J. D. Salinger or *To Kill a Mockingbird* (1960) by Harper Lee (Silvey, 2006). A more contemporary crossover book is the fictional novel *Girl with a Pearl Earring* (2001) by Tracy Chevalier. The period storyline has a teenage protagonist interacting with the artist Johannes Vermeer (1632-1675).

In general, fiction encompasses one of the largest literary genres for readers of all ages. It is an imaginative form of narrative that does not have to be based on facts. The fictional novel sub-genres include realism, fantasy, historical, mystery, romance, adventure, suspense, drama, horror, and science fiction. But what all fiction has in common is the literary elements of plot, characterization, point of view, setting, style, and theme. Fiction "offers a rich diversity of style, content, and form to satisfy a variety of tastes, interests, and abilities of young readers" (Horning, 1997, p. 149).

There is little research on the image of the artist in general and this researcher found none specifically incorporating the multicultural image of the artist in children's or young adult books. Knowing that artists can be as culturally diverse as their artistic medium of choice raised the initial questions about the multicultural image of the artist. And if museums or schools want to supplement the teaching of art history to a diverse population, novels need to reflect America's diverse society. To this end, some of the questions pondered were: What multicultural books are available which portray an artist character as part of the story? To what extent has the stereotypical image of the artist been transferred to fictional novels for young adults? and Does the image of the artist in these books reflect the cultural diversity of today's American population?

Purpose of the Study

This qualitative study initially surveyed young adult novels with an artist

character, either based on a real artist or an imaginary one, incorporated into the story. Using the methodology of qualitative content analysis and a theoretical framework for the evaluation of multicultural literature including cultural criticism within literary analysis (Cai, 2002), this study attempted to answer these and other questions. A further goal of this research was to assist museum and school educators, librarians, and parents to make informed decisions in choosing the most authentic, ethnically diverse, and best quality young adult novels depicting visual artists which can be used as a supplement to the teaching of art history.

Background and Need for the Study

In Europe, it has been documented (Wittkower & Wittkower, 1963) that writings by and about artists first appeared in Italy in the middle of the fifteenth century. But it was the 1550 publication of Giorgio Vasari's *The Lives of the Artists* that became "the accepted form of art historical writing for more than two hundred years" (Wittkower & Wittkower, 1963, p. xxxi). Since then there has been a countless number of artists' biographies written in the same art historical vein. Stories of the artists' youth, the discovery of their gift, and influences by other artists are similar from one artist to the next. This has been referred to as a "biographical formulae" and creates a kind of artistic genealogy to explain the divine or genius image of the artist (Kris & Kurz, 1934; Kris, 1952, p. 65).

In Roman mythology the god Saturn was associated with the harvest or agriculture, and eventually his image was expanded to include the attributes of justice and strength (Buxton, 2004). But by the Renaissance, scholars believed Saturn influenced one of the four humors or temperaments of ancient medicine, the one that controlled

emotions, specifically, melancholy. Philosophers, scientists, writers, musicians, and artists were considered to be strongly influenced by Saturn's attributes. Hence the title of Margot and Rudolf Wittkower's book, *Born Under Saturn: The Character and Conduct of Artists: A Documented History from Antiquity to the French Revolution* (1963). They note that there have been numerous studies about the personalities of artists in relation to their imagination and creativity more than at any other time. Many of these psychologists, sociologists, and even art critics believe "certain marked characteristics distinguish the artist from 'normal' people" and the 'otherness,' as they called it, "is also widely accepted by the general public" (p. xxix). Theirs is not an exhaustive list, but it is believed "that artists are, and always have been, egocentric, temperamental, neurotic, rebellious, unreliable, licentious, extravagant, obsessed by their work, and altogether difficult to live with" (p. xxix). They feel art historians lend little to this discussion because they do not believe psychology or psychoanalysis enhances art historical research.

In the area of museums and exhibitions, The National Gallery in London mounted the "first major exhibition on this theme" (Sturgis, Christiansen, Oliver, & Wilson, 2006, p. 4). Shown through paintings and self-portraits, studio interiors and gatherings, the exhibition, *Rebels and Martyrs: The Image of the Artist in the Nineteenth Century*, offered a glimpse of the artist's world at that time. As noted in the director's foreword of the exhibition catalogue:

> The 'artistic personality' suggests someone who is not just creative,
> but also dynamic, passionate and temperamental. In our culture, the
> artist is usually expected to be a genius and an individualist, apparently
> untroubled by day-to-day practicalities. So powerful is this archetype
> that it has dominated the popular perception of creative individuals
> for some two hundred years. (p. 4)

This portrayal is regarded as a rebellion to the staid influences of Neoclassicism and the "Romantic notions of the self and creativity," and the myth was "added to and embellished by critics, writers, patrons and popular opinion as well as the artists themselves" (Sturgis et al., 2006, p. 4).

In the area of popular media such as television and films there are relatively few publications referencing the image of the artist. From Great Britain, there is an anthology entitled *Picture This: Media Representation of Visual Art and Artists* (Hayward, 1998), but the most comprehensive overview of popular media appears to be John A. Walker's *Art and Artists on Screen* (1993). There have also been numerous modern and contemporary biographies and autobiographies written by historians and individual artists. But one artist, Mark Rothko (1903-1970), began a journal during the early part of his career in which he addresses the myth of the artist from the artists' point of view; the journal was eventually published in 2004 as *The Artist's Reality: Philosophies of Art*.

Little formal research has been conducted on the image of the artist as portrayed in any type of media. The earliest documented research in this area was a content analysis study conducted by Ernst Kris and Otto Kurz (1934) entitled *Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment*. Part of this research looked at artist biographies written before and during the Renaissance. They found repetition in the "stereotyped anecdotes and legends so frequently told about artists of the past" (1979, p. xi). But influenced by the beginnings of psychoanalysis, the main aim of their research was "the establishment of links between the legend about the artist and certain invariant traits of the human psyche" (1979, p. xiii). They also found that over time artists were looked upon as heroes or magicians who held special positions in society. The personality

traits of artists were a primary interest of Ernst Kris, which he continued to study, including a chapter in his 1952 book, *Psychoanalytic Explorations in Art*.

One the most recent studies, conducted in the United States, about the arts and artists in general is by The Urban Institute, Princeton University's Center for the Arts and Cultural Policies Studies. The *2002 American Perceptions of Artists Survey* was conducted nationwide and in select metropolitan areas. It measured the public's participation in a variety of art forms such as music, theater, and dance, and their perceptions of artists. Another study specific to the profession of being an artist is *Artists in the Workforce: 1990-2005* released by the National Endowment for Arts (2008). The then chairman of the NEA, Dana Gioia, mentioned the "long standing stereotypes" of artists and that the purpose of this report "is to demonstrate—in cold, hard, unpoetic facts—that such caricatures misrepresent American artists and even contribute to their marginalization in society" (NEA, 2008, p. iii).

In relation to the image of the artist as depicted in children's and young adult literature, only three studies were located. All are doctoral dissertations written under the auspices of American English departments. The first, *Studies in the Quest of the Artist-Hero in Children's Literature of the Past Century* (Hoffman, 1979) looks at how the authors' life and time period, or the author as artist-writer influenced the creation of the artist characters or the entire story. The second, *From Alcott to Abel's Island: The Image of the Artist in American Children's Literature* (Alberghene, 1980) looks at the artist characters thematically: artists being tamed (domesticated), artist apprentices, artist as healer, and art as experience. The third dissertation concentrates on one particular literary genre and is titled *Art, Artists, and Artistry in Science Fiction* (Peters, 1992).

Even though there have been numerous novels published over the last 40 years for young adults with an artist character as part of the story, there appears to be a lack of empirical research as to how the image of the artist may be stereotyped and if these novels reflect contemporary society. In addition, this study would contribute to the general scarcity of research on the image of the artist, but specifically add to the research of young adult literature. And even though we now live in such a global world, this researcher believed there was an absence of artists in young adult novels, which represent our current multicultural society. These novels should represent an accurate portrayal of any particular cultural group (Sims, 1982). An honest cultural representation will empower young adults as to their own self-worth and contributes to cross-cultural understanding (Cai, 2002). Through this study this researcher hoped to ascertain if novels for young adults, aged 12 to 18 years, lack cultural representation and to what extent the image of the artist may also be stereotyped or not authentic.

Theoretical Framework

For the purposes of this study, the theoretical framework is Mingshui Cai's (2002) theory on the evaluation of multicultural literature, which includes cultural criticism within literary analysis:

*Evaluating Multicultural Literature*

Mingshui Cai was chosen for this study because he is an advocate of multicultural literature and an authority on the critical, theoretical, and practical issues in the continuing debate and discussion of multicultural literature for children and young adults (Cai, 2002). Cai is presently professor of Literacy Education at the University of Northern Iowa, and either serves or has served as a member of the editorial boards of *The*

*Journal of Children's Literature* and *Language Arts*, with numerous articles published in journals such as *The New Advocate*, *Bookbird*, and *Children's Literature in Education* (Cai, 2002). He earned his doctor of philosophy from Ohio State University under the advisement of Dr. Rudine Sims Bishop, a well-known proponent in the field of multicultural literature (Cai, 1992). A noted work by Cai and Sims Bishop (1994) proposed classifying multicultural literature by geographic and cultural boundaries into categories such as world literature, cross-cultural literature, and parallel culture literature. This taxonomy expanded upon two previous studies on the classification of multicultural literature by Sims/Sims Bishop in 1982 and 1992.

Cai's noted publication in the field of children's literature is *Multicultural Literature for Children and Young Adults: Reflections on Critical Issues* (2002). Some of the critical issues he addresses are controversial and over the last two to three decades have been extensively debated and discussed. He divides the critical issues into three parts: the concept of multicultural literature; the creation and critique of multicultural literature; and the educational use of multicultural literature. The concept of multicultural literature includes foundational and theoretical issues such as "Do we need a category of books called multicultural literature?" and "If yes, how do we define it?" (p. xiii). The educational use of multicultural literature refers to its function and use in the curriculum. But it is Cai's theory to evaluate the creation and critique of multicultural literature that has formed the foundation for this study and includes, authenticity, stereotyping, cultural correctness, and authorship and its relationship to cultural criticism within literary analysis.

On the topic of authenticity or who can create multicultural literature, Cai (2002) notes that this particular critical issue has been debated since the late 1960s. This is not just a question of "insider versus outsider" or the "relationship between authors' ethnic background and literary creation but rather the relationship between imagination and experience—a time-honored issue" (p. 38). By this Cai means imagination or the literary creation must be culturally authentic in the presentation of the culturally specific realities experienced by any particular ethnic group. In this way, "cultural authenticity is the basic criterion in the sense that no matter how imaginative and how well written a story is, it should be rejected if it *seriously* violates the integrity of a culture" (p. 38).

Mingshui Cai terms "stereotyping and the politics of representation" as one the most important aspects and probably the most sensitive in the evaluation of multicultural literature (p. 67). Originating as a typesetting term used in the printing process, "stereotype" was coined "as a metaphor for the pictures in our heads of various social groups" by the American journalist Walter Lippman in 1922 (as cited in Cai, 2002, p. 68). And the use of stereotypes has a long literary history and can be viewed as a standardized technique in the creation of characters, "a sort of artistic shorthand" (Goebel, 1995). The politics of representation refer to the creation of images by the dominant culture to serve a political agenda over the subjugated groups. This is not just a problem in the United States but is reflected in other countries around the world. The effects of stereotyping of a group of people include political discrimination, effecting how these people are treated and see themselves. It also continues the cycle to "breed ignorance and prejudice in children of the mainstream culture" (Cai, 2002, p. 71). Cai

concludes that "stereotyping in multicultural literature is never a purely literary issue," but "first and foremost, it is a social-political issue" (p. 81).

To evaluate multicultural literature for cultural correctness, i.e., maintaining the cultural integrity of the people represented, Cai references Rudine Sims Bishop's main criteria, "(1) that the book should contribute in a positive way to an understanding and appreciation of persons of color and their cultures, or (2) that the book should offer a positive vision of a diverse society and multicultural world" (Sims Bishop, 1994, p. xv; Cai, p. 88). Cai emphasizes that the word *positive* refers to the fostering of "a positive attitude towards other cultures and toward cultural diversity," not that the author should portray only positive aspects of persons of color and other cultures (p. 88). To do so would present a skewed version of other cultures; all cultures can have bad situations or bad characters within their society. In addition, cultural correctness also has aspects of political and emotional correctness. Cai states that political correctness can be interpreted as an attack on multiculturalism as a way to avoid race and gender bias, but this too can result in a bias in itself, by not representing cultures realistically or authentically. Cai goes on to quote Eloise Greenfield (1985),

> It is true that politics is not art, but art is political. Whether in its
> interpretation of the political realities, or in its attempt to ignore
> these realities, or in its support of the status quo, all art is political
> and every book caries its author's message. (p. 96; Cai, p. 92)

As for emotional correctness, Cai notes that this can sometimes be misinterpreted. Emotional correctness should relate to the criteria for selecting a book not in the evaluation of a book. By this Cai means, for example, not all aspects of a book, such as certain words or situations are understandable or acceptable to all readers. If a book is not

evaluated as a total artistic whole, it may be rejected based on an emotional response and not based on the books overall literary merit (Cai, 2002).

Even with the information provided in the previous paragraph, the term cultural correctness can be misunderstood. So for the purposes of this study, this researcher felt that the term *cultural integrity* better defined the combined aspects of cultural, political, and emotional correctness in the evaluation of multicultural literature as referenced by Mingshui Cai and Rudine Sims Bishop (Sims Bishop, 1994, p. xv; Cai, p. 88). From this point forward, the term cultural integrity was used in place of the term cultural correctness.

Cai refers to cultural criticism as the socio-cultural implications that should be included within the literary analysis of a multicultural book. By this he means cultural criticism should not be considered an add-on to literary analysis but integral to it,

> If cultural criticism is not imbedded in a close literary analysis of
> a book, it tends to look at the cultural aspects in isolation and picks
> up what does not meet preconceived notions or cultural [integrity]
> without examining them in the context of the whole text. It is very
> easy to label a book culturally insensitive or even racist by singling
> out culturally unacceptable aspects, without closely analyzing the
> whole book. (p. 104)

The literary analysis includes the author's views usually suggested through the four main implied perspectives in a novel. These "schematized views" are intertwined and formed from the viewpoints of the narrator, the characters, the plot, and the fictitious/intended reader (Cai, 2002, p. 104). The close analysis of these multiple perspectives with cultural criticism weighed with equal importance will yield a more unified and valid evaluation of a multicultural book as a whole (2002). Even though Cai noted the importance of reader response theory (fictitious/intended reader) and its relation to the author's cultural

identity and perspective, reader response theory is not emphasized in depth because on its own, reader response theory is such a large research area that it would be beyond the scope of this study.

In addition to Cai's knowledge of and expertise regarding multicultural literature, his opinions were also chosen as a theoretical basis for this study because of his critique of the use of content analysis as an evaluation methodology of cultural images to determine authentic representations in children's books (2002). After examining numerous past studies, Cai determined that the evaluation instrument typically used in content analysis studies is all too often a checklist with predetermined coded categories which can lead to inaccurate results. Specifically he states,

> A problem with this evaluation instrument in content analysis is that it sometimes dissects the organic whole of a literary text into separate segments and passes judgment based on isolated textual evidence taken out of context. If isolated pieces of textual evidence are not synthesized and examined in the context of the whole story, a content analysis may degenerate into a mechanical, piecemeal approach to the evaluation of multicultural literature and result in oversimplified, unjustifiable evaluation. (p. 97)

He continues that to avoid faulty data content analysis research of multicultural literature must also included an evaluation of the complete book including its, "historical background, [a] complete picture of characterization, and the artistic effect of the whole literary work" (p. 97).

## Research Questions

The following research questions guided this study of the image of the artist in young adult fiction:

1. Authenticity – To what extent is the image of the artist in young adult novels culturally and historically authentic?

2. Stereotyping – To what extent do the young adult novels reflect how the artist character is portrayed depending on their ethnic/cultural background?

3. Cultural Integrity – To what extent does the image of the artist in young adult novels contribute to a positive understanding and appreciation of other cultures and persons of color?

4. Authorship and its relationship to Cultural Criticism within Literary Analysis – To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Definition of Terms

For the purposes of this study the following terms were used for clarification:

Artistic Effect of the Young Adult Novel as a Whole – refers to this researcher's evaluation of the young adult novels by the process of cultural criticism within literary analysis of the author's socio-cultural perspective in relation to the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader (Cai, 2002).

Authenticity – a culturally and historically realistic portrayal of the image of the artist in relation to the multicultural novel as a whole (Cai, 2002).

Authorship – the author's influence on the text of the young adult novel depending on whether the author is from within or from outside the culture (Cai, 2002).

Content Analysis – an unobtrusive research technique; data collected can be analyzed for trends; as a scientific tool abductive inferences can be made from non-scientific sources; and because the data collected is concrete it can be replicated and recoded to offset validity problems that may occur in data interpretation (Krippendorff, 2004).

Crossover Books – are "novels that appeal to adults as much as they do to children" (Craig, 2006), and those originally written for adults, but now considered appropriate for young adults. Classic examples are, *The Catcher in the Rye* (1951) by J. D. Salinger or *To Kill a Mockingbird* (1960) by Harper Lee (Silvey, 2006).

Cultural Integrity – the aspect of a novel that leads to a positive understanding and appreciation of other cultures and persons of color as depicted in multicultural literature. But this does not mean that cultures are only presented in a positive manner (Cai, 2002).

Cultural Criticism within Literary Analysis – a type of criticism/critical analysis that refers to the author's socio-cultural perspective in relation to an in-depth examination of the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole (Cai, 2002).

Multicultural Literature – written by or about groups which have been marginalized or seen as a minority to what is considered the traditional European American majority in the United States (Cai, 2002). For the purposes of this study, literature will refer to the category of fictional novels written for young adults.

Stereotype – an oversimplified opinion, prejudiced attitude, or judgment resulting in a

    standardized mental picture that is held in common by members of one social

    group about another social group, for example, the young adult's mentally created

    opinion of the characteristics of the visual artist (Augoustinos, Walker, &

    Donaghue, 2006; Cai 2002).

The Image of the Artist – "[t]he 'artistic personality' suggests someone who is not just

    creative, but also dynamic, passionate and temperamental. In our culture, the

    artist is usually expected to be a genius and an individualist, apparently

    untroubled by day-to-day practicalities. So powerful is this archetype that it has

    dominated the popular perception of creative individuals for some two hundred

    years" (Sturgis, Christiansen, Oliver, & Wilson, 2006, p. 4).

Visual Artists – are usually defined as painters, sculptors, and architects, because most of

    the literature on the image of the artist is concentrated on these arts. But this study

    also included artists who create ceramics, jewelry, textiles, and photography.

    This study excluded literary, performing, and media artists.

Young Adults – are defined from 12 to 18 years of age, pre-teen to adolescence, and in

    the upper elementary grades to high school (American Library Association).

Young Adult Fiction – are novels written for, published for, marketed to, or now

    considered appropriate for adolescents (ALA). Fiction is a literary genre that

    contains an imaginary storyline with characters that may be based on real people

    or created by the author. The genre of fiction can be further categorized as, for

    example, realism, fantasy, historical, mystery, romance, adventure, suspense,

    drama, horror, and science fiction (Horning, 1997; ALA).

Scope and Delimitations of the Study

The image of the artist has been prevalent in literature and in the public's mind for hundreds of years. This study focused on a small portion of fictional literature, ten novels written for young adults published between 2000 and 2009. The emphasis of this study was also limited to the analysis of the multicultural image of the artist as depicted in this fictional literature. The theoretical rational for this study was limited to Mingshui Cai's theory on the evaluation of multicultural literature including cultural criticism within literary analysis as it relates to the multicultural image of the artist as depicted in fictional literature for young adults.

Limitations of the Study

This study was limited to novels published for young adults, thus excluding books published for other age groups. Another limitation, only young adult fiction with a multicultural artist character or characters incorporated into the imaginary storyline were included. And, only books published from 2000 and 2009 were included, thus excluding books published outside this timeframe. Another limitation was that numerous books may be identified meeting the selection criteria, but only ten books were used in this study. And a fifth limitation was that this researcher's language is English and all books selected will have to be published in or translated to English. A final limitation of this study was that after the pilot study this researcher was the only recorder and coder.

Significance of the Study

This research provides information for a variety of people, including museum educators, art educators, classroom teachers, librarians, and adolescents, to aid in

selecting young adult novels of quality with realistic and authentic depictions of multicultural artists. The selected literature can be used in multicultural education instruction by museums, arts organizations, and in the traditional classroom. Multicultural education must include sensitive, accurate, and nonbiased content that will support student knowledge construction, and ensure diverse perspectives in the ever-increasing pluralistic American society (Banks, 1995). In turn, quality multicultural literature supports role-playing and cooperative learning activities in the classroom (Slavin, 1983; Tiedt & Tiedt [1990] 2009). And as an overall contribution to the field of young adult literature, the findings of this study will add to the current scarcity of research in general on the image of the artist and specifically to the absence of research on the multicultural image of the artist in young adult multicultural literature.

Ethical Considerations

Even though this study did not involve human subjects, this researcher believed ethical considerations were still relevant and should be stated. Because this research is qualitative in design, consisting of a content analysis of fictional books for young adults, most typical ethical considerations standard for qualitative research did not apply to this study. The ethical considerations that did apply consisted of: all language and the reporting of information gathered for this study is unbiased; all personal biases, results, and conclusions were reported in a factual and truthful manner; and all research and literature references were cited following the accepted guidelines as stated in sixth edition of the *Publication Manual of the American Psychological Association* (2009).

CHAPTER II

REVIEW OF THE LITERATURE

To establish a context for this study, the review of the literature starts with a

historical overview on the image of the artist beginning in the sixteenth through the

twenty-first century. The next section includes research and studies on the image of the

artist in literature written for adults. The third section of the review of literature is on the

image of the artist in children's and young adult literature including the multicultural

image of the artist. And the final section includes content analysis studies of children's

and young adult literature.

A Historical Overview on The Image of the Artist

*The Lives of the Artists* written by Giorgio Vasari (1511-1574) is considered to be

a visionary undertaking and a masterpiece of Italian Renaissance prose (1998, p. xiv). It

was first published in Italy in 1550 and later expanded and republished in 1568. Vasari

began his career during the Renaissance, became an artist of reputation in his own right,

and with his connections to the ruling Medici family attained access to the various

patrons and artistic circles of the Florentine Republic. His *The Lives of the Artists* is not a

comprehensive study of all the Italian artists working or having worked in Italy up to and

during Vasari's lifetime. And it was Vasari's own criteria that determined who would be

considered a "great" Italian artist. He also limited the artists to those who were painters,

sculptors, and architects. Not surprising for the time period, of the thirty-four artist

biographies included only one is about a woman.

Over the intervening centuries Vasari's *The Lives of the Artists* has been

translated, interpreted, and analyzed by numerous scholars and art historians. Not all

information has proved to be factual; stories of the artists' youth, the discovery of their

gift, and influences by other artists are noted to be similar from one artist to the next. He

also did not use the more common Italian word of the time *artista* (artist) or *artigiano*

(artisan), but usually used *artefice*, from the Latin *artifex* (p. xii). Theologians often used

this term to refer to God the Creator. In the translated version used in this study by Julia

and Peter Bondanella (Vasari, [1568] 1998) they conclude that through Vasari's selective

wording and storytelling:

> [The] artist was both a humble craftsman or artisan and a divine
> artificer, a 'maker' in the image of his Supreme Creator, and it is
> primarily Vasari's revolutionary interpretation of the artist's stature
> in the Renaissance that transformed his social status from that of a
> mere craftsman into that of the titanic figure of divine genius... (p. xii)

Since Vasari's time there has been a countless number of artists' biographies

written in the same art historical vein. This has been referred to as a "biographical

formulae" and creates a kind of artistic genealogy to explain the divine or genius image

of the artist (Kris & Kurz, 1934; Kris, 1952, p. 65). But little formal research has been

conducted on the image of the artist as portrayed in any type of media. The earliest

documented research in this area was a content analysis study conducted by Ernst Kris

(1900-1957) and Otto Kurz (1908-1975) entitled *Legend, Myth, and Magic in the Image*

*of the Artist: A Historical Experiment* published in 1934. Part of their research looked at

artist biographies written by various authors before and during the Renaissance. They

found repetition in the "stereotyped anecdotes and legends so frequently told about artists

of the past" (1979, p. xi). But influenced by the beginnings of psychoanalysis, the main

aim of their research was "the establishment of links between the legend about the artist

and certain invariant traits of the human psyche" (1979, p. xiii). They also found that over

time artists were looked upon as heroes or magicians who held special positions in society. The personality traits of artists were primarily Ernst Kris' emphasis, which he continued to study, including a chapter in his 1952 book, *Psychoanalytic Explorations in Art*.

Though not an emphasis of this study it should be noted that during the nineteenth and twentieth centuries there was much psychoanalytical research about individual artists and their works of art by such notable people as Sigmund Freud (1856-1939) and Carl Jung (1875-1961). This research tried to define how an artist's character or personality could determine, for example, their creativity or genius. But by 1963, Margot Wittkower (1902-1995) and Rudolf Wittkower (1901-1971) "believe[d] that [written] history was a good deal more revealing about art and artists than psychological speculations" (p. xx). Their publication, *Born Under Saturn: The Character and Conduct of Artists: A Documented History from Antiquity to the French Revolution* (1963) addressed the question "what are the roots of the scholarly and popular belief that artists, rather than some other professional group, form a race apart from the rest of mankind" (p. xxix). They limited their research to historical documents on the artists they were most familiar with, the painters, sculptors, and architects of the European or Western artistic tradition. They followed the "cause and effect" of what opinions on the artist character and conduct have been passed on from ancient writings through to the eighteenth century (p. xxix-xxx). Information was culled from what the Wittkowers referred to as neutral documents such as contracts, court, and tax papers; artists' letters, diaries, and autobiographies; and theoretical and biographical writings, excluding most legendary material and only using close contact and direct observation biographies.

The twelve chapters of *Born Under Saturn* reveal their findings as to how documented history lends itself to perpetuating the image of the artist as being different from other individuals or even other professions. The chapters range from showing the evolution of the artist from a lowly craftsman in the ancient world to the "new ideal of the artist" which broke away from the guildhalls (p. 16). The Wittkowers divided other chapters by the most often heard personality traits of artists; those who were considered eccentric, noble, genius, mad, melancholy, suicidal, celibate, licentious, misers, and wastrels. The final chapter summarizes that works of art also offer insights into the artists' personalities, but that psychology lends itself to stereotyping and not to confuse the individual artist and the associated artistic type. What the Wittkowers perceived:

> Emerging [is] a pattern valid for all human relations: it is a composite of myth and reality, of conjectures and observations, of make-believe and experience, that determined and still determines the image of the artist. There never has been and never will be a final answer to the enigma of the creative personality... (p. 294)

The interest in artists and their public image continued into the 1960s and 1970s with additional publications and articles. Some authors such as Geraldine Pelles (n.d.), formerly of the Museum of Modern Art and the Institute for the Social Study of the Arts in New York City, concentrated on a particular time period. Her article "The Image of the Artist" (1962) was expanded upon in her book*, Art, Artists and Society: Origins of a Modern Dilemma: Painting in England and France, 1750-1850* (1963). Her research explored societies influences on the beginnings of modern art and the origins of the "alienated" artist by comparing works of art and the lives of the artists from two European cultures (p. 4). As a professor of history, Neil Harris (1938-), from the University of Chicago published *The Artist in American Society: The Formative Years,*

*1790-1860* ([1966] 1982). His research was about all types of artists, not just visual

artists. It was not about aesthetics or why artists create their art, but concentrated on the

profession of being an artist, especially the public attitudes on art and artists at the time,

and how these opinions contributed to the creation of the newly forming American

society.

Professor Johannes A. Gaertner (1912-1996) combined his psychoanalytical and

art history background from Berlin and Heidelberg Universities. Noting that the work of

the Wittkower's (1963) was about visual artists from antiquity to the eighteenth century,

his article, "Myth and Pattern in the Lives of Artists" (1970) concentrated on the

nineteenth century. He compared the myth and pattern of visual artist biographies to the

biographies of other artistic professions, for example, writers and artist characters created

by Thomas Mann (1875-1955) and Giacomo Puccini (1858-1924). These other artistic

professions could also be categorized, for example, as bohemian, mad, genius, suicidal,

great, decadent, and tragic. He summarized his review with:

> The image of *the* artist thus arises as one composed of many
> dialectically opposed patterns, patterns which are newly formed or
> simply revived in ever-changing configurations, always containing
> in themselves counter-patterns, coming to the surface with always
> different accents and emphases in discrete periods and areas of our
> civilization. (p. 30)

Originally presented at the annual meeting of the American Psychological

Association in 1967 another researcher, Wolfgang M. Zucker (n.d.), noted "[s]o far all

attempts to objectify the concept of the "artist" as a specific personality type have had

inconclusive results" (1969, p. 391). It is then rather ironic that he titled his article "The

Artist as a Rebel." But there the irony ends, he takes the "rebel" label that the public has

accepted, and even espoused by artists themselves, and analyses the changes in European

society that has led to this labeling; the ever-increasing separation since the seventeenth century of artistic skills from the exacting sciences as demonstrated by Leonardo DaVinci (1452-1519) and Albrecht Dürer (1471-1528), the general secularization of eighteenth century society in the Age of Reason in that art can also be a form of self-expression, and the decline in religious and other private patronage which led to a socio-economical insecurity for artists of all professions.

As this review of the literature progressed, very little was found published by museums or art galleries on the image of the artist as defined by this study. What has appeared is a variety of exhibition catalogues from various institutions where the image of the artist has been interpreted to be a display of paintings or sculptures of artist self-portraits or art created by one artist of another artist. While these exhibitions may lend some insight as to the image of the artist through history, their emphasis is on the aesthetics, the creation of the work of art, the evolution of portraiture, or on the social and cultural implications of the arts creation or display.

The first museum related reference found on the image of the artist was part of the Festival of Contemporary Arts in 1973 held at the Allen Memorial Art Museum at Oberlin College. A symposium was convened entitled, *The Role of the Artist in Today's Society* (Andre, Haacker, Perreault & Nemser, 1975). It brought together two contemporary artists and two art critics to address such questions as: How can contemporary art be brought to a wider audience? How can the art be made more approachable (understandable)? How can it be made more affordable to individuals with smaller incomes? and What can critics do to clarify the esoteric terms used in interpreting contemporary art for a wider audience?

Even though most previous research on the image of the artist included architects, the majority of information concentrated on the image of painters and sculptors. But by the 1980s books and articles began to appear more frequently on other artistic professions, which may have been overlooked in the past. *The Image of the Architect* (1985) by Andrew Saint (n.d.) grew out of a course he taught at the Architectural Association of London in 1978. Whereas previous courses concentrated on a chronology of the history of architecture, none had emphasized the actual profession of being an architect and its social and cultural implications. He begins with the myths of the architect as a hero and genius. He then compares and contrasts the nineteenth century architect as a professional in Great Britain with that of the architect as a businessman in the United States. Moving into the twentieth century the architect is seen as a gentleman and as an entrepreneur, the influence of the imagination is addressed, and he reports on the controversial and political tenants of the architectural Modern Movement versus the Bauhaus School of Walter Gropius (1883-1969).

The first contemporary statistical study found referencing the image of the artist is a 1986 article entitled, "The "Starving Artist"—Myth or Reality? Earnings of Artists in the United States." The author, Randall K. Filer (n.d.), was in the economics department at Brandeis University. The data was gleaned from the 1980 census and it encompassed all types of artists, from the visual arts to the performing arts and included post-secondary art teachers. He wanted to verify or dispel the "stylized facts" or the accepted stereotype of the economic condition of artists, which were: compared to other professions artist earnings were substantially lower, only a few artists have the potential for high earnings compared to all artists, that artists were substantially younger than other workers in

general, and questioned if the high rate of changing careers was due to a move to a more stable and financially rewarding field (p. 56). He found that "artists do not appear to earn less than other workers of similar training and personal characteristics. [And that] artists in 1980 are significantly younger than the general work force, probably because of the rapid growth of the artistic professions in recent years" (p. 56).

In the area of popular media such as television and films there are relatively few references to the image of the artist. The earliest study found was sponsored by the United States Office of Education and entitled *The Image of the Artist in Fictional Cinema* (Lanier, 1968). The researcher was initially interested in how children, in their formative years, would develop opinions about artists and artistic careers when only 30 feature films were available with an artist as a main character. The study results are questionable; the evaluation panel included only professors, there were too many research questions, only nine films were reviewed, and the findings are unclear. The general conclusion of the researcher is "that motion pictures...have projected and do project an image of the artist not much different from the stereotype..." and as to future research in this area, "...further activities should not be given a high rank among priorities in art education" (p. 38-39).

"Seductive Canvases: Visual Mythologies of the Artist and Artistic Creativity" (1995) is an article by Professor Lynda Nead (n.d.), Department of History of Art and Screen Media at the University of London. One of her areas of research includes gender and visual representations. She questioned the long standing mythologies of creativity and artistic identity (gender), and the process of making these mythologies visual in films. Here she compared and contrasted two films about males artists: the 1955/56 film

by director Georges Clouzot (1907-1977) on Pablo Picasso (1881-1973) titled *Le Mystère Picasso*, and the more recent 1991 film *La Bell Noiseuse*, a retelling of a short story with an artist character by Honoré de Balzac (1799-1850), by New Wave director, Jacques Rivette (1928-).

A publication from Great Britain yielded the most comprehensive overview of art and artists depicted in films. It is John A. Walker's (1938-) *Art and Artists on Screen* (1993); the selection includes key entertainment type films, art-house, documentaries, and artists' films from the 1930s to the present day. Through critical analysis he considers, for example: "How are the fine arts visualized by film-makers? To what extent are films about real artists of the past historically accurate? and What changes, if any, have taken place over the decades in the cinema's representation of art and artists?" (p.1). Walker also notes that "[i]t has been argued that cinematic portrayals of artists continue a centuries-old literary tradition which began with Giorgio Vasari's biographies of Renaissance artists,...[and] Several scholarly texts trace the history of artists and architects, and the legends and myths associated with them,..." (p. 2-3). Walker's bibliography lists many of the references in this review of literature.

*Picture This: Media Representation of Visual Art and Artists* (Hayward, 1998) was the first in a series of anthologies published by The Arts Council of England. The essays in this anthology provide a discourse on how the visual arts, architecture, and artists represent and are represented in various media, including feature and documentary films, television news, and magazines. As to the image of the artist, one essay stands out, Griselda Pollock's (1949-) *Artists' Mythologies and Media Genius, Madness and Art History* (1998). This is but one viewpoint in the continuing debate on traditional art

history, a history of art removed from a historical and social context, versus the "new" art history which includes art production and societal influences in the creation of art.

While many general art appreciation/art history textbooks may note, however briefly, the image of the artist, most follow a biographical and chronological formula or a separation of artists and art history from most of societies influences. Only one reference was found directly referring to the image of the artist in the teaching of art history. *The Changing Status of the Artist* (Barker, Webb & Woods, 1999) is part of a six book series used as a textbook in an Open University, United Kingdom course entitled *Art and its Histories*. The text provides historical background such as the assumption in western culture of artist as genius, noting Vasari's Italian Renaissance influence, but goes on to state with case study examples that in other areas, such as Northern Renaissance Europe and in later time periods, the artist may have been overlooked or may not have been esteemed so highly in society.

In this age of mass media, only one audio broadcast was located, *The Artist* (2002), was a presentation as part of the *In Our Time* series by the British Broadcasting Corporation (BBC) Radio 4. Noting that "[s]ince antiquity artists have attempted to throw off the slur of manual labour [sic] and present themselves as gifted intellectuals on a higher level than mere artisans or craftsmen," the host, Melvyn Bragg (1939-), convened a panel with three experts in the field (p.1). On the panel was Emma Barker (n.d.), one of the authors of the previously mentioned textbook used at The Open University. Beginning with antiquity and continuing to the present day, the panel addressed the changing status of the artist through history.

During this review of the literature, it was surprising to find a lack of information on the image of the artist presented by museums or art galleries. It was not until 2006 that The National Gallery in London mounted the "first major exhibition on this theme," (Sturgis, Christiansen, Oliver & Wilson, p. 4). The primary emphasis of the exhibition was the image of the artist. How the artist may have presented himself to the public and how the public, with all its long-held assumptions, viewed the artist. Shown through paintings and self-portraits, studio interiors and gatherings, the exhibition, *Rebels and Martyrs: The Image of the Artist in the Nineteenth Century*, offered a glimpse of the artist's world at that time. As noted in the director's foreword of the exhibition catalogue,

> The 'artistic personality' suggests someone who is not just creative,
> but also dynamic, passionate and temperamental. In our culture, the
> artist is usually expected to be a genius and an individualist, apparently
> untroubled by day-to-day practicalities. So powerful is this archetype
> that it has dominated the popular perception of creative individuals
> for some two hundred years. (p. 4)

This portrayal is regarded as a rebellion to the staid influences of Neoclassicism and the "Romantic notions of the self and creativity," and the myth was "added to and embellished by critics, writers, patrons, and popular opinion as well as the artists themselves" (p. 4).

There have also been numerous published biographies and autobiographies written by art historians and individual artists that show interest in the image of the artist. An example of a well-received recent publication on one artist is *The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture* (2007) by Petra Ten-Doesschate Chu (n.d.). As the editor and translator of Gustave Corbet's (1819-1877) letters, Chu gives an insightful account of how one artist used the beginnings of mass media, newspapers, to promote himself and his art. The title of the book is a direct

quotation from a letter Courbet wrote in October 1853, "...je suis l'homme le plus fier et le plus orgueilleuz de France" (frontpiece).

One artist, Mark Rothko (1903-1970), began a journal during the early part of his career in which he addresses the myth of the image of the artist from the artists' point of view; his son eventually published the journal posthumously in 2004 as *The Artist's Reality: Philosophies of Art*. It is interesting to note, that Christopher Rothko (1964-), the artist's son, while being a writer is also a psychologist.

And finally, one recent study conducted in the United States about the arts and artists in general is by The Urban Institute, Princeton University's Center for the Arts and Cultural Policies Studies. The *2002 American Perceptions of Artists Survey* was conducted nationwide and in select metropolitan areas. It measured the public's participation in a variety of art forms such as music, theater, and dance, and their perceptions of artists. Another study specific to the profession of being an artist is *Artists in the Workforce: 1990-2005* released by the National Endowment for Arts (2008). The then chairman of the NEA, Dana Gioia (1950-), mentioned the "long standing stereotypes" of artists. The purpose of this report "is to demonstrate—in cold, hard, unpoetic facts—that such caricatures misrepresent American artists and even contribute to their marginalization in society" (NEA, p. iii).

## The Image of the Artist in Literature Written for Adults

While the study of the image of the artist in literature appears to have a longer literary tradition in other Western cultures, such as Great Britain, the following section highlights books and research primarily by Americans on art and artist characters as depicted in American fiction written for adults. It must be noted that more references

were initially located for this section, but after further analysis they were excluded. For example, some studies referenced the image of the artist but were really about authors as writer-artists in the creation of their novels.

The most comprehensive overview located on the history of artists in literature, those who create literary, musical, or visual arts as depicted in the story, is a 1964 publication entitled *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce* by Professor Maurice Beebe (n.d.) of Purdue University. As stated in the preface, this book is an expanded version of his 1952 dissertation through Cornell University. He notes that he attempted to trace the history of the artist-novel, a fictional genre started in the late eighteenth century through to the early twentieth century. Beebe continued that the artist-hero in this kind of novel is a recognizable type, "[t]he person blessed (or cursed?) with "artistic temperament" is always sensitive, usually introverted and self-centered, often passive, and sometimes so capable of abstracting himself mentally from the world around him that he appears absentminded or "possessed" (p. 5).

He divided his study into two parts. The first section, "The Traditions," is an overview of the beginnings of the artist archetype and discussed three main themes found in the artist-novel: "the concept of the artist as a divided self, the equation of art with experience, and the conflicting ideal of detachment" (p. vi). The first chapter in this section, "The Divided Self," includes references to stories by Johann Wolfgang von Goethe (1749-1832) and Jean-Jacques Rousseau (1712-1778). The second, "Art as Experience: The Sacred Fount Tradition" covers the writers of the Romantic period, "the assumption that the artist must "live" in order to create" (p. vi). The third chapter in this section is called "Art as Religion: The Ivory Tower Tradition;" it referenced the Roderick

Usher character by Edgar Allan Poe (1809-1849), and other artist characters that Beebe

referred to as demons, dandies, and divines.

Selected for their value in illustrating the artist-novel genre, the second part of

Beebe's study is called "Four Masters," an overview of the artist characters in the novels

and stories of Honoré de Balzac (1799-1850), Henry James (1843-1916), Marcel Proust

(1871-1922), and James Joyce (1882-1941). Beebe ends his study with Joyce, because:

> Although artist-novels have appeared in great quantity since the
> 1920s, I have felt justified in stopping with Joyce, for he is, I think, the
> writer who brought the artist-novel tradition to a climax by achieving
> the most impressive synthesis of its basic themes. Portraits of artists
> after Joyce seem to follow the tradition already established without
> changing it in any important way. (p. vi)

Research on art and artists as depicted in literature written for adults are varied;

some studies compared the writings by many authors, while other studies focus on a few

authors. This section includes two dissertations, the first analyzed art and artist characters

in novels created by numerous authors, the second compared the works of three authors

and how they incorporated into the story various elements of the arts, for example the

vocabulary used to describe painting or music.

Noting that previous research focused on the twentieth century and was usually

international in scope, this first dissertation concentrated on *Images of the Artist in

Nineteenth-Century American Fiction* (Zessin, 1975). The author had three objectives:

the principal ongoing themes associated with the artist character; have themes changed

the artist type as reflected in the historical development of nineteenth-century fiction

from the romantic to the realistic; and to focus on "major authors who seem especially

interested in the artist as [a] fictional character" (p. 14). Zessin (n.d.) further defined the

artists character as those "who actually attempts to make a livelihood or a career" by the

fine arts of painting or sculpture, musical composition, or creative writing, and "not merely that he have artistic impulses, but that he should attempt to act upon them" (p. 10-11). Through his study Zessin hoped to discover "how American writers of fiction saw themselves, their work, and the place of artists in American society" (p. v).

In chapter one, "The Artist as Fictional Character," Zessin started his study with an overview, its themes and artist types, as represented in "three minor novels" (p. vi): *Monaldi: A Tale* (1841), *Paul Fane* (1856), and *Trumps: A Novel* (1861). The subsequent chapters analyze the fictional artist character in short stories and novels by major authors. Chapter Two, "Poe, Melville, Hawthorne: From Romance to Realism," charted the historical development of the artist character in fiction. But the next two chapters was devoted to one author, Henry James (1843-1916), as Zessin states:

> No novelist in American letters has populated his fiction with more
> artists than has Henry James. From the beginning to the end of his
> long career his pages are thronged with painters, sculptors, and writers
> of both sexes and all ages. With such abundance comes a variety of
> themes and treatments. (p. 76)

These two chapters, "Henry James I: Hawthorne Magic and Sacrifice" and "Henry James II: The Inevitability of Failure" include many examples of the artist character in stories and novels such as *The Story of a Masterpiece* (1868), *Roderick Hudson* (1875), *The Portrait of a Lady* (1881), *The Tragic Muse* (1890), and *The Real Thing* (1892). The final two chapters looked at works by authors, William Dean Howells (1837-1920), titled "The Social Guilt of the Artist," and Frank Norris (1870-1902), titled "The Masculine and the Feminine."

Zessin concluded that most fictional artists were similar and it made no difference whether depicted in a short story or a novel, or were a major or minor character. Since the

artist character is absorbed in their work, they could be described as temperamental and solitary, and because of this, isolated and little understood by others. He goes on to say that society as presented in the novels "professes to have great respect for art, but really prizes neither art nor artists. It is by turns neglectful or exploitive of artists, even while tolerating their selfish behavior" (p. vi). In addition, Zessin found that only three authors in his study, James, Howells, and Norris, diverged from the typically represented artist character. For example, James made his artists successful in their artistic creations, but their personal lives might be in disarray, while Norris had his artist characters struggle with the inner duality of their masculine versus feminine nature.

This next dissertation is titled *The Arts and Artists in the Fiction of Henry James, Edith Wharton, and Willa Cather* (Vanderlaan, 2005). At first this sounds similar to the previous study, but this dissertation emphasized the way these authors' critical and literary thought impacted American novels at the turn of the nineteenth century into the twentieth century. As Vanderlaan (n.d.) states,

> All three authors borrowed images, metaphors, and patterns from the plastic arts – painting, sculpture, music, the dramatic arts, architecture – which allowed them to fill a critical vacuum by supplying them with the vocabulary to describe, qualify, assess, and render visible basic elements of their own craft. (p. ix)

In addition to the short stories and novels by Henry James (1843-1916), Edith Wharton (1862-1937) and Willa Cather (1873-1947) Vanderlaan supplemented her research with biographies, letters, and critical essays by and about these authors. The first section, "Deciphering the Art(s) of the Novel," introduced each author's social and cultural life and provided a brief historical overview of the time period in which they lived.

The study was then divided into three chapters; the first is "The Art of Shaping Fiction in Henry James's The Tragic Muse," the second is "Variations on Art Forms in Edith Wharton's The Reef and The Custom of the Country," with the third chapter titled "Building a House of Art: Willa Cather's The Professor's House." Vanderlaan's analysis of the artist characters and art forms such as portraiture, architecture, and music, as incorporated into the story, appeared to be quite thorough. She believed "[t]hese chapters demonstrate how the authors' beliefs about various art forms..., both shape and are reflected back in patterns, stylistic choices, and the very language of their fiction" (p. ix).

The concluding section titled "Fiction for Art's Sake" is a play-on-words referencing the aesthetic philosophy of "art for art's sake" (p. 280). Even if the authors included in this study did not wholeheartedly embrace Aestheticism as such, Vanderlaan believes:

> James, Wharton and Cather – consciously or not – asserted their
> originality as writers by demonstrating how closely their fiction
> could incorporate basic laws and archetypes of the sister arts. The
> result was to broaden the scope, if not to alter altogether the direction
> of the way art was viewed and discussed at the turn of the twentieth
> century. (p. 278)

As another variation on research of art and artist characters in literature written for adults, this book compared and analyzed the works by two authors, one American and one German. *The Dangers of Interpretation: Art and Artists in Henry James and Thomas Mann* (Treitel, 1996) while presented as part of a series in the Origins in Modernism by the Garland Reference Library of the Humanities, it originally derived from a dissertation submitted to Bar-Ilan University in Israel. As a basis for her study, Ilona Treitel (n.d.) noted that no studies have been found on Henry James (1843-1916) and Thomas Mann

(1875-1955) that are a "critical examination of [the] affinities between James and Mann" (p. 3).

*The Dangers of Interpretation* was an extremely dense exploration of the art and artist characters of these two authors. Treitel used the writer and literary critic, Harold Bloom's (1930-) theory that "a literary text constitutes a creative misreading of an earlier author's text" (p. 4). Even though Trietel does not state it as such, this researcher interpreted this to be a form of reader response theory, not an emphasis in this study, but interesting to read. There is also extensive psychoanalytical analysis of artist characters referencing Sigmund Freud (1856-1939) and Friedrich Nietzsche (1844-1900). Even Jacques Lacan's (1901-1981) theories were touched upon.

Treitel's chapter headings presented some of the artist character themes she found, for example, "The Making of an Artist by Himself and Others;" "The Artist as Imposter;" "Art, Disease and Decay;" and "Damnation or Salvation?" Noted briefly are some of the short stories and novels used in this study. Many of the works, especially those by Henry James such as *Roderick Hudson* (1875) and *The Tragic Muse* (1890) have been mentioned in previous research. But art and artist characters in the works by Thomas Mann included an analysis of *The Dilettante* (1897), *Death in Venice* (1912), and *Doctor Faustus* (1947).

The Image of the Artist in Children's and Young Adult Literature

In relation to the image of the artist as depicted in children's and young adult literature only three studies were located. All are doctoral dissertations written under the auspices of American English departments. The first is about how the time period of the authors' life or the author as artist-writer influenced the creation of the stories, the second

studies some form of artist stereotypes in children's novels, and the third dissertation concentrates on novels in one particular literary genre. In addition, included in this section is an overview of a children's novel with an artist character incorporated into the storyline.

The first of these dissertations is entitled, *Studies in the Quest of the Artist-Hero in Children's Literature of the Past Century* (Hoffman, 1979). It is limited in its scope by concentrating on six popular children's novels, but the study is interesting in that it also looks at how the young child protagonist or the main characters in the stories may reflect the author's heritage and life experiences; philosophically, socially, and aesthetically. Each chapter alternates between the novels characters and time period, and those of the authors' life and time period.

The first chapter, "The Failed Quest of the European Romantic Artist-Martyr," analyzed the novel, *A Dog of Flanders* (1872) by Louise de la Ramé (1839-1908). The story follows the child protagonist, Nello, "an idealistic young artist who is betrayed by the materialism of his post-Napoleonic society and also by his own quixotic visions" (p. ii). The novel is compared to de la Ramé's time, a period known as the Byronic; the romantic hero disillusioned by life withdraws to a world of inner fantasies. "The Development of the American Transcendental Artist-Woman" is the second chapter and compared the artist-writer character, Jo March, in *Little Women* (1868), with the life and time period of its creator Louisa May Alcott (1832-1888). Through her analysis, Hoffman (n.d.) found "that Alcott applies the Romantic organic principle to Jo's unfolding womanhood in addition to her development as a writer and educator" (p. iii). By this

Hoffman meant, Alcott projected her own romantic sensibilities and the transcendental influences of the time on her character Jo March.

The novel *The Wind in the Willows* published in 1908 represented the chapter "The Romantic-Victorian as Artist-Storyteller." In this example the author Kenneth Grahame (1859-1932) is the artist-storyteller. Hoffman inferred that Grahame's book "reflects the confrontation of his childhood['s] "divine discontent" and a sense of wonderment with the qualifying restrictions imposed by his late-Victorian adult world" (p. iii). With the final chapter Hoffman traced "The Emergence of the Existential Artist" in three books by E. B. White (1899-1985): *Stuart Little*, *Charlotte's Web*, and *The Trumpet of the Swan*. Published in 1945, 1952, and 1970 respectively. Hoffman believed White projected through his animal-artist characters creative ways in his stories to deal with and overcome the "uncertainties of survival generated by the twentieth-century Age of Anxiety" (p. iv).

The next dissertation, *From Alcott to Abel's Island: The Image of the Artist in American Children's Literature* (Alberghene, 1980) looked at artist characters thematically: artists as tamed (domesticated), artist apprentices, artist as healer, and art as experience. The premise of this study was to ascertain whether the widely held belief was true that modern American children's literature encouraged creativity and expressiveness, and if the books would encourage the reader to become an artist. To answer these questions Alberghene (n.d.) analyzed a variety of artist characters as depicted in novels for seven to twelve year olds. All books selected were considered of merit, many were Newbery Award or Honor books. Excluded from her study were picture books, young

adult novels, and books on the theater arts, and those that were purely biographical. But she did include the genres of biography and historical fiction.

After selection, Alberghene divided the study into four parts. The first chapter, "Artistic Attempts and Literary Lessons," looked at the character of the writer as an artist in the nineteenth century novels by Louisa May Alcott (1832-1888). These books depicted the schooling of the artist and the importance of love and affections in relation to family. A variety of twentieth century authors are represented in chapter two, "Apprenticeship or Duty's Children." These books continue the schooling of the artist but as an apprentice. The characters are naturally gifted and do not have to overcome great difficulties to master their respective arts. But the main lessons learned are the domestication of the artist and their role in society.

Chapter three, "Exemplary Sufferers: Art as Therapy," represented the romantic notion of the artist as healer, for through the creative process, art acts as therapy to socialize the artist into the community. In the last chapter, "Art as Experience," the artists are seen as being contradictory, disciplined, or daring in their artistic endeavors. Yet the child reader is not encouraged to relate directly to the artist, but to the main child character who is dependent on the artist. If the child reader is encouraged to relate to the artist, it is in relation to the artist's good qualities of discipline and loyalty to family and friends. Alberghene's conclusions were, in contradiction to the widely held belief, these books do not encourage children to be creative and expressive, and that the depiction of the artist in modern American children's literature does not encourage the child reader to become an artist.

*Art, Artists, and Artistry in Science Fiction* (Peters, 1992) is the third dissertation. It concentrated on novels in one literary genre. Peters (n.d.) found that previous studies tended to concentrate on such themes as the progress of man, or the advances in technology and science. But the premise of this study presented an overlooked aspect in the narrative criticism of the science fiction literary genre. Peters not only looks at the authors who are themselves artists in the creation of their imaginary worlds but also at the variety of art and artist characters depicted within these stories.

It is not clear how Peters chose the works used in this study; they appear to be a selection of short stories and full-length books. While many contain recognizable aspects of the science fiction genre, some may be better categorized as fantasy, horror, noir, or children's literature. Some stories or books were originally written for adults, but a few would be considered "crossovers" and now read by high school or younger readers.

Peters' introduction presented an overview of science fiction and narrative theory. He provided examples of art and artists created by non-science fiction authors in other fictional literary genres. His subsequent chapters divide the science fiction short stories and books into four areas, and provided are examples that today may be read by young adults. "Persuasive Worlds: Literary and Scientific Rhetorics in Science Fiction" included *The House of Seven Gables* (1851) by Nathaniel Hawthorne (1804-1864). Chapter three is titled "The Rose and the Computer: Art and Science in Science Fiction;" H. G Wells' (1866-1946) *The Island of Dr. Moreau* (1896) would be an example in this section. "Dreaming States: Art and Politics in Science Fiction" included another work by H. G. Wells, *When the Sleeper Wakes* (1910). And the final chapter "Roses and Potatoes:

Art and Economics in Science Fiction" included the example *The Princess Bride* (1973)

by S. Morgenstern (William Goldman, 1931-). In conclusion Peters notes:

> Studying the unity of art and human activities in science fiction helps us recognize that unity in all literature and human life. Just as we may overlook portrayals of art in science fiction because we expect to find none there, we may not pay such depictions much heed in serious literature because we take their presence for granted... We become sensitized to fictional arts by exploring them in science fiction. Although works of science fiction about art differ from other narratives..., all fiction about art share basic qualities. Fictional artists represent the artistic potential of all humans. Fictions about art reflect on themselves, and both allow us to experience creation and emphasize that we should create.
> (p. 257-258)

Included in this section is a children's novel, not a young adult novel, with a

European visual artist as one of the main characters. It is included here as an example of

the type of storyline that is the focus of this dissertation. It is entitled *I, Juan de Pareja* by

Elizabeth Borton de Treviño (1904-2001). First published in 1965, this novel was

awarded the John Newbery Medal from the American Library Association in 1966. The

medal is awarded annually "to the author of the most distinguished contribution to

American literature for children published by an American publisher in the United States

in English during the preceding year" (American Library Association, n.d.). Eligible

types of books include fiction, non-fiction, and poetry in the age range up to and

including fourteen years of age (ALA). The winning author and book is considered a

notable distinction of quality in the field of children's literature.

The novel is about Juan de Pareja, who was the slave of the renowned Spanish

artist, Diego Velázquez (1599-1660). Set in the seventeenth century the story follows

Juan's life, beginning in the house of Velázquez' aunt, his travels north as part of the

inheritance, and being the life-long assistant and companion until the death of Velázquez.

Intertwined in the story are depictions of the climate and customs of the Spanish court of King Philip IV (1605-1665) and interactions with other prominent artists of the time period such as Peter Paul Rubens (1577-1640) and Bartolomé Esteban Murillo (1617-1682).

The story is entertaining, presented as if Juan is personally telling the young reader his life story, and does depict realistically the time period. But reading the novel as an adult it has a feel-good kind of ending that may not be plausible. While Juan may have been born a slave, he died a free man, and also an accomplished and respected artist. But a child will probably not read the book as critically as an adult and may take away a more positive image of how one man can overcome the limitations of his birth.

Unfortunately, as to research or content analysis studies on the multicultural image of the artist in children's and young adult literature, nothing was located.

Content Analysis Studies of Children's and Young Adult Literature

Content analysis is a widely used scholarly research methodology and the evaluation instrument is often a checklist of variables created by the researcher (Cai, 2002). Many studies utilize this type of research design for evaluating the multicultural representations in children's literature, usually picture books. Terminology on the checklists may include physical descriptions such as hair type, skin color, or more subjective character traits such as being exotic, suave, or polite. The problem Mingshui Cai found with this type of research design is that it "sometimes dissects the organic whole of a literary text into separate segments and passes judgment based on isolated textual evidence taken out of context" (p. 97). As examples of faulty content analysis, the

following four studies were referenced in Cai's book, *Multicultural Literature for Children and Young Adults* (2002). They are briefly discussed in the following section.

The first study is titled *A Study of Black Characters in Caldecott and Newbery Award and Honor Books for Children* (Gary, 1984). The emphasis of this study was to determine if Black characters were "negatively stereotyped" in twenty-one notable books published from 1963 to 1983 (p. 6). As part of the selection process, Black characters had to have a significant role in the story. Each book was individually analyzed based on the three research questions addressing the characters physical appearance, language usage, and status in the community.

The checklist instrument in Gary's (n.d.) research was adopted from a dissertation, *A Study of the North American Indian Character in Twenty Selected Children's Books* (Napier, 1970, as cited in Gary, p. 6). The checklists were simple in format, with the directions stated as "x indicates a "yes" response" (p. 46). The physical description checklist included eight categories such as kinky hair or unusually wide nose; the language usage checklist had two categories, dialect and sub-standard grammar; and the status in the community checklist had eleven categories, including sub-standard conduct, inferior employment status, identifiable negative superstitions and religious practices, and possession of inferior pets. In addition, Gary analyzed the data based on criteria for judging a book with Black characters called *Cultural Conformity in Books for Children: Further Reading in Racism* (MacCann & Woodard, 1977, as cited in Gary, p. 49). Gary's conclusions were based on the following parameters,

> A category was deemed negatively stereotyped when at least fifty percent of the items were checked denoting negative stereotypes. A book was classified as negatively stereotyped when two of the three categories were assessed as portraying Black characters with

negative stereotyping. (p. 50)

Granted, this study is old and referenced even older studies, but by this brief review this researcher can see why Mingshui Cai saw this study as faulty in evaluating multicultural literature for children. It appears that each book had three checklists, based on the three research questions, without explaining or defining the categories on each of the checklists. In addition, this researcher could not locate information on how Gary determined which Black character had a significant role in the story or if there was a limit on how many characters could be included on the checklists. For each book, copies of the filled-out checklists were provided in the appendices. But even without replicating the study, it could be assumed that the percentage of negative stereotypes would be higher or lower depending on how many Black characters were in a book, some books had many characters, which would result in faulty data and conclusions.

Mingshui Cai's next reference, *Images and Stereotypes of African Americans and Hispanic Americans in Contemporary Children's Fiction,* was originally a lecture presented at an International Reading Association convention (Cobb, 1995). Cobb's (n.d.) study concentrated on elementary age trade books published by the Children's Book Council from 1989 though 1991. Her four research questions addressed image, characteristics, and stereotyping in thirty-one fictional books depicting African Americans and ten books depicting Hispanic Americans. To explain the uneven number of books for each group, Cobb noted that there were fewer books to choose from because of a historical omission of Hispanic Americans in children's books.

To begin, Cobb stated she attempted to replicate two previous studies on African Americans as represented in children's books and then adapted a similar format to the

books she included on Hispanic Americans. The earlier studies were, "The All-White World of Children's Books" and "Blacks in the World of Children's Books" (Larrick, 1965; and Chall, Radwin, French, & Hall, 1979, as stated in Cobb, p. 9-10). Her research instruments were also based on previous studies. The first instrument was a list of occupational stereotypes created in 1933 that was augmented with updated stereotypes as identified in 1980 by the Council on Interracial Books for Children. The second was a character analysis instrument originally created in 1946 that was subsequently modified over the years by other researchers; it is a 1982 version that Cobb used in her study. For example, Cobb chose seven major characteristics to include on her character analysis instrument with numerous adjectives to describe locale, physical traits, status, and attitudes toward family members, authority figures, and personality traits.

While evaluating Cobb's study, one of the first problems this researcher noticed is that it would have been better to concentrate on only one minority group. Her initial book selection process was not clearly defined. She identified many more books with African American characters than Hispanic Americans and in a variety of literary genres, such as folktales, short stories, and anthologies, before she decided to concentrate her study on children's fiction. It also appears that Cobb really had four evaluation instruments, not just two. The occupational stereotypes instrument had two versions listing twenty-two possibilities for African Americans versus sixteen for Hispanic Americans. The character analysis instrument on stereotypes had a similar format, fifty-four adjectives to describe African Americans and thirty adjectives to describe Hispanic Americans. And finally, as Cai also noted, Cobb combined the findings of both groups to form the conclusions of her

whole study, which led to simplistic generalities as to the representation of African Americans and Hispanic Americans in children's literature.

The third content analysis study is *Issues of Ethnicity, Authenticity, and Quality in Asian-American Picture Books, 1983-93* (Harada, 1995). Checklists and guidelines developed by two other researchers and the Council on Interracial Books for Children were adapted for this content analysis study sampling thirty-four picture books depicting Asian Americans. All instruments were pretested as in previous studies. While this researcher initially found the Harada (n.d.) study as the most professionally clear and concise of the four content analysis studies, there were also flaws. Using a Cai example: Harada's checklist for stereotyping plot development had six items, including "Success measured by assimilation" and "Asian resolves own conflict" (p. 142). The first item indicates stereotyping while the latter indicates no stereotyping. Cai noted that Harada assigned only one of these characteristics to the main character in the picture book, *Baseball Saved Us* by Ken Mochizuchi (1993). Because book characters are multidimensional Cai believes this main character should have been assigned to both plot characteristics. This one dimensionality of character analysis leads to its own form of stereotyping, thus resulting in faulty conclusions.

The final study referenced by Mingshui Cai is entitled *Are Mexican-American Females Portrayed Realistically in Fiction for Grades K-3? A Content Analysis* (Rocha & Dowd, 1993). This study sampled twenty-nine works of fiction as to whether the depiction of Mexican-American females, girls and women, had changed from 1950 to 1969 as compared to the period 1970 to 1990. Again the evaluation instrument was a checklist. Cai sites the example that the checklist included categories such as

"music/dance" and "traditional Mexican hairstyle/dress" (p. 99). He further notes,

because these character traits are so general and simplistic, if used to evaluate the picture

book *Hair=Pelitos* (1994) by Sandra Cisneros or *Fiesta* (1995) by George Ancona, both

books would be considered stereotyped. Cai asks, "How do we distinguish between

involvement in these activities to celebrate Mexican American cultural heritage and

indulgence in a propensity for amusement, which is truly stereotypical? The

interpretation of the stereotypical characteristics can be controversial" (p. 99).

> And through Cai's study of this research methodology he found that:

> Content analysis can appear deceivingly objective. With tabulations
> of figures and reported high percentages of intrerrater reliability, it
> gives the impression of objective evaluation. Actually, however, the
> ratings of books against a checklist, even though done by two or
> more evaluators, can still be subjective. Some evaluative items on the
> checklist may be objective indicators requiring little interpretation,
> such as the locale, social-economic statue, profession, and education
> level. (pp. 98-99)

In addition, Cai states:

> Content analysis is not inherently faulty as a means for evaluating
> multicultural literature. However, a content analysis study may be
> seriously flawed if its evaluation instrument is improperly designed
> and implemented. A potential risk lies in producing an oversimplified
> analysis by coding characters into predetermined categories. Inaccurate
> analysis may result from drawing conclusions based on faulty data.
> (p. 99)

So to avoid faulty data, Cai believes that content analysis research of multicultural

literature must include an evaluation of the complete book including its, "historical

background, [a] complete picture of characterization, and the artistic effect of the whole

literary work" (p. 97).

Summary

To establish a context for this study, the review of literature consisted of four sections; first, a historical overview on the image of the artist beginning in the sixteenth through the twenty-first century; second, research and studies on the image of the artist in literature written for adults; third, the image of the artist in children's and young adult literature; and fourth, content analysis studies of children's and young adult literature.

*A Historical Overview on The Image of the Artist*

The first section began with *The Lives of the Artists* ([1568] 1998) by Giorgio Vasari. While not a comprehensive study of all Italian artists, analysis over the centuries has shown that not all information is factual; stories of the artists' youth, the discovery of their gift, and influences by other artists are similar from one artist to the next. And in general, it was found that little formal research was conducted on the image of the artist as portrayed in any type of media. The earliest content analysis study was entitled *Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment* (1934). Part of Ernst Kris and Otto Kurz research looked at artist biographies written before and during the Renaissance. They found repetition in the "stereotyped anecdotes and legends so frequently told about artists of the past" (1979, p. xi). But the main aim of their research was "the establishment of links between the legend about the artist and certain invariant traits of the human psyche" (1979, p. xiii).

Though not an emphasis of this study it was noted that during the nineteenth and twentieth centuries there was much psychoanalytical research about individual artists and their works of art. This research tried to define how an artist's character or personality could determine their creativity or genius. But by 1963, Margot Wittkower and Rudolf

Wittkower "believe[d] that [written] history was a good deal more revealing about art and artists than psychological speculations" (p. xx). Their publication, *Born Under Saturn: The Character and Conduct of Artists: A Documented History from Antiquity to the French Revolution* (1963) addressed the question "what are the roots of the scholarly and popular belief that artists, rather than some other professional group, form a race apart from the rest of mankind" (p. xxix).

The interest in artists and their public image continued into the 1960s and 1970s. Some authors such as Geraldine Pelles expanded her article "The Image of the Artist" (1962) in her book*, Art, Artists and Society: Origins of a Modern Dilemma: Painting in England and France, 1750-1850* (1963). Her research explored societies' influences on the beginnings of modern art and the origins of the "alienated" artist (p. 4). History professor, Neil Harris, published *The Artist in American Society: The Formative Years, 1790-1860* ([1966] 1982). His research was about all types of artists, not just visual artists. Professor Johannes A. Gaertner combined his psychoanalytical and art history background for his article, "Myth and Pattern in the Lives of Artists" (1970). He compared the nineteenth century myth and pattern of visual artist biographies to the biographies of other artistic professions such as writers and the artist characters they created. Another researcher, Wolfgang M. Zucker, noted "[s]o far all attempts to objectify the concept of the "artist" as a specific personality type have had inconclusive results" (1969, p. 391). In his article "The Artist as a Rebel," he analyzed the changes in European society that led to this labeling.

By the 1980s books and articles began to appear more frequently on other artistic professions. *The Image of the Architect* (1985) by Andrew Saint grew out of a course he

taught at the Architectural Association of London in 1978. And the first contemporary

statistical study found referencing the image of the artist was a 1986 article entitled, "The

"Starving Artist"—Myth or Reality? Earnings of Artists in the United States." The

author, Randall K. Filer, used data gleaned from the 1980 census and it encompassed all

types of artists, from the visual arts, performing arts, and post-secondary art teachers.

In the area of popular media such as television and films there were limited

references to the image of the artist. The earliest study found was sponsored by the

United States Office of Education and entitled *The Image of the Artist in Fictional*

*Cinema* (Lanier, 1968). This researcher was interested in how children would develop

opinions about artists and artistic careers when only 30 feature films were available.

"Seductive Canvases: Visual Mythologies of the Artist and Artistic Creativity" (1995) by

Professor Lynda Nead, questioned the long standing mythologies of creativity and artistic

identity (gender), and the process of making these mythologies visual in films. But a

publication from Great Britain yielded the most comprehensive overview of art and

artists depicted in films. John A. Walker's *Art and Artists on Screen* (1993) includes key

entertainment type films, art-house, documentaries, and artists' films from the 1930s to

the present day. And *Picture This: Media Representation of Visual Art and Artists*

(Hayward, 1998) was the first in a series of anthologies published by The Arts Council of

England. In this anthology an essay by Griselda Pollock, *Artists' Mythologies and Media*

*Genius, Madness and Art History* (1998), provided a discourse on how the visual arts,

architecture, and artists represent and are represented in various media, including feature

and documentary films, television news, and magazines. But in this age of mass media,

only one audio broadcast was located, *The Artist* (2002), a presentation as part of the *In*

*Our Time* series by the British Broadcasting Corporation (BBC) Radio 4. The host, Melvyn Bragg, convened a panel with three experts in the field. Beginning with antiquity and continuing to the present day, the panel addressed the changing status of the artist through history.

While many general art appreciation/art history textbooks note the image of the artist, most follow a separation of artists and art history from societies influences. Only one reference was found directly referring to the image of the artist in the teaching of art history. *The Changing Status of the Artist* (Barker, Webb & Woods, 1999) is used in an Open University course entitled *Art and its Histories*. The text provides historical background such as the assumption in western culture of artist as genius, but went on to state, areas such as Northern Renaissance Europe and in later time periods, the artist may have been overlooked or may not have been so highly esteemed.

As the review of the literature progressed little was found published by museums or art galleries on the image of the artist as defined by this study. What appeared are exhibition catalogues from various institutions where the image of the artist was interpreted to be a display of paintings or sculptures of artist self-portraits or art created by one artist of another artist. The first museum related reference found was a 1973 symposium held at the Allen Memorial Art Museum, which brought together two contemporary artists and two art critics to address, *The Role of the Artist in Today's Society* (Andre, Haacker, Perreault & Nemser, 1975). But it was not until 2006 that The National Gallery in London mounted the "first major exhibition on this theme," *Rebels and Martyrs: The Image of the Artist in the Nineteenth Century*, offered a glimpse of the artist's world at that time (Sturgis, Christiansen, Oliver & Wilson, p. 4). The primary

emphasis of the exhibition was how the artist may have presented himself to the public and how the public, with all its long-held assumptions, viewed the artist. But there have been numerous published biographies and autobiographies that show interest in the image of the artist. An example on one artist is *The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture* (2007) by Petra Ten-Doesschate Chu. This is an account of how an artist used the beginnings of mass media, newspapers, to promote himself and his art. And one artist, Mark Rothko, began a journal in which he addresses the myth of the image of the artist from the artists' point of view; published posthumously in 2004 as *The Artist's Reality: Philosophies of Art*.

To end the first section of the review of literature, only two recent studies were found on the image of the artist. The first was conducted nationwide and in select metropolitan areas in the United States and was about the arts and artists in general. Conducted by The Urban Institute at Princeton University, the *2002 American Perceptions of Artists Survey* measured the public's participation in a variety of art forms such as music, theater, and dance, and their perceptions of artists. The second study was specific to the profession of being an artist. In 2008, the National Endowment for Arts published its findings in *Artists in the Workforce: 1990-2005*. The then chairman of the NEA, Dana Gioia, mentioned the "long standing stereotypes" of artists and that the purpose of this report "is to demonstrate—in cold, hard, unpoetic facts—that such caricatures misrepresent American artists and even contribute to their marginalization in society" (NEA, p. iii).

The historical overview of the image of the artist covered six centuries and provided a wide-ranging variety of information. While the European tradition of trying to

explain and document an artist's creative gifts began in the Renaissance with Giorgio Vasari ([1568] 1998), it is the further study and reflection over subsequent centuries by many other researchers, authors, and even artists, that continued to espouse the mythological and misrepresented image of the artist that continues today. This demonstrated to this researcher that the public has been fascinated and still is with a widely accepted idealized or stereotyped image of being an artist. And even though the premises of this dissertation is the image of the artist as depicted in young adult novels, this researcher presupposed that stereotyped artist characters first began in fiction written for adults, hence, the next section of this review of literature.

*The Image of the Artist in Literature Written for Adults*

The second section of the review of literature highlighted books and research primarily by Americans on art and artist characters as depicted in American fiction written for adults. And the most comprehensive overview located on the history of artists in literature, those who create literary, musical, or visual arts as depicted in the story, is *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce* (1964) by Professor Maurice Beebe. He attempted to trace the history of the artist-novel, a fictional genre started in the late eighteenth century through to the early twentieth century. The artist-hero in this kind of novel is a recognizable type, "[t]he person blessed (or cursed?) with "artistic temperament" is always sensitive, usually introverted and self-centered, often passive, and sometimes so capable of abstracting himself mentally from the world around him that he appears absentminded or "possessed" (p. 5).

The first dissertation concentrated on *Images of the Artist in Nineteenth-Century American Fiction* (Zessin, 1975). Through his study Zessin hoped to discover "how

American writers of fiction saw themselves, their work, and the place of artists in American society" (p. v). He found that most fictional artists were similar and it made no difference whether depicted in a short story or a novel, or were a major or minor character. Since the artist character is absorbed in their work, they could be described as temperamental and solitary, and because of this, isolated and little understood by others.

The next dissertation, *The Arts and Artists in the Fiction of Henry James, Edith Wharton, and Willa Cather* (Vanderlaan, 2005) emphasized the way these authors' critical and literary thought impacted American novels at the turn of the nineteenth century into the twentieth century. As Vanderlaan states, "[a]ll three authors borrowed images, metaphors, and patterns from the plastic arts...which allowed them to fill a critical vacuum by supplying them with the vocabulary to describe, qualify, assess, and render visible basic elements of their own craft" (p. ix).

This last work about artists in adult literature compared and analyzed the works by two authors, one American and one German. *The Dangers of Interpretation: Art and Artists in Henry James and Thomas Mann* (1996) originally derived from Ilona Treitel's doctoral dissertation and is an extremely dense exploration of the art and artist characters by these two authors. She used Harold Bloom's theory that "a literary text constitutes a creative misreading of an earlier author's text" (p. 4) and there is extensive psychoanalytical analysis of artist characters referencing Sigmund Freud and Friedrich Nietzsche.

As stated previously, the study of the image of the artist in literature written for adults has a longer literary tradition in other countries such as Great Britain, than in America. But this overview, while limited to four primarily American related references,

still provided numerous examples of what is termed as the artist-novel, a fictional genre

that first appeared in the late eighteenth century. While not as widely studied today, what

this revealed to this researcher was a highly developed and recognized fictional genre

worthy of in-depth analysis, even as recent as 2005. The next step in the review of

literature was to ascertain if research existed on the artist-novel or the image of the artist

as represented in children's and young adult literature.

*The Image of the Artist in Children's and Young Adult Literature*

The third section of the review of literature concentrated on the image of the artist

in children's and young adult literature. But only three studies were located and all were

doctoral dissertations written under the auspices of American English departments. The

first is about how the time period of the authors' life or the author as artist-writer

influenced the creation of the stories. It is entitled, *Studies in the Quest of the Artist-Hero*

*in Children's Literature of the Past Century* (Hoffman, 1979). It is limited in its scope by

concentrating on only six popular children's novels, but the study also looked at how the

young child protagonist or the main characters in the stories may reflect the author's

heritage and life experiences. Each chapter alternated between the novels characters and

time period, and those of the authors' life and time period.

The next dissertation studied some form of artist stereotypes. *From Alcott to*

*Abel's Island: The Image of the Artist in American Children's Literature* (Alberghene,

1980) looked at artist characters thematically: artists as tamed (domesticated), artist

apprentices, artist as healer, and art as experience. The premise of this study was to

ascertain whether the widely held belief was true that modern American children's

literature encouraged creativity and expressiveness, and if the books would encourage the

reader to become an artist. Alberghene's conclusions were, in contradiction to the widely held belief, these books do not encourage children to be creative and expressive, and that the depiction of the artist in modern American children's literature does not encourage the child reader to become an artist.

*Art, Artists, and Artistry in Science Fiction* (Peters, 1992) is the third dissertation and concentrated on novels in one literary genre. Peters found that previous studies tended to concentrate on themes such as the progress of man, or the advances in technology and science. But this study presented an overlooked aspect in the narrative criticism of the science fiction literary genre. Peters not only looks at the authors who are themselves artists in the creation of their imaginary worlds but also at the variety of art and artist characters depicted within these stories.

In addition, included in this third section of the review of literature was a children's novel, not a young adult novel, with a European visual artist as one of the main characters. It was included as an example of the type of storyline that is the focus of this dissertation. The novel is entitled *I, Juan de Pareja* (1965) by Elizabeth Borton de Treviño. Set in the seventeenth century, Juan is a slave, and the life-long assistant and companion until the death of the artist, Diego Velázquez. Intertwined in the story are depictions of the climate and customs of the Spanish court and interactions with other prominent artists of the time period. The story is entertaining, presented as if Juan is personally telling the young reader his life story.

To end this section of the review of literature, unfortunately, no research or content analysis studies were located on the multicultural image of the artist in children's or young adult literature.

Even though the second section, artists in literature written for adults, had limited references, it still provided numerous examples of the artist-novel, so this researcher was surprised that for the third section of the review of literature few studies were found specific to the image of the artist as depicted in children's or young adult literature. It had been assumed that this type of research would have progressed to more studies of the artist-novel in literature written for a younger audience, but only three dissertations were located that looked at some form of the image of the artist. In addition, because no studies were found specific to the topic of this dissertation, the multicultural image of the artist in young adult fiction, this researcher felt compelled to provide an overview of a highly regarded children's novel, but with a European artist incorporated into the storyline.

*Content Analysis Studies of Children's and Young Adult Literature*

This fourth and final section of the review of literature included content analysis studies of children's and young adult literature. Content analysis is a widely used research methodology and the evaluation instrument is often a checklist of variables created by the researcher (Cai, 2002). The problem Mingshui Cai found with this type of research design is that it "sometimes dissects the organic whole of a literary text into separate segments and passes judgment based on isolated textual evidence taken out of context" (p. 97). Cai referenced four studies as examples of faulty content analysis.

The first is *A Study of Black Characters in Caldecott and Newbery Award and Honor Books for Children* (Gary, 1984). The emphasis of this study was to determine if Black characters were "negatively stereotyped" in twenty-one notable books published from 1963 to 1983 (p. 6). Each book was individually analyzed based on the three research questions addressing the characters physical appearance, language usage, and

status in the community. The checklist instruments were simple in format and adapted

from, *A Study of the North American Indian Character in Twenty Selected Children's*

*Books* (Napier, 1970, as cited in Gary, p. 6). In addition, Gary analyzed the data based on

criteria for judging a book with Black characters called *Cultural Conformity in Books for*

*Children: Further Reading in Racism* (MacCann & Woodard, 1977, as cited in Gary, p.

49). Gary's conclusions were based on the following parameters,

> A category was deemed negatively stereotyped when at least fifty
> percent of the items were checked denoting negative stereotypes.
> A book was classified as negatively stereotyped when two of the
> three categories were assessed as portraying Black characters with
> negative stereotyping. (p. 50)

But this researcher could see why Cai saw this study as faulty. It appears that each

book had three checklists, based on the three research questions, without explaining or

defining the categories on the checklists. In addition, information could not be located on

how Gary determined which Black character had a significant role in the story or if there

was a limit on how many characters could be included on the checklists. It could also be

assumed that the percentage of negative stereotypes would be higher or lower depending

on how many Black characters were in a book, which would result in faulty data and

conclusions.

The next reference, *Images and Stereotypes of African Americans and Hispanic*

*Americans in Contemporary Children's Fiction* (Cobb, 1995)*,* was a study concentrating

on elementary age trade books published by the Children's Book Council from 1989

though 1991. Cobb's four research questions addressed image, characteristics, and

stereotyping in thirty-one fictional books depicting African Americans and ten books

depicting Hispanic Americans. To begin, she attempted to replicate two previous studies

on African Americans as represented in children's books and then adapt a similar format to the books she included on Hispanic Americans. Her research instruments were also based on previous studies. The first instrument was a list of occupational stereotypes created in 1933 then updated with stereotypes as identified in 1980 by the Council on Interracial Books for Children. The second was a character analysis instrument originally created in 1946 that was subsequently modified over the years; it is a 1982 version that Cobb used in her study.

One of the first problems this researcher noticed is that it would have been better to concentrate on only one minority group. Cobb's initial book selection process was not clearly defined and she identified many more books with African American characters than Hispanic Americans in a variety of literary genres before concentrating her study on children's fiction. And it could be said that Cobb had four evaluation instruments, not just two. The occupational stereotypes instrument had two versions, one for African Americans and one for Hispanic Americans. The character analysis instrument on stereotypes had a similar format, there more adjectives to describe African Americans then there was to describe Hispanic Americans. And finally, Cobb combined the findings of both groups to form the conclusions of her whole study, which led to simplistic generalities as to the representation of African Americans and Hispanic Americans in children's literature.

The third content analysis study was *Issues of Ethnicity, Authenticity, and Quality in Asian-American Picture Books, 1983-93* (Harada, 1995). Checklists and guidelines developed by two other researchers and the Council on Interracial Books for Children was adapted to sample thirty-four picture books depicting Asian Americans. All

instruments were pretested as in previous studies. While this researcher initially found the

Harada study as the most professionally clear and concise of the four content analysis

studies, flaws were also found. Using a Cai example: Harada's checklist for stereotyping

plot development had six items, including "Success measured by assimilation" and

"Asian resolves own conflict" (p. 142). The first item indicates stereotyping while the

latter indicates no stereotyping. Cai noted that Harada assigned only one of these

characteristics to the main character in the picture book, *Baseball Saved Us* by Ken

Mochizuchi (1993). Because book characters are multidimensional Cai believes this main

character should have been assigned to both plot characteristics. This one dimensionality

of character analysis leads to its own form of stereotyping, thus resulting in faulty

conclusions.

The final content analysis study referenced by Cai is *Are Mexican-American*

*Females Portrayed Realistically in Fiction for Grades K-3? A Content Analysis* (Rocha

& Dowd, 1993). This study sampled twenty-nine works of fiction as to whether the

depiction of Mexican-American females, girls and women, had changed from 1950 to

1969 as compared to the period 1970 to 1990. Again the evaluation instrument was a

checklist. Cai sites the example that the checklist included categories such as

"music/dance" and "traditional Mexican hairstyle/dress" (p. 99). He further notes,

because these character traits are so general and simplistic, if used to evaluate the picture

book *Hair=Pelitos* (1994) by Sandra Cisneros or *Fiesta* (1995) by George Ancona, both

books would be considered stereotyped. Cai asks, "How do we distinguish between

involvement in these activities to celebrate Mexican American cultural heritage and

indulgence in a propensity for amusement, which is truly stereotypical?" (p. 99).

In addition to this dissertation concentrating on the multicultural image of the artist, another premise of this study was the methodology of content analysis. Initially a wider search was conducted, but no content analysis research was found on the multicultural artist depicted in literature. Next, the search was narrowed to be specific to multicultural content analysis studies of children's and young adult literature. Only these four references were located, but what each had in common was that they were also listed as faulty content analysis studies in Mingshui Cai's book, *Multicultural Literature for Children and Young Adults* (2002). From this review of the literature this researcher deduced that this dissertation would not follow previous content analysis formats, but would evaluate the multicultural young adult novels as a whole as espoused by Mingshui Cai.

CHAPTER III

METHODOLOGY

Restatement of the Problem

One of the direct outgrowths of the United States Civil Rights movement of the 1960s was the beginning of interest in multicultural literature (Allen, 2007). Prior to this the majority of children's or young adult books published in the U. S. reflected the traditional characters, lifestyles, and values of the mainstream population of European Americans (Temple, Martinez, Yokota, & Naylor, 2002). Descendants from the peoples of Africa, Asia, Central and South America, or the native populations of North and South America were rarely represented in children's or young adult books. And, if these people of color were portrayed, the references were usually stereotypical caricatures, with pejorative representations of their actions and appearance, or their beliefs and cultures (Broderick, 1971; Temple et al., 2002).

Many campaigned for diversity in children's literature in the 1960s, but the accepted landmark that raised public awareness was Nancy Larrick's 1965 article, "The All-White World of Children's Books." Her study concluded that African-Americans were represented through illustrations and text in only 6.7 % of children's books published between 1962 and 1964 (Temple et al., 2002). By the 1970s, the beginning of what is considered the contemporary era in children's literature in the United States (Watkins & Sutherland, 1995), other studies showed a continual increase in the number of African-Americans depicted in children's books, but by the 1980s this figure had decreased (Temple et al., 2002). There was little research conducted at this time on other

disenfranchised groups, but there were also few representations of other people of color in children's books (Temple et al., 2002).

It was not until the 1990s that "children's book publishing became the fastest-growing area of the American publishing industry" (Marcus, 2008, p. 303). Coinciding with this boom in publishing, the 1990s also produced the largest increase in the number of multicultural books published for children (Temple et al., 2002). From 1985 to 1993 the Cooperative Children's Book Center (CCBC) at the University of Wisconsin-Madison began keeping statistics on children's books created by and about African and African-Americans (CCBC, 2001). Since 1994 the CCBC has expanded its statistics to include trade books by and about other people of color. For example, in 1994, of the estimated 4,500 books published for children and young adults, only 473 were written by or were about people of color (CCBC, 2001). In 2001, the total was 532, and by 2007 the total number of books had dropped to 502 (CCBC, 2001 and 2007). Later figures continue the up and down trend, books by and about people of color increased in 2008 to 606, but the number dropped again to 519 by 2011 (CCBC, 2011).

The changing nature and growth of multicultural literature formed the underlying basis of this research in relation to the image of the visual artist as portrayed in multicultural books. It has been more than 40 years since the passage of the Civil Rights Act of 1964 and Nancy Larrick's article which brought public awareness to the lack of representation in children's books of cultural groups and people of color who make up today's America. As a museum educator for more than 25 years, this researcher noticed a plethora of books written about art and artists for children and young adults. The genre that caught this researcher's attention was the fictional novel, written for young adults

with an artist character incorporated into the storyline. After further research, books were found based on a real artist or with an artist character who was imaginary, such as an artist depicted by a young adult protagonist.

With an art history background, this researcher is familiar with the so-called artistic personality and its stereotypes. If an artistic occupation is described as designing, architecture, or writing, this is specific to a profession, to earning a living, but when someone is said to be '*an artist or artiste;*' this brings to mind a more mythical connotation (Barker, Webb, & Woods, 1999). The individual generally described as '*an artist or artiste*' conveys an image of an exceptionally imaginative person, highly skilled, working alone suffering for their art (Barker et al., 1999). This is the stereotypical image of the artist, one that has been pervasive throughout the centuries and is found in a variety of media, such as literature, television, and films.

There is little research on the image of the artist in general and this researcher found none specifically incorporating the multicultural image of the artist in children's or young adult books. Knowing that artists can be as culturally diverse as their artistic medium of choice raised the initial questions about the multicultural image of the artist. And if museums or schools want to supplement the teaching of art history to a diverse population, novels need to reflect America's diverse society. To this end, some of the questions pondered were: What multicultural books are available which portray an artist character as part of the story? To what extent has the stereotypical image of the artist been transferred to fictional novels for young adults? and Does the image of the artist in these books reflect the cultural diversity of today's American population?

Restatement of the Purpose of the Study

This qualitative study initially surveyed young adult novels with an artist character, either based on a real artist or an imaginary one, incorporated into the story. Using the methodology of qualitative content analysis and a theoretical framework for the evaluation of multicultural literature including cultural criticism within literary analysis (Cai, 2002), this study attempted to answer the research questions. A further goal of this research was to assist museum and school educators, librarians, and parents to make informed decisions in choosing the most authentic, ethnically diverse, and best quality of young adult novels depicting visual artists that can be used as a supplement to the teaching of art history.

Restatement of the Research Questions

The following research questions guided this study of the image of the artist in young adult fiction:

1. Authenticity – To what extent is the image of the artist in young adult novels culturally and historically authentic?

2. Stereotyping – To what extent do the young adult novels reflect how the artist character is portrayed depending on their ethnic/cultural background?

3. Cultural Integrity – To what extent does the image of the artist in young adult novels contribute to a positive understanding and appreciation of other cultures and persons of color?

4. Authorship and its relationship to Cultural Criticism within Literary Analysis – To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the

plot, and the fictitious/intended reader, and how do these perspectives

influence the artistic effect of the young adult novel as a whole?

## Research Design

A qualitative content analysis was used to identify the characteristics of the image

of the visual artist as depicted in multicultural fictional literature for young adults, 12 to

18 years of age, published from 2000 to 2009. As stated by Klaus Krippendorff (2004),

"content analysis is a research technique for making replicable and valid inferences from

texts (or other meaningful matter) to the contexts of their use" (p. 18). Advantages of the

use of content analysis include: it is an unobtrusive research technique; the data collected

can be analyzed for trends over long periods of time; as a scientific tool abductive

inferences can be made from non-scientific sources; and because the data collected is

concrete it can be replicated and recoded to offset validity problems that may occur in

interpretation of the data. This research design exceeded basic content analysis design

because it is "comparing similar phenomena inferred from different bodies of texts"

(Krippendorff, 2004, p. 93).

## Criteria for Inclusion

The following criteria were used for the sample selection process and inclusion of

the ten books of fiction for young adults between 12 to 18 years of age included in this

study. The sampling plan was a combination of varying probability sampling, and

relevance or purposive sampling (Krippendorff, 2004). Through this method a diverse

range of multicultural visual artists was represented.

- The books were identified from various sources such as the Assembly on Literature for Adolescents, better known as the ALAN Review of the National Council of the Teachers of English (NCTE), the Special Interest Group on Literature for the Adolescent Reader (SIGNAL) of the International Reading Association, the Young Adult Library Services Association (YALSA) of the American Library Association, and the journal *Bookbird* of the International Board on Books for Young People (IBBY). Other publications included *The Horn Book Guide*, *The Horn Book Magazine*, *Kirkus Reviews*, *Multicultural Review*, *Oyate*, and various newspapers, magazines, and sites on the Internet. The recommendations or reviews could be good or bad, award winners, bestsellers, or cited in other literature.

- The books were published from 2000 through the year 2009. Over this 10-year time frame ten books were selected. More than enough books were identified and obtained, but only a total of ten books were selected for use in this study.

- The books were identified as fictional literature written for, published for, marketed to, or now considered appropriate for young adults 12 to 18 years of age. This is the pre-teen to adolescent years or the upper elementary grades through high school.

- A least one character in the book was identified as a visual artist who was further identified as multicultural or a person of color, not of European decent.

- The artist character was either real or imagined with the story set in the past, present, or future. The fictional novel sub-genres could include realism, fantasy,

historical, mystery, romance, adventure, suspense, drama, horror, or science fiction novels.

- Visual artists are usually defined as painters, sculptors, and architects, because most of the literature on the image of the artist is concentrated on these arts. But this study also included artists who create ceramics, jewelry, textiles, and photography. This study excluded literary, performing, and media artists.

- It was assumed that American authors would write most books found for this study, but this study was not limited to American authors.

- Because this researcher's language is English all books had to be available in English. For ease of availability, all books were published in the United States, but this criteria was overlooked if a book was translated from another language, published in English, and available in the United States.

- All books were readily available to this researcher through purchase or loan.

What this researcher found during the criteria for inclusion process was that while publications or organizations such as the ALAN Review, SIGNAL, YALSA, and *Bookbird* may have reviews, or a brief synopsis, or even lists of books recommended by teachers or young adults, very few of the publications or organizations provided enough detailed information on the storyline or the characters, and in most cases, no information could be gleaned from just the title of a young adult novel. Ultimately, the best initial resource to identify possible books for this study was *The Horn Book Guide*, because the index had categories such as art appreciation, artists, history, and museums.

A large format paperback copy of *The Guide* is published twice a year and each issue contains reviews for hundreds of books written for toddlers, children, young adults,

and teenagers, or pre-K through 12th grade. Using the index, this researcher read ten years

of reviews on young adult books published between 2000 through 2009. With the few

other possible books previously identified from other sources and those found in *The*

*Horn Book Guide* more than six pages of notes on approximately 100 young adult novels

was compiled listing the author, book title, publication date, and a brief synopsis of the

story and characters, which in many cases still did not give enough information to

determine if a book would meet all of the selection criteria.

The next step in the selection process was to determine which of the possible

novels on the initial list matched or appeared to match the rest of the selection criteria to

warrant inclusion in this study. For each book title and author's name, an Internet search

was conducted. In most cases this Internet search revealed the publisher's and author's

web sites, and if the book was still available, a connection to a for-purchase web site such

as Amazon or Borders was also listed for each book or author. The conclusion was, that if

they want to sell you something, the for-purchase web sites provided more information.

Ultimately, it turned out to be the best information available to determine possible

inclusion for this study; from this process 18 young adult novels were identified.

After the 18 books were acquired, the final step in the criteria for selection

process was to further review these novels and select only the best ten for this study. Two

books could be eliminated immediately after reading the copywrite page, these books

were reprints with an original publication date of 1997; two other books were eliminated

because the stories were written so generically you could not tell if the artist character or

characters were multicultural or not; also eliminated were two books that would be

considered written in the genre of fantasy/science fiction. Are extraterrestrials multicultural? It was decided that this question was beyond the scope of this study.

Of the last two books eliminated, one was because the child protagonist was only nine years old, younger than the 12 to 18 year old age range emphasized in this study. The final book eliminated was written for 9 to 12 year olds, but *A Single Shard* by Linda Sue Park is not a young adult novel or it would never have been considered for or won the John Newbery Medal for the best in American literature for children. But because *A Single Shard* was at the beginning of the age range for this study it was chosen as the pilot study book. A list of the final selection of the ten books meeting the criteria for inclusion for this study is listed in Appendix E.

Pilot Study

A pilot study was conducted to ascertain empirical validity that the research results, in relation to Mingshui Cai's theory of evaluating multicultural literature, supported the data collection procedures and the content analysis research design. This showed how well structured the research design was for recording and coding the data and to create abductive inferences from the research results to support the validity of this study. Another function of the pilot study was to demonstrate the reliability of the research design, that all possible precautions for bias were anticipated before the data was gathered, and that the data could be interpreted and understood by others who may use it in the future. Reliability was improved through the accuracy of the steps used to gather data from the young adult books.

The following steps were taken to complete the pilot study:

1. The relevant or purposive selection of one of the novels found for this study but not chosen to be included in the final selection of the ten young adult novels. After determining the pilot study book a second copy of *A Single Shard* was obtained.

2. To ascertain that the three-page Image of the Artist Coding and Analysis Form (Appendix A) was clear and understandable to others besides this researcher or Coder #1. A second person, the coder assistant or Coder #2, was recruited to test the Analysis Form. Coder #2 was selected because of a creative arts and art history background, a Masters of Arts in museum studies, and had worked in a visual arts organization for more than 30 years.

3. Coder #1 and Coder #2 met and read over the Analysis Form for clarity and understanding. Coder #2 was trained to follow the step-by-step set of rules while reading the text and how to fill out the Analysis Form. For background information on this study, Coder #2 was given a copy of the dissertation proposal. And for consistency, Coder #1 pre-filled out a duplicate copy of the Demographic Information on the first page of the Analysis Form so each Coder would have the same information about the book. This included the book title, name of the author, ethnicity of the author, publisher, year published, number of pages, the novel sub-genre, and any additional notes or sections included in the pilot study book. But the section titled Description of the Artist Character on the first page of the Analysis Form was left blank for Coder #2 to fill out after reading the novel.

4. Coder #1 and Coder #2 read *A Single Shard* over a three to four-week time period. The only difference in this step was Coder #1 read a 2001 first printing hardcover with a dust jacket while Coder #2 read a 2003 paperback version that included what is

referred to as back matter or supplemental sections about celadon porcelain, an author biography, and an interview with the author, Linda Sue Park. Again for consistency, each Coder had copies of the hardcover dust jacket image and text, and the paperback version back matter material. Another aspect that came to mind prior to the pilot study was that the storyline of *A Single Shard* may not match page number to page number in the hardcover versus the paperback editions, but both versions had the same page breaks, so the storyline matched page by page.

5. Coder #1 and Coder #2 met again after reading *A Single Shard* and filling out the three-page Image of the Artist Coding and Analysis Form. At this meeting Coder #1 discovered that even though Coder #2 was trained to follow the step-by-step set of directions while reading the text and filling out the Analysis Form, Coder #2 chose to follow what was believed to be a more efficient way to complete the pilot study. The information provided below describes the differences in collection procedures.

Coder #1: While reading, a post-it was attached to each page that might contain information to answer a research question. This novel had many excellent references to the artist's life and culture in 12<sup>th</sup> century Korea and it was hard to decide which sections were best. So, before filling out the Analysis Form notes were taken on loose-leaf paper on what a page contained and the corresponding page number. From these notes parts of the novel were selected to answer the research questions. And the Analysis Form was filled out by handwriting the answers directly on to the three-page form in the space allocated for each question.

Coder #2: The coder assistant had also used post-its and flagged the pages that might contain information to answer the research questions. But Coder #2 decided not to

hand-write the answers to the research questions directly onto the Analysis Form. The coder assistant found it easier to type up the questions and answers and then attach the pages to the hard copy Analysis Form. This included the Description of the Artist Character from the first page followed by the four research questions and answers. Also Coder #2 was not as selective as Coder #1 and exceeded the spacing allocated for each research question. This in turn provided an abundance of quotations and sections of the novel that could answer more than one research question.

6. The next step was to check if interrater/inter-coder reliability could be ascertained. Did this researcher and the coder assistant make the same abductive inferences and code the book the same way? At first glance this was hard to discern from the extensive information provided by Coder #2, but with more analysis many of the answers or opinions by both Coders referenced in narrative form or by direct quotations were in agreement. The full text of Coder #1's pilot study results is located in Appendix B. The full text of the pilot study results by Coder #2 is in appendix C and presented the way Coder #2 typed up the answers to the research questions; they were only edited for clarity and basic formatting.

Provided over the next four pages are Table 1 and Table 2. These are edited responses for the four research questions to present selected examples of interrater/inter-coder reliability. Table 1 contains research questions one though three. And because question four had more sections it has been separated into Table 2.

Table 1

*Interrater/Inter-Coder Reliability – Research Questions 1, 2, and 3*

| Pilot Study | Researcher – Coder #1 | Coder Assistant – Coder #2 |
|---|---|---|
| **Research Question One:**<br><br>**Authenticity** | Pottery making details are authentic throughout story.<br><br>Min: (main artist of the story): Throwing pots (p. 10-12); confidence as an artist (p.13); how he incises clay (p. 76); firing vases, stays at kiln (p. 78-81); pottery life is father to son, not orphans (p. 95); pottery law (p. 97).<br><br>Tree-ear: (claims artistic identity): Kiln site (p. 28); clay pits, slip (p. 31 and p. 39); makes clay petal (p. 98); makes clay monkey and gives it to Crane-man (p. 105-107); gets new name, Hyung-pil, now can make pottery (p. 147). | The descriptions of the artistic processes are thorough, detailed, and accurate as to how beautiful celadon ceramics are made.<br><br>And the clay from the village pits contained exactly the right amount of iron to produce the exquisite gray-green color of celadon so prized by collectors" (p. 12); "The other potters kept their wheels in small window-less shacks" (p. 13), and "...A new shape for a teapot, a new inscribed design–these were things that the potters refused to reveal until a piece was ready to show to a buyer." (p. 13).<br><br>"...Tree-ear found that he had enjoyed the incision work. He had spent hours on the details of the monkey's features, inscribing them with progressively finer points. This, at least, was the same process, whether on a molded figure or a thrown pot" (p. 106). And "Tree-ear had concluded that molding was not at all the same as throwing a pot on the wheel. Molding lacked the same sense of wonder, and of course no perfectly symmetrical vessel could be made without the wheel." (p. 106). |
| **Research Question Two:**<br><br>**Stereotyping** | No artist characters were stereotyped due to ethnic or cultural background.<br><br>Min: Ch'ulp'o story of celadon, pottery region (p. 12); generally bad tempered, yells at Tree-ear (p. 25); Min barks at Tree-ear (p. 41-44); Min is a slow worker, ""Two | I do not think the artist character's portrayal has anything to do with a stereotype based on their ethnic/cultural background.<br><br>There may be a stereotype noted in the beginning of the novel where master Min is gruff and diva-ish in his attitude toward Tree-ear.<br><br>Artists have been perceived many ways |

| | months to make one vase." "Min, the tortoise-potter!" "The price of one of Min's vases—two oxen, a horse, and your first-born son!"" (p. 45-46)<br><br>Tree-ear: Story of being an orphan and coming to live with Crane-man, who is crippled (p. 8-9). | throughout history and the stereotype of the "prima donna" has been well documented.<br><br>Min's pride, gruffness, super critical comments, lack of patience, irritation; "Min snapped, "Ask your question or leave me in peace, boy!" (p. 94), throwing ceramics in anger (when he smashes beautiful ceramics on the "rubbish pile because the glaze didn't turn out right" (p. 85) all show the creative side of an artist who is committed to his craft. |
|---|---|---|
| **Research Question Three:**<br><br>**Cultural Integrity** | Min and Ajima: Tree-ear works for Min for food, referred to as being a cultural norm (p. 18); Royal commission (p. 47); Min gives new name to Tree-ear and now he will make pots (p. 147).<br><br>Tree-ear: To prove himself worthy to Min. He make the journey to Songdo for Min, even after robbery, continues to Songdo (p. 90, p. 120, and 131); to call Ajima, auntie (p. 91); Tree-ear's travels to Puyo (p. 109-119). | Min's passion for his art (all of pg. 43) shows his passion and insistence on perfection of his work and sad deference to societal practices. "The potter's trade goes from father to son. I had a son once. My son, Hyung-gu. He is gone now. It is him I would have taught...You are not my son." (p. 95).<br><br>Min's wife with kindness to the orphan and consideration for her husband, "A good thing, you're chopping the wood. He is not as young as he once was . . . Her voice trailed off" (p. 30).<br><br>[C]ulturally proper behavior towards Crane-man, Min and his wife are exhibited throughout this story, "I have brought my own bowl today, so as not to inconvenience the honorable potter's wife." (p. 38). How these characters behave in a life full of poverty shows the reader that even in the hardest of times one can behave elegantly, kindly, with dignity, and exhibit thanks. |

Table 2

*Interrater/Inter-Coder Reliability – Research Question 4*

| Research Question Four: Authorship | Researcher – Coder #1 | Coder Assistant – Coder #2 |
|---|---|---|
| **Author's social-cultural perspective** | Linda Sue Park is American-born and was raised in America by her Korean parents. She has extensive background knowledge of Korean history (referred to in Author's Note, p. 149). | The Korean American author is able to present the story objectively from the child's view, illustrating how he feels and thinks. Her cultural background helped make the story richer and accurate in its portrayal of all the characters. |
| **Perspective of the narrator** | Tree-ear is the narrator, the story seen through his eyes. LSP describes the making of pottery; social customs (found throughout story), relationship with Ajima (p. 91); descriptions of food (kimchee p. 41; gokkam p. 109); and the countryside in his travels (p. 109-119 to Puyo; p. 120-137 Songdo). | The story is clearly tells from what I think is a well informed, but objective perspective. The narrator focuses primarily on Tree-ear throughout, but also gives the reader good insight into Min, his wife, and Crane-man. |
| **Perspective of the characters** | LSP imparts her knowledge of the culture in all characters.

Tree-ear's perspective of the world is that of a young boy who is a homeless orphan. Crane-man's perspective is of a homeless crippled old man, but did not begin life that way. Min's is a highly esteemed potter who is angry and disgruntled, but an exceptional artist. Ajima, Min's wife, is a lesser figure, but who gives insight into Min and Crane-man's personalities. Kang is the other highly esteemed potter, but who works faster than Min. | The author clearly understands the culture, able to impart it beautifully in the characters with descriptive text. Just a few words tell a lot about their personality. Of Min, "He crossed his arms and leaned back a little, as if to see the vase from a distance...He shook his head and in a single motion of disgust scooped up the clay and slapped it back onto the wheel, whereupon it collapsed into an oafish lump again, as if ashamed." (p. 11). ). "Tree-ear watched until Crane-man disappeared beyond the bend in the road, then turned to Ajima, a question in his eyes. Because he is proud, Tree-ear, she said. He does not wish to be fed out of pity." (p. 101-102). |

| Perspective of the plot | The story shows how Tree-ear claims his artistic identity. Min and Ajima adopt him as a son. He learns what it takes to make pottery through the trials of working hard, the chopping of wood for the kiln, the making of clay good enough for pottery, and staying at the kiln during firing of the pottery. Tree-ear overcomes his birth and lowly status to be a potter. | The story is a beautifully written snippet of a time, culture, and artistic medium that is intriguing, educational, thought provoking, very touching, and moving to this reader. The author is attempting to illustrate a special era in Korea with examples of many types of people from very poor to wealthy focusing on a young boy's experience with a master potter and the people surrounding the boy and the potter. |
|---|---|---|
| Perspective of the fictitious/intended reader | The intended reader is 9-12 year olds, this story was written for the young reader. Through the story the reader learns the history of Korean celadon pottery. And there are life lessons throughout the story. | I think the intended readers will learn about the complex art of making ceramics; recognize the importance of patience and respect for others (the elderly, artists, etc.); realize that sometimes you must step out of your comfort zone to accomplish wonderful things; see that you cannot always get what you dream for, or want, but that you sometimes get what you need. |
| Artistic effect of the novel as a whole | There are peaks and valleys to the story, trials to overcome by all characters. Tree-ear learns how to make pottery, as does the reader. The story includes background history on 12$^{th}$ century Korea. Enjoyable, well written. | This novel is an excellent example of life in 12$^{th}$ Century Korea for several strata of characters with detailed information on the ceramics process at that time and the value it held in their society. |

7. After the pilot study was concluded Coder #1 and Coder #2 discussed if there were flaws in the coding instructions or other parts of the original Image of the Artist Coding and Analysis Form (Appendix A). Revisions were made to the directions and layout of the first page of the three-page Analysis Form. The directions were added to with more step-by-step instructions, the Additional Notes section was moved up on the page with an example added next to it, and the Description of the Artist Character section was moved to the bottom of the page so the empty margin could be better utilized for

hand-written notes on the artist character/s. Pages two and three of the Analysis Form contained the research questions, and the content and layout of these pages were left as originally created.

But because Coder #2 used loose-leaf paper to take notes after reading the pilot study book but before filling out the form, a fourth page for notes was added to the final version of the Image of the Artist Coding and Analysis Form. All revisions were made before this researcher began the primary data collection for this study. Page one remained the directions, demographic information, and description of the artist character/s page, page two became the notes page, page three contained research questions one, two, and three with the final page containing the fourth research question. The revised version of the Image of the Artist Coding and Analysis Form is located in Appendix D.

In retrospect, this researcher or Coder #1 should have stressed to the coder assistant or Coder #2 that the Analysis Form had to be filled out by hand-writing or computer generating the answers directly on to the form utilizing only the space allocated for each research question. While it was optional, it was also suggested to Coder #2 to do a notes page after reading the novel, this would help in choosing the best answers to the research questions. This researcher believes that these two suggestions would have aided Coder #2 in being more selective in the question responses as opposed to typing up more information than was necessary, and thus, would have made the interrater/inter-coder reliability clearer, and more accurate and understandable to future researchers. But in the end, the pilot study did demonstrate that the Image of the Artist Coding and Analysis Form instrument was an appropriate tool for gathering the information necessary to answer the research questions.

After the pilot study, this researcher (Coder #1), was the only recorder and coder of this study. Qualifications included an understanding of the coder rules, which this researcher set-up, tested, and then applied consistently. These qualifications included a background in art-studio, art history, and museum education, which gave this researcher a familiarity of the content of the texts analyzed.

<div align="center">Units of Coding, Data Collection, and Analysis Procedures</div>

The unitizing scheme for coding were the elements of the narrative text that were descriptive. The categorical unit of coding was the artistic and/or cultural aspects of "the image of the artist" as depicted in fiction written for young adults. The primary contextual units were recorded and coded from the narrative storyline based on the four research questions.

To define the semantics of data, this study utilized verbal designations and a decision scheme. The primary verbal designation was the part of a novel's narrative text that referred to the artistic and/or cultural aspects of "the image of the artist." An example of this decision scheme from the pilot study book, *A Single Shard* could be:

> "Min threw a mass of clay the size of a cabbage onto the center of the wheel. He picked it up and threw it again, threw it several times. After one last throw he sat down and stared at the clay for a moment. Using his foot to spin the base of the wheel, he placed dampened hands on the sluggardly lump. And for the hundredth time Tree-ear watched the miracle."

> "In only a few moments the clay rose and fell, grew taller, then rounded down, until it curved into perfect symmetry. The spinning slowed. The chant, too, died out and became a mutter of words that Tree-ear could not hear."

> "Min sat up straight. He crossed his arms and leaned back a little, as if to see the vase from a distance. Turning the wheel slowly with his knee, he inspected the graceful shape for invisible faults. Then, "Pah!" He shook his head and in a single motion of disgust scooped up the clay and slapped

> it back onto the wheel, whereupon it collapsed into an oafish lump again,
> as if ashamed." (p. 11)

From this descriptive section of how the artist Min created his pots a short-hand note could be derived with a page number, for example, Min's pot throwing technique and/or an example of his artistic temperament, p. 11.

A step-by-step process was set-up to read the texts, and record and code the narratives as defined in the directions on the first page of the Image of the Artists Coding and Analysis Form.

Directions:

A. Use a four-page form for each book.
B. Fill out the Demographic Information section.
C. Read the young adult novel from beginning to end.
D. Fill out the Description of the Artist Character/s section.
E. Read over the research questions again for reference.
F. Skim through the novel, on the Notes page list text with the page number.
G. Code the text based on the research questions, transfer to the analysis form.
H. Note any subcategories or other themes on the analysis form.

Any quantitative information is descriptive, such as the total number of books used in the study. Some information is included in the next section, Preparation for the Study, and in Chapter IV. Findings.

The analysis process was kept as simple as possible: "familiarity and specificity have a chance to ensure the efficiency and reliability of recording" (Krippendorff, 2004, p. 142). Keeping the methodology as simple and straightforward as possible optimized productivity and efficiency, which in turn increased the reliability of the study. Hard copies of the data were kept in a binder for future reference and the data analysis was an ongoing process until the completion of this study.

Preparation for the Study

Ten books were selected using the criteria for inclusion process set up for this study. The books were published over a ten-year time frame from the year 2000 through the year 2009. Initially eighteen young adult novels were identified, but only a total of ten books were selected. Table 3 shows the random distribution of the books by year of publication.

Table 3

*Year of Publication of the Ten YA Novels*

| Pub. | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 |
|------|------|------|------|------|------|------|------|------|------|------|
| No.  | 0    | 1    | 0    | 0    | 1    | 2    | 1    | 1    | 3    | 1    |

The books were designated as fictional literature written for, published for, marketed to, or now considered appropriate for young adults 12 to 18 years of age. At least one character in the book was identified as a visual artist who was further identified as multicultural or a person of color. Visual artists are usually defined as painters, sculptors, and architects, but this study also included artists who create ceramics, jewelry, textiles, and photography.

Initially the story could be set in the past, present, or future, and the fictional novel sub-genres could include realism, fantasy, historical, mystery, romance, adventure, suspense, drama, horror, or science fiction. But it was decided during the novel selection process that the sub-genres of fantasy and science fiction would be omitted. A problem arose in determining if an extraterrestrial artist character would be considered multicultural, and hence, beyond the scope of this study. The choice of the fictional sub-

genre category of fantasy/science fiction was then crossed out on the Image of the Artist Coding and Analysis Forms before the research began.

After the final selection, the ten young adult novels were randomly arranged on a shelf for convenient access and this became the order in which the novels were read. The books were numbered from one to ten and a four-page Image of the Artist Coding and Analysis Form was inserted under the front cover for each book. A complete reference of the ten young adult novels following American Psychological Association (2009) formatting can be found in Appendix E. Provided below is a simplified listing in the order in which the novels were read:

1. *Rain is Not My Indian Name* by Cynthia Leitich Smith.

2. *The Spirit Line* by Aimée and David Thurlo.

3. *Cubanita* by Gaby Triana.

4. *Chenxi and the Foreigner* by Sally Rippin.

5. *The Goldsmith's Daughter* by Tanya Landman.

6. *Anila's Journey* by Mary Finn.

7. *The Golden Bull* by Marjorie Cowley.

8. *Jackal in the Garden: An Encounter with Bihzad* by Deborah Ellis.

9. *Deep in the Mountains: An Encounter with Zhu Qizhan* by Terrence Cheng.

10. *Casa Azul: An Encounter with Frida Kahlo* by Laban Carrick Hill.

## Portrait of the Researcher

The idea for this research topic began as a combination of text-driven, problem-driven, and method-driven analysis processes. When I first began the International and Multicultural Education Program in the School of Education, I knew I wanted my

dissertation to be a content analysis of children's or young adult literature. Having an undergraduate background in art-studio and art history, and working in the museum field for more than 25 years with a Masters of Arts in museum education, I knew the children's or young adult books I wanted to analyze would have a storyline incorporating the process of making art, and/or the lives of artist's, and/or art history. In addition, I was also interested in books that may be used to supplement the teaching of art history.

At the beginning of my studies at the University of San Francisco I had not identified a specific problem or what questions I wanted to answer through my dissertation research. Maybe it was due to the cuts in art education in the schools in combination with a blossoming publishing industry in children's books, but what I had noticed over the years was the proliferation of children's and young adult books where an artist character, either real or imagined, is incorporated into the story. I did not consider most of these books to be very realistic in the portrayal of the artist. In many cases the depiction of a known artist was the opposite of what I knew from my art history studies.

After further research I turned my attention to fictional literature written for young adults, from early adolescence through the teenage years. These are the extremely influential and impressionable years in young peoples' lives. What they learn or are introduced to will impact their social development and thinking for years to come. And what I noticed in the fictional stories is how the artist or a career as an artist, in many cases, is stereotyped by temperament or obsession to their work as being labeled, for example, as a genius, a bohemian, or a romantic. This 'otherness' from 'normal' people seemed to be widely accepted. Even art historians have done little research into this particular area (Wittkower & Wittkower, 1963). In addition, I noticed that the image of

the artist in young adult fiction also lacked a multicultural representation of people of color. And there was an over-abundance of books on the same artists, usually from the European or Western tradition in art history. My graduate research allowed me to delve deeper into this subject, to examine how the stereotypical image of the artist, while often seen in adult books, was now transferred to fictional literature for young adults, but also lacked the image of the multicultural artist.

CHAPTER IV

FINDINGS

Overview of the Study

There is little research on the image of the artist in general and no research was

found incorporating the multicultural image of the artist in children's or young adult

books. The purpose of this study, therefore, was to survey young adult novels with an

artist character incorporated into the story. This artist character could either be based on a

real artist or an imaginary one. But more specifically, this study evaluated the image of

the multicultural artist using the methodology of qualitative content analysis and a

theoretical framework presented by Mingshui Cai for the evaluation of multicultural

literature that included cultural criticism within literary analysis (2002).

To this end, the following research questions guided this study of the image of the

artist in young adult fiction:

1. Authenticity – To what extent is the image of the artist in young adult novels

    culturally and historically authentic?

2. Stereotyping – To what extent do the young adult novels reflect how the artist

    character is portrayed depending on their ethnic/cultural background?

3. Cultural Integrity – To what extent does the image of the artist in young

    adult novels contribute to a positive understanding and appreciation of other

    cultures and persons of color?

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

    To what extent does the author's socio-cultural perspective influence the main

    literary perspectives in the novel: the views of the narrator, the characters, the

plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Process of the Study

To begin the study, the Demographic Information on the first page of the Image of the Artist Coding and Analysis Form was filled out for each young adult novel. An area of page one that was filled out beforehand and then added to after reading the novel was the Description of the Artist Character/s section on the bottom of the Analysis Form. For consistency, the Demographic Information was completed for the entire ten YA novels before the rest of the study progressed. In this way, this researcher could check each novel against each other to make sure all information was documented.

After all the Demographic Information was collected notes were made to check if the ten YA novels represented a variety of, for example, storyline, author ethnicity and gender, the fictional sub-genre, and the setting and time period of the story. Table 4 on the next page shows, the ten YA novels offered an assortment of storylines set in the Ancient times of the Middle East and Mexico to Colonial India to the contemporary American cities of New York and Miami. And while the literary fictional sub-genres were primarily contemporary realism and historical fiction, there was one contemporary mystery and one novel that would be considered magical realism. As was initially assumed, most of the authors can be categorized as American, with the rest primarily from English speaking countries. As to the author's background and ethnicity, their social-cultural perspective is discussed in relation to research question number four later in this chapter.

Table 4

*Highlights of the Demographic Information*

| Bk # | Novel Title | Author | Gender | Author Ethnicity | Yr Pub, Pages | Sub-genre | Novel Setting |
|---|---|---|---|---|---|---|---|
| 1 | *Rain is Not My Indian Name* | Cynthia Leitich Smith | F | Native American | 2001 135 pgs | Contemp. Realism | 20$^{th}$/21$^{st}$ c. USA West |
| 2 | *The Spirit Line* | Aimée & David Thurlo | F & M | Cuban & American | 2004 216 pgs | Contemp. Mystery | 20$^{th}$/21$^{st}$ c. USA S. West |
| 3 | *Cubanita* | Gaby Triana | F | Cuban-American | 2005 195 pgs | Contemp. Realism | 20$^{th}$/21$^{st}$ c. USA Miami |
| 4 | *Chenxi and the Foreigner* | Sally Rippin | F | Australian | 2009 206 pgs | Contemp. Realism | 20$^{th}$ c. pre1989 China |
| 5 | *The Goldsmith's Daughter* | Tanya Landman | F | English | 2009 283 pgs | Historical Fiction | Ancient Aztec Mexico |
| 6 | *Anila's Journey* | Mary Finn | F | Irish | 2008 309 pgs | Historical Fiction | 18$^{th}$ c. Colonial India |
| 7 | *The Golden Bull* | Marjorie Cowley | F | American | 2008 200 pgs | Historical Fiction | Ancient Middle East |
| 8 | *Jackal in the Garden: Bihzad* | Deborah Ellis | F | Canadian | 2006 172 pgs | Historical Fiction | Ancient Middle East |
| 9 | *Deep in the Mountains: Zhu Qizhan* | Terrence Cheng | M | Taiwanese At 1 year old in America | 2007 170 pgs | Contemp. Realism | 20$^{th}$ c. 1992 NY & China |
| 10 | *Casa Azul: Frida Kahlo* | Laban Carrick Hill | M | American | 2005 137 pgs | Magical Realism | 20$^{th}$ c. 1940 Mexico |

*Note*: Additional demographic information is available for each novel in Appendix F; for example, because of space limitations the publisher has not been listed in Table 4.

After the Demographic Information process was complete, the YA novels were read in the assigned numerical order, one to ten. Next, the second page for Notes was filled out. For the first two books the Description of the Artist Character/s section on page

one of the Analysis Form was added to, followed by the research questions in numerical order, one to four. It was noticed that adding to the artist character information and by first answering question four felt more comfortable and aided in answering research questions one through three. So it was determined that the order of answering the research questions was not as important as being thorough, consistent, and efficient in answering the rest of the research questions for each Analysis Form. This was the pattern from book number three to book number ten. As the readings progressed and at the end of the study, each completed form was checked against the previous completed Analysis Forms to again monitor consistency.

<div align="center">Findings of the Study</div>

The next section will address the content analysis findings for the research questions. The findings of the ten young adult novels are not presented individually, but within each research question, divided into three groups: first, the four historical fiction novels; second, the three novels set in the 20th century: 1940, pre-1989, and 1992; and third, the three contemporary novels that can be defined as set in the most recent past. This is to facilitate presenting similar information for more than one book in relation to a research question. And where appropriate, quotations are included to support this researcher's analysis of the texts, and in turn, the findings of this study.

<div align="center">*Research Question One*</div>

Authenticity – To what extent is the image of the artist in young adult novels culturally and historically authentic?

This researcher found the image of the young adult or adult artists characters were depicted as being culturally and historically authentic in all ten novels. The artistic

mediums varied, for example, the art of goldsmithing, an artistic process that has

remained essentially the same since ancient times to the more culturally specific, such as

the painting of Persian miniatures, Chinese brush painting, or the weaving of a Navajo

rug.

Four of the novels in this study are in the genre of historical fiction. Three are set

in an ancient time period: *The Goldsmith's Daughter* is set primarily in pre-conquest

Aztec Mexico, *The Golden Bull* takes place in the city of Ur in Mesopotamia, and *Jackal*

*in the Garden: An Encounter with Bihzad* is set in Persia. The first two novels have

young adults who learn the techniques of becoming goldsmiths with descriptions of the

artistic process scattered throughout the story. For example, there are many authentic

references to selecting and setting gemstones and the lost wax method of casting statues

and idols in *The Goldsmith's Daughter*. The young adult of the story, Itacate, recounts

some of her training by her father in Chapter Eight:

> "To begin with, my father had simply wished for a helper to grade
> stones, for he could no longer see the marks and fissures that divided
> inferior gems from those of higher quality. I found the finest for him..."
> (p. 66)

> "It was not long before he moved me on to other tasks: refining beeswax,
> stoking up the charcoal-heated furnace, setting grains of gold in a vessel
> to melt. I proved competent, and one afternoon he said softly, "I begin
> to wonder if the skill in your fingers might match the ideas in your head.
> I think, perhaps, your talent may exceed my own"..." (p. 67)

> "And so it was – with trembling hands lest he offend the gods in doing
> so – my father taught me the skills of the goldsmith. Over the days and
> months that followed, I learned first to make small beads, which I then
> strung together into necklets. Under his supervision, I created lip plugs.
> Earrings. Breastplates. The time I spent molding tortilla dough into
> models had made my fingers nimble. My work was good, and each day
> I felt my powers in the art grow." (p. 68)

In *The Golden Bull*, Jomar is a 14 year old apprenticed to Sidah, the master

goldsmith of Ur. In this novel, Chapter 19 provides another example in the art of

goldsmithing, how to work a sheet of gold:

> "Sidah put a thin piece of leather on the flat stone, put the gold
> nuggets on top, then covered them with another piece of leather.
> He dropped to his knees and began to pound the gold with a small
> wooden mallet with vigorous, rhythmic strokes."

> "After a while he took off the top piece of leather. "Look, the gold is
> beginning to flatten and fuse," Sidah continued hammering for a
> long time, then stopped. "The gold tells me it needs heat." He pointed
> to a bowl full of water and indicated that Jomar should move it close
> to a clay tray and thrust it inside the furnace with the tongs. He left it
> there until it began to turn red. Then in a quick, smooth motion, he
> plunged the gold into the bowl, where it made a satisfying hissing
> noise as it met the water. Sidah returned the gold to the flat stone and
> resumed his steady hammering. "Now the gold has been tempered
> and quenched, or heated and cooled, making it flexible once again."
> (pp. 109-110)

And while Bihzad, in *Jackal in the Garden*, is based on a real artist, his artistic

process can be inferred by what we know of the art of painting miniatures in the time

period, in which the story is set,

> "...Bihzad was sitting on the ground, surrounded by lanterns, gently
> nudging the inquisitive kitten out of the way of the paint pots. I lifted
> the kitten into my arms and out of his way."

> "He leaned over a painting board that was propped at an angle. I saw
> he was adding paint with one of the hairs he had taken from the kitten."

> "That's how you get the details so small and perfect," I whispered."

> "Small yes, but never perfect. Perfection I leave to Almighty Allah.
> I only hope I do not displease him too much." (p. 76)

The fourth historical novel is *Anila's Journey*, set in India during late-18th century

British Colonial rule. At 12 years of age, Anila is the youngest of the artist characters

represented in this study. Her artistic talent is a naturalist, a depicter of nature, especially

birds. The story emphasizes more of the social and cultural limitations of the time,

especially for a female of mixed descent, than of Anila's processes of drawing or painting

nature. Many parts of the story are in flashback such as Anila seeing Mr. Hickey's

portrait of her mother for the first time, "Anila, you must not read so much into what you

see on a canvas," he said slowly. "Painters are like poets. Seize an element and make of it

something else. Play with it" (p. 223).

The next three novels are set in various times of the 20<sup>th</sup> century. *Casa Azul: An

Encounter with Frida Kahlo* takes place in Mexico City during 1940; the year Kahlo

divorced Diego Rivera. Since so much is known about this real artist, to authenticate

Kahlo's image as an artist was the easiest to discern. Almost all of Chapter 15 "Painting

the World" describes Kahlo's artistic process. For example,

> "...She dipped the fine horsehair bristles into bright bloodred oil paint.
> She went over the bright tears of blood that rolled down the neck of
> her portrait. She repeatedly glanced into the mirror and compared the
> way she looked to her portrait. It was important that the likeness be
> as accurate as possible. Frida was determined to paint everything as
> if it were real, especially those things that were not." (p. 88)

Traditional Chinese brush painting is emphasized in the next two novels, *Chenxi

and the Foreigner* takes place in China just prior to the 1989 Tiananmen Square event

and *Deep in the Mountains: An Encounter with Zhu Qizhan* is primarily set in 1992

Shanghai when the real artist was 100 years old.

Chenxi is a young college-aged artist caught between *what* and *how* his

government dictates he can paint and the style in which he *wants* to paint. While Chenxi

is proficient in the accepted and traditional artistic methods of his culture he has to hide

his new and unaccepted expressive side. Chenxi secretly paints while the other students

are at their midday meal; Anna describes his work as,

"...Layer after layer of brushstrokes, building up a gradual blackness. Waves of gray rippling round him, a series of indentations sharpening in contrast."

"...drips of ink bled into the porous rice paper, pale gray spatters like speckles of a hen's egg. Below this area were dark black slashes of dry brushstrokes over wet, pointing upwards and inwards like ragged mountain peaks or perhaps even an exposed ribcage. The corner...a combination of soft gray brushstrokes and dark wet dribbles of black ink – matted hair or foliage, it was impossible to tell."

"...There was nothing familiar about his abstract melding of shapes and shades, but it was as harmoniously complete as the work of any Master, from the East or the West." (pp. 47-48)

In contrast, Zhu Qizhan in *Deep in the Mountains* was a real artist and well known in China. Information about his life is now becoming more available in the West. While the story includes his struggles to survive the Boxer Rebellion, two World Wars, and China's Cultural Revolution, it emphasizes to the young adult artist, Tony Cheung, the importance of always continuing your art, even if under trying circumstances. But within the story Zhu Qizhan also explains what is unique to Chinese brush painting,

"...We use ink, not oil, and we paint on paper, not on canvas. But the biggest difference is the vision, how we see things..."

"...Chinese painting does not utilize the idea of one fixed light source. The light can come from anywhere, as long as it enhances the painting ...Not everything is rendered realistically, three-dimensionally, with precise size and shadow and shape. Chinese painting is more free, more open. The purpose is to show the subject you are painting as it exists in reality, but also as it exists in the painter's mind. So it is an imagined likeness, not a strictly realistic one. We are trying to capture the essence of the thing you are painting, which allows room for the painter's interpretation. A more spiritual expression. You can tell very much from not only what an artist paints, but how he paints it."
(pp. 101-102)

In the last three books, *Rain is Not My Indian Name*, *The Spirit Line*, and *Cubanita*, the main young adult character is also the main artist character. This gave these

stories a contemporary adolescent viewpoint in combination with cultural and historical aspects to the image of the artist. Yet of the three novels, 14-year-old Rain, a photographer for her town newspaper, the authenticity is based less on the character's image of being an artist and more on her mixed heritage, Native American (Lakota) and White. The nuances of her part Native American background, the small town atmosphere, and references to a military life are more pronounced than her photographer activities. As an authentic example of conflict in bridging two cultures, this is an excerpt from a journal Rain kept when she was younger; it is when her brother was applying to college:

> "For hours, Fynn and I had sat together at the kitchen table, working on his college and scholarship applications. He wrote while I stapled and stacked. At age ten, I was into being a help. We were finishing up when Dad burst into the kitchen."

> "Done yet, kids? He asked, setting a huge pumpkin on the counter."

> "Fynn handed him whatever essay he'd been working on."

> "Reads nice, Dad said a few minutes later, but all this about the family – kind of personal, don't you think?"

> "I don't know what that draft of Fynn's essay said, whether it was for admission or for scholarship, or whether Dad had anything to do with it."

> "But when my big brother checked over his paperwork for college, he changed the marks in all of the boxes from Native American/American Indian to White." (p. 92)

In contrast, Isabel in *The Sprit Line* lives on the reservation and is immersed in her Navajo culture. She is a weaver of rugs as was her mother before her. Chapter Four includes numerous references to weaving a traditional Navajo rug, for example:

> "...standing in front of her pine and cottonwood loom, which was constructed in the traditional vertical position rather than horizontally like the modern ones non-Navajos used. Her mother's voice echoed in her mind, as it always did whenever she worked on a rug. "Weaving is an extension of your inner self. Let your mind be filled with happy

thoughts and show respect for your tools. Then the process will unfold
with beauty and harmony."

"Having begun down at the bottom of the loom, she now had to stand
as she worked, since she was very close to finishing. The top of the rug
represented the sky, and as the weaving took final form, she felt her
spirit soar." (p. 37)

And finally, the title *Cubanita* implied to this researcher that a clash of cultures

would be part of the story, a not uncommon occurrence between immigrant parents and

their American born children. In this instance, Isabel, who will soon be 18 years old,

plans to continue her art training when she enters college in the fall. But part of the

friction is where Isabel wants to go to school; her family feels that Michigan is too far

away. They would prefer she stay in South Florida near her large close-knit family. This

novel, however, provided great insights into the thought processes of why a young artist

likes to create art. As the story unfolds Isabel completes a new work of art,

"This painting's coming out pretty good. It's one of my better oils.
A girl about my age, back facing the viewer. She's looking out at . . .
okay, I haven't decided what yet, but I hope to create a sense of
sadness, like she's longing for something. I want the viewer to wonder
about it and identify with her. The hard part is evoking that kind of
emotion without being able to see her face. But that's what I love
about painting." (p. 21)

In summary, even if a few of the authors did not overly emphasize within their

characters artistic methods and processes in the storyline, all of the author's did present

culturally and historically authentic artist characters and artistic mediums, and the artist

characters did represent a diverse group both culturally and historically.

*Research Question Two*

Stereotyping – To what extent do the young adult novels reflect how the artist

character is portrayed depending on their ethnic/cultural background?

None of the novels in this study depicted the young adult or the adult artist characters as a pejorative caricature or negative stereotype based on their ethnic or cultural background. And the artist characters in these novels did not provide the exaggerated personality traits as found in *Born Under Saturn: the Character and Conduct of Artists* (2007). For example, the Wittkowers' had titled some chapters in their book by the most often heard personality traits of artists; those who were considered eccentric, noble, genius, mad, melancholy, suicidal, celibate, licentious, misers, and wastrels. This is not to say that some of these personality traits did not appear, but they were not overwhelming or exaggerated. And this researcher felt that they did not reflect on the artist character based on ethnic or cultural backgrounds.

In the four historical novels, *The Goldsmith's Daughter*, *The Golden Bull*, *Jackal in the Garden: An Encounter with Bihzad*, and *Anila's Journey* it is the time period in which the story is set that some may feel has stereotypes. For example, three of the four novels have young adult female characters, who strive to do more with their lives, but are well aware of a women's place in their society. Some may object to these depictions, but these are authentic representations for the time period that the story is set. In *The Goldsmith's Daughter*, the 15-year-old Aztec girl, Itacate, is the least believable of these female characters. This researcher felt that in a society that was highly patriarchal and class oriented, for a young girl to secretly become a goldsmith, is not very plausible, especially since most of the gold casting takes place in the palace of Montezuma, before and after the Spanish Conquistadors arrive in Tenochtitlán. And Anubis in *Jackal in the Garden*, while she is a more believable female character, she too is constrained by the cultural mores for women in ancient Persia. The same is true for the female characters

depicted in 18<sup>th</sup> century India in *Anila's Journey*. Only Jomar, the male goldsmith's apprentice in *The Golden Bull* is not restricted by his gender as much as he is by his young years and being the son of a farmer.

It is in the novels set in the 20<sup>th</sup> century that some stereotypical representations of artistic personality traits appear more often as part of the story. Not surprisingly, since so much has been written about her, in *Casa Azul: An Encounter with Frida Kahlo* her Surrealist artistic style and her eccentric personality are described most often. Some may consider her choice of attire as a Mexican stereotype, but it is well known that Kahlo was very political, for example, she is described,

> "...As a show of solidarity to the *campesinos*, Frida dressed herself,
> and sometimes her pets, in peasant clothes worn in the countryside:
> a starched white blouse decorated with ruffles, a full red velvet skirt
> embroidered with ribbons, a woven shawl called a *rebozo* draped
> across the shoulders, and a beaded jade necklace..." (p. 9)

In *Chenxi and the Foreigner*, Anna, the aspiring artist character and the foreigner in the title, may be described as a stereotypical clueless and spoiled American teenager. But her infatuation with Chenxi may explain why she sees him as secretive and moody, something she wrongly attributes at first to being shy, but also because he is an artist. As the novel continues, the reader discovers that the political atmosphere of China also influences Chenxi's personality. After Chenxi takes Anna to meet Old Wolf, who is in hiding and considered an enemy of the government, Chenxi tries to explain what art and artists represent to him and others like him, "He is heart of art in China. Without him, there is no true artists. He is our freedom" (p. 143).

The young adult artist, Tony Cheung, in *Deep in the Mountains: An Encounter with Zhu Qizhan*, at first glance the reader sees a stereotypical alienated youth,

misunderstood, who gets into trouble for his graffiti art. Tony's parents are immigrants, who speak little or broken English, first lived in New York's Chinatown, and always worked in Chinese restaurants. They then moved to the Bronx and opened their own establishment. This may all seem stereotypical, but it is not uncommon for new immigrants to first settle in an area within their culture and to work in an occupation that is familiar to them. Later in the story, Tony is sent to work at his uncle's restaurant in Shanghai for the summer; during this time he meets the artist Zhu Qizhan or Master Zhu as he is referred to throughout most of the novel.

The three novels *Rain is Not My Indian Name*, *The Spirit Line*, and *Cubanita* all have an adolescent artist character as the main artist, so as this researcher expected, there would be aspects of teenage angst, confusion, and trials and tribulations in the stories. But ethnic and cultural stereotypes are looked at a bit differently in *Rain is Not My Indian Name*. The photographer character is Rain, and she questions the Native American stereotypes that still remain in today's society:

> "At school, the subject of Native Americans pretty much comes up
> just around Turkey Day, like those cardboard cutouts of the Pilgrims
> and the pumpkins and the squash taped to the windows at McDonald's.
> And the so-called Indians always look like bogeymen on the prairie,
> windblown cover boys selling paperback romances, or baby-faced
> refugees from the world of Precious Moments. I usually get through
> it by reading sci-fi fanzines behind my textbooks until we move on
> to Kwanza." (p. 13)

And as the title suggests, Rain frequently has to explain her heritage and her name,

> "Part of the deal with being a mixed-blood is that every now and then
> I feel like I have to announce it. "What are you?" People sometimes
> ask Fynn. It sounds like they want him to ID his entire species.
> Because my coloring is lighter, I usually get the next standard
> questions: "How much Indian are you?" (About forty-five pounds'
> worth.) And "Are you legally [or a card-carrying] Indian?" (Yes,

but only on my mother's side.)"

"I don't mind as much when it's Native people asking, probably
because they show respect for the tribal affiliation, for my family.
They never follow up with something like "You don't seem Indian
to me."

"I've never asked about the phrase "seem Indian," but I figure it
involves construction-paper feathers, a plastic paint pony, and
Malibu Pocahontas." (pp. 48-49)

And as this researcher read *The Spirit Line*, knowing the story included a stolen

Navajo rug, she assumed that a dishonest Anglo (White) would appear and he did, in the

character of the trader Mr. Wilkinson. That was an expected negative stereotypical

character type, but unexpected was Crystal, the teenager Navajo weaver, who still had to

prove the rug was hers even to the Navajo Tribal Police. But through Crystal's trials and

tribulations, the authors also emphasized how each Navajo rug is unique. This is when

Crystal's father arrived at the Police Station,

"I know, that's why I brought your yarns – the ones you dyed yourself.
The police can match them to the ones in the rug. The blue, in particular,
comes from a process your mother perfected, remember? That's why
it's such a distinctive color. The police have located another very
skilled weaver, and she's comparing the yarns right now. And their
lab will run some tests..." (p. 205)

But it is the author, Gaby Triana, who may have created her own ethnic and

cultural stereotype by titling her book *Cubanita*. To set the stage, Triana, defines the term

before the novel begins,

**"cubanita \koo-bah-*nee*-tah\ n**

1: a girl or woman of Cuban descent
   who embraces her culture
2: a Cuban-American girl or woman
   who remains connected to her roots

**(antonym)** Isabel Díaz." (frontpiece)

And the teenage artist character, Isabel, is introduced in chapter one with,

"She wants me to be her, but I'm not her. I'm not Miss *Cubanita*."

"I mean, I love my mom and everything, but I've never even *been* to Cuba, so how can she expect me to embrace it? *This* is my country, the U.S. 'tis of thee, with purple mountains and all that."

"Okay, fine, so Miami is basically North Cuba, but still." (p. 1)

Since stereotyping of the artist character or the generally accepted personality traits of artists was an emphasis of this study, this researcher was pleasantly surprised that none of the ten YA novels represented the image of the artist as a stereotype with overly emphasized artistic personality traits or as a stereotype based on ethnic or cultural background, which would have been easy to do as a kind of literary character shorthand.

*Research Question Three*

Cultural Integrity – To what extent does the image of the artist in young adult novels contribute to a positive understanding and appreciation of other cultures and persons of color?

While difficult to identify within some storylines, this researcher found that the image of the artist did contribute to a positive understanding and appreciation of other cultures and persons of color. But in the historical novels, *The Goldsmith's Daughter, The Golden Bull*, *Jackal in the Garden: An Encounter with Bihzad*, and *Anila's Journey*, it was a bit harder to discern some of the positive aspects of the image of the artist because of the time periods in which the stories are set. For example, in *The Goldsmith's Daughter*, the more gruesome aspects of the Aztec empire, the rituals and ceremonies of sacrifice play a large part in the story. And the life cycle of the people were driven by these traditions, as Itacate recounts, "I knew well that the gods must have blood. It was

knowledge that came with the first in drawn breath of every Aztec" (p. 15). So, as a reader it was harder to find the positive cultural aspects that even the Spanish conquerors discounted such as the Aztec's extensive canal system for clean water, a knowledge of communications and writing, and their sophisticated calendar for plantings and tracking the stars.

And while slavery has little to do with the image of the artist, subjugation of a people can be a common sub-plot in historical novels. In the beginning of *The Golden Bull*, while Jomar and his little sister Zefa are on their way to Ur, they encounter a man called Malak, "I'm a temple official with the authority to enslave any child found wandering far from home without a parent " (p. 22). It was not uncommon for even grown women to be taken into slavery if an adult male relative was not with them and to run away could have even worse consequences. While Jomar and Zefa do get away, the fear of slavery continues, and reappears in Chapter 20 and again in Chapter 29.

An enslavement of another kind, being born into a harem, begins the story of Anubis in *Jackal in the Garden*. But after arriving in Herat and learning about the artists and the artist's colony more positive cultural aspects appear in the story. For example, while Anubis travels through the city with the artists Bizhad and Haji,

> "We saw the tomb of the great Queen Gowar Shah, whose dedicat[ion]
> to the arts and to learning had brought about the library and colony
> we lived in and worked in. Haji brought flowers from the merchant
> nearby, and we laid our show of affection and respect at the blue-tiled
> tomb."

> "We saw the Great Mosque with its shining gold dome. Haji and
> Bihzad went in to pray. I remained outside, under the shade of a grove
> of apricot trees...I enjoyed the sight of the mosque from the outside,
> and said my prayers in the peace of the garden."

> "Often when we passed a building, Bihzad would say, "Look at the

inscription around the doorway. My teacher, the great Amir Ruhallah
Mirak Hiravi, put those words there" (p. 93)

Again, in *Anila's Journey*, the positive cultural aspects were a bit harder to

discern. The italicized sections and chapters referenced Anila's childhood memories.

While not necessarily representing positive cultural aspects they do reflect life in India

under 18th century British Colonial rule. And this researcher feels that Anila's journey

with Mr. Walker to document wildlife along the Ganges River is symbolic, as it

emphasized the importance of this water source to the people and culture of India.

The image of the artist in the 20th century novels, *Casa Azul: An Encounter with*

*Frida Kahlo*, *Chenxi and the Foreigner*, and *Deep in the Mountains: An Encounter with*

*Zhu Qizhan* fared better for a positive understanding and appreciation of other cultures

and persons of color. Even the magical realism aspects of Frida Kahlo's house Casa Azul

lend insight into ancient Mexican culture,

> "...As she passed through her home, the paintings, the photographs,
> the sculptures—anything with a face—did not seem to watch her,
> they actually did. Her home was alive in ways that other homes
> would never be."

> "Years before, a miracle had descended upon her life out of the ashes
> of pain and tragedy. Frida had been given the gift of making her home
> a haven for all things. Anything that crossed her threshold, whether it
> was living or inanimate, could speak, as long as it had a mouth. But
> this gift did not come easily. It was a gift from the spirits, who had
> taken pity on her after her terrible accident..."

> "This accident seemed to tap into an ancient awareness, something
> pre-colonial, from the days of the Aztec empire. Aztecs believed in
> a shared consciousness among all beings. Through this power, people
> could communicate with things not human. After her accident, Frida
> discovered that for anyone who entered Casa Azul, this was not just
> legend; it was true. They could hear the voices of the world around
> them and could speak to them." (pp. 20-21)

In *Chenxi and the Foreigner*, while not necessarily a positive image of the artist, this example provides cultural insight into Chinese society. In Chapter One, Chenxi encounters difficulty when he enters the building complex where Anna is staying, which is only open to foreigners:

> "...Just the day before a German student had said that, with his long ponytail and baggy khaki trousers, he could almost pass for a foreigner. Overseas Chinese perhaps, or even Japanese?...He would see just how Japanese he could look."

> "Eh,!" The sentry called out, suddenly alert."
> "Chenxi ignored him and put his hand on the gate."
> "Ay! Ay! Ay! Ay!" The old man stood up. "*Gan ma?*"
> "Chenxi pushed the gate open."

> "*Tamade!*" The old man swore to himself in Shanghainese. He strode toward Chenxi. "What do you think you are doing, boy?"

> "Chenxi sniggered before turning around. The old dog had switched from dialect to Mandarin. He had fallen for Chenxi's bluff. These old guys never used Mandarin to speak to locals. Maybe he really could pass for a foreigner? He decided to see how far he could go with his pretense. Smiling a polite smile, he said, in his most scholarly Mandarin, "I live here!"

> "Rubbish!" The old man snarled, reverting to Shanghainese. "I know everyone who lives here!" "Who are you?" "What do you want?..."

The conversation continues with Chenxi and the sentry exchanging more unpleasantries, continuing with,

> "Chenxi shook his head in contempt and pulled the letter out of his pocket. Even before it was unfolded, the official red stamp shone through the thin rice paper. The old man snatched the letter and held it up, peering at the elaborate calligraphy."

> "Shanghai College of Fine Arts," he read aloud after a full minute of silent examination. "Huh!" "I should have expected it – an art student," he snorted..." (pp. 4-6)

In *Deep in the Mountains*, Tony's parents told him that while in Shanghai, his uncle must take him to pay honor at the grave of his grandparents. What the reader eventually learns is that Tony has no knowledge of his grandparents, who they were or how they lived. This is very confusing to Tony, but not uncommon for immigrant parents, as they sometimes leave the past in the past. Since he is in Shanghai, he must pay his respects:

> "They crossed onto the main street and walked beneath a big iron-and-stone arched gate...All around them he saw what he thought were headstones. Not like the headstones he had seen at the cemetery back home, short and rounded at the top or squared off, simple and plain. It was almost like a park, with patches and stretches of grass and paved paths leading to and fro between monuments: tall, ornately carved stones, row after row of tombs with Chinese characters engraved..."

> "...they stopped in front of a wide, white stone that was almost as tall as Tony. He wasn't sure what to call it—a stone, a monument, a tomb. The top of the stone was like a mantel carved with blooming flowers, the base lined with columns of Chinese characters. He wondered what it all said but was afraid to ask..."

> "...He handed Tony a cluster of incense sticks, then pulled out a plastic bowl filled with apples and oranges and pears. He laid the bowl of fruit on the grass at the foot of the monument, then lit the incense Tony was holding, taking a few sticks for himself. His uncle turned to face the monument and Tony did the same, following his uncle's every move as he bowed with both hands clasped before his face, eyes closed. His uncle was muttering a chant of some kind, a prayer, but he could not hear clearly what he was saying..."

> "Then his uncle was on the ground kneeling and bowing, hands still clasped, still holding the burning incense, and Tony fell to his knees and did the same. Then they were standing again. The last thing his uncle pulled from the bag looked like a small wad of gold-and-red money. He peeled off a few sheets, lit them and held them burning until the flame was close enough to singe his fingers. Then he let go, ashes riding the wind. Tony took some of the money, and his uncle lit it for him to do the same." (pp. 107-108)

In the contemporary novels, *Rain is Not My Indian Name*, *The Spirit Line*, and *Cubanita* the understanding and appreciation of other cultures and persons of color are more naturally integrated into the storyline. In *Rain is Not My Indian Name*, the main character Rain relates positive cultural aspects of being Native American, for example, when she was younger she remembers visiting family and attending a powwow in Oklahoma City with Aunt Georgia and Galen,

> "...I'd focused my camera on a girl turning with a rose-quilted shawl.
> I shot her two ways, first to capture one footstep, one flying rose,
> and then slower to preserve the blur of her dance, the rhythm of the
> Drum..." (p. 6)

In another example, Crystal, the teenage weaver in *The Spirit Line* is dealing with personal issues and her own cultural conflicts. First, she is weaving her rug as part of her Kinaaldá, the Navajo ceremony for young women, and second, she plans on selling this very rug to raise money for college so she can leave the reservation that she believes limits her future. In a conversation with the trader, Mr. Albert, the meaning for the title of the novel is revealed,

> "...I should be able to bring you my rug soon, Mr. Albert. And I want
> to tell you, it's turning out to be my best work ever."
>
> "An out-of-town buyer I contacted is very interested in it. He'll be
> passing through Monday. If you get it to me by then I can almost
> guarantee you an excellent price for it. The fact that you'd dyed your
> own wool really sparked his interest. That makes it unique, since no
> two natural dyes are ever alike."
>
> "It is unique—even more than you realize," she said softly. "There's
> no other Navajo rug like it because it has no flaw. You've heard that
> our people weave in a spirit line—an imperfection—as a tribute to
> Spider Woman, who taught the Navajos to weave?" Seeing him nod,
> she continued. "Mine is flawless. But please don't tell anyone around
> here, okay?" I could get in a lot of trouble."
>
> "Your secret will remain safe with me. And you're right to mention

it. Anything that makes your weaving one-of-a-kind allows me to ask
even more money for it." (pp. 33-34)

In *Cubanita*, while some may think this example is not a positive cultural image,

it is still a cultural representation and quite accurate by this researcher's experience. It

also lends insight to life of Cubans and Cuban-Americans in Miami. And in the story, the

teenage artist character, Isabel, is also having personal and cultural conflicts; this is when

she and her mother, Mami, went grocery shopping,

> "Sedano's supermarket is always a circus. Ringmaster . . . clowns . . .
> everything. First, there's a DJ for 95.7 F.M., *El Sol* out front, drawing
> people to an already overpacked store with this superseedy *merengue*
> music. Then, as the automatic door slide open, the old *cubanazos* sip
> *café cubano* at a counter to my right, served by a woman with hair
> orange enough to make Lucille Ball roll in her grave. To my left, there's
> a line of men, practically drooling at my mom and me. No particular
> reason . . . we're female. And my absolute favorite—the ladies wearing
> workout shorts, *chancletas*, and giant rollers in their hair. What, if not
> for going out in public, are they doing their hair for? I mean, really.
> Did I mention all these people will buy lotto tickets before they leave
> the store?" (pp. 86-87)

A conversation Isabel has with her mother offers another example for

understanding and appreciating other cultures, even if not specific to the image of the

artist, it is still Isabel learning about her culture, for example,

> "Why do people here fly the Cuban Flag?..." "Isn't Cuba communist?
> So does that make them communist, too?"
>
> "*Mi vida*, it's not that simple. The Cuban flag means many things to
> many people, but mostly, it represents the people."
>
> "But the people in Cuba are communist. Duh..."
>
> "...*Sí, pero* the people who display the flag here don't see communism,
> Isa. They see a place they once loved and still love."
>
> "Yeah, but that place is now communist. I mean, helloooo?"
>
> "...Isa, you don't understand. It's about honoring a memory of old Cuba.

It's a need, *hija . . .* the power of need." (p. 87)

Granted, it may have been harder to find some of the more positive cultural aspects within the story, but overall, the authors succeeded in maintaining the cultural integrity of the image of the artists and the cultures they represented.

*Research Question Four*

Authorship and its relationship to Cultural Criticism within Literary Analysis – To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

For clarity, the content analysis findings are presented slightly differently for research question four. Information is still presented in three groups: the four novels of historical fiction; the three novels set in the 20$^{th}$ century; and the three contemporary novels set in the most recent past. But within the groups, each young adult novel is addressed individually. This is because question four is specific to authorship.

To begin, this researcher does not believe authors have to be of a specific ethnic culture to write about that culture, but a true cultural awareness, not just incorporating cultural facts, in combination with the literary ability to tell a good story is imperative in creating well-rounded and balanced cultural characters and storylines. And none of the authors who were not of the culture they wrote about brought a negative socio-cultural perspective to the main literary perspectives in their young adult novels. In addition, in relation to having previous experience writing novels for any age, of the eleven authors

included in this study, many with years of experience, it is this researchers opinion that the authors with the least experience provided the most enjoyable novels.

The first group of novels is in the genre of historical fiction: *The Goldsmith's Daughter*, *The Golden Bull*, *Jackal in the Garden: An Encounter with Bihzad*, and *Anila's Journey*. None of the four authors of the historical fiction novels are from the ethnic culture of their stories. They are from England, America, Canada, and Ireland.

*The Goldsmith's Daughter by Tanya Landman*

*Author's social-cultural perspective*. Tanya Landman is English. She has written a number of children's and YA novels; *I Am Apache* was short-listed for a Carnegie Medal. The bibliography provided at the end of *The Goldsmith's Daughter* lists her research on the Aztec empire to add cultural details to the story. But she also exercised some artistic license as stated in the Historical Note section: "In actual fact, Cortés wasn't in Tenochtitlán at the time of the spring festival massacre – his deputy, Alvarado, was responsible for that" (p. 285).

*Perspective of the narrator*. Landman provides a young adult as the narrator who is of the culture in the story, Itacate, the goldsmith's daughter. Itacate's initial perspective is that of a 15 year old, who was born under an ill omen, not expected to do much in life, and to know only woman's work. Her view of the world is only through her life in and around the city of Tenochtitlán. While there was extensive trade within the Aztec sphere of influence, the culture itself was isolated from the outside world.

*Perspective of the characters*. Landman included a number of supporting characters primarily of the Aztec culture, but also other tribal groups and foreigners. Yecyotl, her mother, died in childbirth. Oquitchli, her father, is a goldsmith. He is stern,

old world, does not question accepted practices, and has failing eyesight. It is believed

that the father married down in marrying a farmer's daughter. Pachtic, the midwife,

foresaw this as the reason of Itacate's ill omen at birth. Mitotiqui, her twin brother, was

initially training to be a goldsmith, but he was not very skilled. Mayatl is the house

servant, who took care of the family after the mother died. Cortés is one of the few

Spanish characters mentioned by name. Francisco is a young Spaniard who was training

to be a goldsmith and later in the story helps Itacate cast statues. He also has a large dog

named Eve. Since most Aztec character names were unusual, a pronunciation guide

would have been helpful to a young or even an adult reader.

*Perspective of the plot*. As expected, Itacate's coming-of-age experiences are the

underlying plot in *The Goldsmith's Daughter*. But Landman provides multiple

intertwining plots that affect all the characters. A larger plot is Aztec life prior to and at

the beginning of Spanish conquest. Later in the story a sub-plot appears after the Spanish

arrive which includes a love story between Itacate and Francisco.

*Perspective of the fictitious/intended reader*. *The Goldsmith's Daughter* was

written for 12 year olds and up. The story provides good background and knowledge of

what Aztec life was like. But having no familiarity with, descriptions such as the dancers

with jaguar skins might be hard for this young age to visualize. The story may be better

for an older reader; the Aztec world was a very bloody place.

*Artistic effect of the novel as a whole*. Even with extensive research, Tanya

Landman's *The Goldsmith's Daughter* is better for its details of the Aztec empire than its

storyline. Towards the end of the novel the love story sub-plot feels contrived for a

happier ending. The gold casting descriptions are numerous and provided in great detail,

but the artist storyline feels incidental to the history of Aztec life and of Spanish

conquest. The story might also be better suited for an older reader because of the

extensive references to a sacrificial way of life.

*The Golden Bull by Marjorie Cowley*

    *Author's social-cultural perspective*. The author, Marjorie Cowley, is American,

and no personal connection to the Middle East is provided in the novel's information. But

she has a cultural history background, has taught pre-historic history, and trained and

worked at the Fowler Museum of Cultural History, University of California at Los

Angeles. She has also written two previous novels for young readers set in ancient times:

*Dar the Spear-Thrower* and *Anooka's Answer*.

    *Perspective of the narrator*. Crowley provides a young adult as the narrator who

is of the culture in the story. This is Jomar, the 14 year old who is apprenticed to Sidah,

the master goldsmith. Jomar was born in the drought-ridden countryside to a farmer. To

be in the city of Ur, living with strangers is exciting, but not necessarily a wonderful new

adventure as far as Jomar is concerned.

    *Perspective of the characters*. Crowley provided a variety of supporting

characters of various social classes of the culture depicted in the story. Durabi and Lilan

are the farmer parents; the story begins with them and why Jomar's apprenticeship has

been arranged in Ur. Zefa, his little sister, is a character who adds a younger child's

perspective of this world. She is naïve, impulsive, and an untrained musician who makes

up songs on the little lyre Jomar made for her. Malak is the temple worker sent to clear

the irrigation system and makes Jomar and Zefa slaves and Malak's character reappears

often later in the story. Qat-nu is another slave with Malak. Sidah, the master goldsmith,

lives with his wife, Nari. Their son Abban died, this is why Jomar is apprenticed. Gamil was a friend of Abban's, and Bittatti is the high priestess, she employs both Sidah and Malak. There are numerous other characters that come and go, such as musician street urchins, and temple attendants and guards.

*Perspective of the plot*. Transformation or coming-of-age is an underlying theme in YA novels. *The Golden Bull* is mainly about Jomar's transformation from farmer to goldsmith, offering him and his sister a better life. In a fairly short time Jomar matures; he also saves Zefa from the drowning test for being a runaway slave. Transformation is also reflected in the object that Jomar learns to make through Sidah's goldsmithing skills, when sheets of gold are added to the magnificent bulls head with carved lapis hair, eyes, and a symbolic beard.

*Perspective of the fictitious/intended reader*. Authors often write with an intended audience in mind. The intended audience for *The Golden Bull* is 11 to 14 years of age. And the age ranges seem appropriate for this story. The novel introduces adolescents to a culture that existed in ancient times as in Crowley's other novels.

*Artistic effect of the novel as a whole*. With Marjorie Cowley's background in cultural history, she has a good feel for the time, place, and people in *The Golden Bull*; she incorporates a straightforward storyline that moves along with no extraneous details. Explanations and details of cultural aspects like religion or social customs are presented clearly. The story is a fairly fast read and could be appropriate to an even younger audience.

*Jackal in the Garden: An Encounter with Bihzad by Deborah Ellis*

*Author's social-cultural perspective*. Deborah Ellis is a well-known Canadian author of YA fiction. While not of the culture she is writing about she has first-hand knowledge of Middle Eastern cultures, having worked at Afghan refugee camps in Pakistan. From these experiences she has written three other young adult novels: *The Breadwinner*, a bestseller, *Parvanna's Journey*, and *Mud City*.

*Perspective of the narrator*. Ellis provides a young adult as the main narrator who is of the culture in the story. While Anubis interacts with Bihzad and various other artists, she does not aspire to be an artist. She was born in a harem, deformed, and left to die in the desert. After three days she is found alive, but is kept hidden from her father and most of the other wives. While she is educated, her life is bleak and she is considered too ugly to marry. After her father kills her mother, she kills her father and escapes to the desert. She hides her deformities under scarves, but she is smart, lives by her wits, and perseveres.

*Perspective of the characters*. Ellis too provided a variety of supporting characters primarily of the culture in the story. Some characters do not have actual names, but are described as to their occupation, such as bandits, nomads, or soldiers. The story begins in the harem, Anubis' mother is the first wife, and other women include Farima, Calima, and Shalia. Her mother loves her and others are kind, but not the new wife and Anubis' father is abusive. The artist colony in Herat introduces Anubis to an assortment of artistic personality types, including Bihzad, a highly revered painter of miniatures. Some of the other artists include: A. Haji or Dos Muhammed, who is a large and jovial man; Maryam,

a female potter, which is very unusual for this time period; and Muhammad Siyah Qalam or Black Pen, a calligrapher who is also a very nasty person.

*Perspective of the plot.* Anubis' life goes through stages; she transforms or matures in different ways depending on the storyline. The first four chapters cover Anubis' early life up until she escapes to the desert. Then the story is about her life in the desert, whom she meets and how she survives. But her life transforms again after she enters Herat and she meets Bihzad. In the artist colony she is hidden from the law and learns artists are highly regarded and respected. She learns there are good and bad artists, just like there are good and bad people. But she is mostly struck by the way the artists do not seem to be concerned with or know much about the world outside their walls.

*Perspective of the fictitious/intended reader.* *Jackal in the Garden* is written for an older reader, age 15 and up. This is probably because the main character, Anubis, has such a horrendous life, overcoming numerous adversities even before she meets Bihzad. But Ellis is very experienced in the coming of age novel and would, of course, know her intended reader.

*Artistic effect of the novel as a whole.* The premise of the Art Encounter series is to learn about great works of art and artists. To give the young reader inspiration to be an artist, while still an entertaining story, this researcher feels that a YA novel about an artist works best when the young adult main character is also an artist and does not just interact with one. But at least through Bizhad and his friends Anubis' learns to appreciate art. And the way the story is told, as if Anubis is speaking directly to the reader, makes a personal connection with her and her life. Because of her background, Ellis brought an outsider/insider perspective to her storytelling.

*Anila's Journey by Mary Finn*

*Author's social-cultural perspectiv*e. The author Mary Finn is Irish and has spent years as a journalist for Radio Telefís Éireann (RTE). She took her inspiration for the story from Thomas Hickey's painting, *An Indian Lady*, in the National Gallery in Dublin, Ireland. Her research drew upon the years of Colonial Rule in India, when many Irish were in the service of the British Army and their trading companies. *Anila's Journey* is Finn's first novel.

*Perspective of the narrator*. Finn provides a narrator of the culture depicted in the story. Anila Tandy is a 12 year old orphan, half Bengali and half Irish. As the story alludes, the life of a mixed blood Indian may be worse than if from one or the other ethnicity. Anila would be considered a naturalist; she draws and paints wildlife, mainly birds and animals. *Anila's Journey* is her story.

*Perspective of the characters*. The author Finn also provides numerous supporting characters, primarily of the culture, but also English, Irish and other ethnic groups. Annapurnna is Anila's mother and was the daughter of a fisherman. Patrick Tandy, her father, who everyone believes is dead except Anila. When her father never returned, Anila and her mother continued to share a house with Malati and Hemavati. Anoush Galustaun is Anila's best friend; she is crippled and an orphan too. Anoush's aunt, Mrs. Panossian, owns a store carrying European goods and they are Armenian. Thomas Hickey, the Irish artist, and his daughter Helena take care of Anila after her mother dies. Mr. Walker, a Scotsman, hires Anila to draw the wildlife along the river; Carlen works for him. Madan owns the rented boat and works with his sons Benu and Hari. On the river trip Anila meets Arjun, her maternal grandfather, for the first time.

*Perspective of the plot.* Transformation or coming-of-age, in some way, is again an underlying plot or theme. The main plot however is how Anila will live and support herself after her mother's death, waiting for her father to return. Plus, the Hickey's are moving away from Calcutta. Miss Hickey tries to find Anila a position (governess perhaps) but answers Mr. Walker's advertisement. The journey in *Anila's Journey* has more than one meaning. Anila travels along the rivers of India drawing wildlife for Mr. Walker, but also it is a journey to find her father, her family, and her sense of self and place in her world.

*Perspective of the fictitious/intended reader.* *Anila's Journey* is written for 12 year olds and up. The story does not read as juvenile and this researcher believes even an older student would enjoy this story. To aid the reader, some chapters and sections of the story are italicized to highlight Anila's references to past memories and events.

*Artistic effect of the novel as a whole.* Of the four historical fiction novels, this researcher enjoyed *Anila's Journey* the most. For her first novel, Mary Finn weaves in the historical details creatively to keep the story moving. She provides great details of time and place, and customs and protocols of late-18th century India under British Colonial rule. The reader can picture the birds, the animals, and the people. The story had a good pace and does not get bogged-down.

The novels set in the 20th century are: *Casa Azul: An Encounter with Frida Kahlo*, *Chenxi and the Foreigner*, and *Deep in the Mountains: An Encounter with Zhu Qizhan*. Of the three authors for the novels set in the 20th century, only one author is of the culture written about. There is an American, an Australian, and the author born in Taiwan has been in America since age one.

*Casa Azul: An Encounter with Frida Kahlo by Laban Carrick Hill*

*Author's social-cultural perspective*. Laban Carrick Hill is not of the Mexican culture. He is well-known and has won numerous awards for children's and YA books, and novels for adults. Hill's choice of genre for this YA novel is magical realism – to suspend disbelief. This may be his nod to South American authors like Gabriel Garcia Marquez. In the Preface, Hill explains, "*Casa Azul* is full of lies. All novels are full of lies..."..."Stories bend and change facts in order to reveal the Truth..." and he does this "...to uncover the essence of [Kahlo's] motivation to create."

*Perspective of the narrator*. There are dual narrators of the Mexican culture; the chapters alternate between the young adult, Maria Ortiz, and Frida Kahlo. Maria is 14 years old. She seems mature for her age, but she is still naïve in many ways. In her country village she cared for her dying grandmother and her little brother Victor. In Mexico City she is too trusting. She does not expect thievery or trickery by others. Maria only interacts with Kahlo near the end of the story and does not aspire to be an artist.

*Perspective of the characters*. Hill provides a variety of supporting characters, some a bit more unusual than most because of the magical realism aspects in the story. In Maria's village the reader learns of her missing mother, the grandmother's death, and that Victor is eight years old. Father Michelangelo is the parish priest who does not want her and Victor to go to Mexico City. The recurring characters include Oswaldo, a pickpocket or Artful Dodger type as in the novel *Oliver Twist* and Oscar, a Fagan type from *David Copperfield*. Frida Kahlo and Diego Rivera, appear in their own chapters throughout most of the novel. Kahlo's house Casa Azul is also a character; animals and objects within the house walls can speak if they have a mouth such as the monkeys Fulang-

Chang and Caimito de Guayabal, the black cat Chica, the candy skull, and the paintings depicting people.

*Perspective of the plot*. Again, transformation or coming of age is an underlying theme in *Casa Azul*. But in this novel, Hill provides dual plots or storylines. One is about Maria and Victor leaving their village to find their mother. They have adventures on their journey to and after they get to Mexico City. The second plot is about Frida Kahlo. It is about her personal life while she is painting a portrait of herself. The painting, *Self-Portrait with Thorn Necklace and Hummingbird* is the cover image of the novel. The way the painting evolves is seen through the eyes of the animals and characters that live in her house, Casa Azul.

*Perspective of the fictitious/intended reader*. The age/grade range was not clearly defined, but *Casa Azul* is part of the Art Encounter series. Most of these novels were written for age 12 years and up; this novel fits this parameter and is age appropriate. This story may be a bit advanced for younger readers, not all of Frida Kahlo's life was happy; she had many physical and emotional trials. Some of the magical realism aspects are comical and would make this story appealing to younger readers, but then again, with Kahlo's life this particular story may still be better suited for a more mature reader.

*Artistic effect of the novel as a whole*. While this researcher enjoyed the magical realism aspects Laban Carrick Hill included in *Casa Azul*, the story may have been better if the young adult, Maria, wanted to be an artist, but this was not part of the story. The chapters alternated between the adventures of Maria/Victor and the completely separate world of Frida/Diego and their tumultuous life. The main characters only come together to interact toward the end of the novel. But it was a clever and novel approach to describe

Kahlo's painting style and techniques from the viewpoint of the magic-infused characters that lived in her house, Casa Azul.

*Chenxi and the Foreigner by Sally Rippin*

*Author's social-cultural perspective*. Sally Rippin was raised in Australia, but spent a great deal of her childhood in Southeast Asia and later studied Chinese brush painting in Shanghai and Hangzhou. As an outsider looking in, Rippin, realistically transfers her own experiences to the artist character Anna, who is very much a fish out of water in this period of China's turbulent times leading up to and after Tiananmen Square. Rippin is an experienced novelist. She teaches writing for children at RMIT University in Melbourne and has published over 20 books for children.

*Perspective of the narrator*. Rippon's background may have contributed to her choice of narrator. At first, it could be assumed from the title, *Chenxi and the Foreigner,* that the narrator of the story would be Chenxi, but the main young adult narrator is Anna, who comes to Shanghai to learn Chinese painting. She sees China and its people in all its contradictions to her American way of life and upbringing. Anna's character is very clueless, which at times felt forced; she's eighteen, but acts much younger. She keeps a journal, a very dangerous thing to do in a repressive society. At times Chenxi's character feels like a second narrator, but his voice is more descriptive of China in support of Anna as narrator.

*Perspective of the characters*. Rippon provides a number of supporting characters who represent the two primary conflicting cultures, the Chinese and the foreigners. Each group has characters of various social classes. Chenxi is poor, lives with his mother, but is knowledgeable of his own country and its lack of democracy. He sees Anna as a

spoiled foreigner. At the college there is Lao Li, a classmate, and Dai Laoshi, the painting teacher. Old Wolf is the political artist in hiding from the government. Laurent is the overbearing French foreigner who gets into trouble with drugs. Mr. White is Anna's father; he is old school, especially on what a women's role should be and not just his daughter's. He is condescending of art in general and about artists. The aiyi is Miss Wang; Mr. White's maid, a Mata Hari type who steals Anna's journal and gives it to the authorities.

*Perspective of the plot*. The plot is primarily the interaction between Anna and Chenxi in relation to Chinese art, culture, and society; then turns into a one-sided love story. Anna obsesses over Chenxi, but he reluctantly engages. The love story wraps up quickly at the end of the novel with Anna going back to America; she has a baby that Chenxi will never see. The trip to the countryside was probably not needed for the story to move on, felt more like a filler, to contrast life in the countryside versus life in the city.

*Perspective of the fictitious/intended reader*. The novel is designated for age 14 and up. The viewpoint is mostly from Anna's perspective, her views of China, the art school, her father/mother conflicts, and her infatuation with Chenxi. It appears the intended reader would be a teenage girl. Adolescent boys might not be very interested in this story. But the culture of China during this time is extremely well done.

*Artistic effect of the novel as a whole*. Aspects of the main character, Anna, may mirror many of Rippin's experiences as a child living in Southeast Asia, and later the study of Chinese brush painting. Other than the character, Anna, being surprisingly clueless of the repressiveness of Communism, *Chenxi and the Foreigner* authentically

represents the atmosphere and culture of China of the late 1980s. The country was less open at that time and there was a growing internal discontent, which ended in Tiananmen Square. The love story part is a bit forced; maybe some other kind of intrigue/interaction could have worked just as well.

*Deep in the Mountains: An Encounter with Zhu Qizhan by Terrence Cheng*

  *Author's social-cultural perspective*. Terrence Cheng is of the culture he is writing about. He was born in Taipei, Taiwan in 1972; a year later his parents came to America. He was educated at Binghampton University and in Florida at the University of Miami, where he was a Michener Fellow. He also received a National Endowment for the Arts Literature Fellowship and currently teaches at Lehman College, City University of New York. He is also the author of *Sons of Heaven*, a fictional novel inspired by the image of the young man who dared to stand-up to the military tank in Tiananmen Square. In *Deep in the Mountains*, Cheng brings an American raised and educated perspective of a visitor to the old country; customs may be familiar, but the country itself is all new.

  *Perspective of the narrator*. Cheng has a young adult character as the narrator who is of the culture in the story. Tony Cheung is 15 years old; he is smart, but small, overweight, and unhappy. He feels alienated and picked on; he hides his sketchbooks from his parents. Tony wants to be noticed, but not caught, but being caught gets him noticed for graffiti vandalism. He is then sent off for the summer to work in his uncle's restaurant in Shanghai. While it may be only a coincidence, the young adult painter in the story Tony Cheung and the author Terrence Cheng have the same initials, T. C.

  *Perspective of the characters*. Cheng provides a variety of supporting characters, primarily of the culture, but also other ethnic groups. For example, because Tony Cheung

attends a public high school in the Bronx, many classmates and teachers represent other ethnic groups. This may reflect author Terrence Cheng's own upbringing in New York. Some of Tony's classmates are: Maria, who is very popular and Tony has a crush on her; John, his best friend who is small, nerdy, and smart; and Victor Ramirez who is considered a hunk and a bully. Mr. Reynolds, the baseball coach, teaches history; his nickname is mole face. It is the mocking graffiti portrait of Victor and the graffiti of Mr. Reynolds's car that gets Tony sent to Shanghai for the summer. Tony's parents are stern and hard working. His uncle, referred to as only *uncle* in the story, is his mother's little brother; his employees call him Boss. Min is a waitress at the uncle's restaurant; she is a hustler type. Tony learns that his uncle is involved with Min, but she also infatuates Tony. Zhu Qizhan or Master Zhu is the 100-year-old Chinese brush painter Tony comes to admire and respect, first as an artist, then as a man who has seen and lived through so much history and adversity.

*Perspective of the plot*. Again, transformation is an underlying theme. In the beginning, the story weaves a lot of the day-to-day trials and tribulations of being in high school. You learn that Tony cannot read Chinese, but understands some. *Deep in the Mountains* may reflect author Terrence Cheng's high school years and aspects of feeling alienated for being an outsider trying to navigate two cultures, Chinese and American. The story feels very autobiographical and the novel is dedicated to Cheng's grandmother, Pao Imin, who was also a painter.

*Perspective of the fictitious/intended reader*. *Deep in the Mountains* is part of the Art Encounter series, most of these novels were written for 12 year olds and up; this novel fits this parameter and is age appropriate. The story teaches a variety of lessons;

coming of age; unrequited love and sorrows. The young reader learns about graffiti art and Chinese brush painting.

*Artistic effect of the novel as a whole*. Of the three novels set in the 20<sup>th</sup> century, this researcher enjoyed *Deep in the Mountains: An Encounter with Zhu Qizhan* the most. It was well written with the cultural aspects woven thoughtfully into the story, detailed, but not too detailed as to distract from the flow of the story. Tony Cheung's life, world, and feelings are all believable. And this researcher would be very interested in learning more about the artist Zhu Qizhan and his life and times during China's Cultural Revolution.

The three contemporary novels set in the most recent past are: *Rain is Not My Indian Name*, *The Spirit Line*, and *Cubanita*. Two of the authors are from the culture they are writing about; one is Native American/White, the other Cuban-American. But the two authors who jointly wrote *The Spirit Line* are not of the Navajo culture in the story; one is Cuban and the other an American.

*Rain is Not My Indian Name by Cynthia Leitich Smith*

*Author's social-cultural perspective*. Cynthia Leitich Smith, like her artist character in *Rain is Not My Indian Name* is of mixed descent. Smith is an enrolled member of the Muscogee (Creek) Nation. She previously lived in northeast Kansas and worked for small-town newspapers as a reporter. Her journalism degree is from the University of Kansas at Lawrence and she earned her law degree from the University of Michigan. Smith has authored a number of other stories, including the picture book, *Jingle Dancer*.

*Perspective of the narrator*. Smith provides a young adult narrator of the culture depicted in the story. This is Cassidy Rain Berghoff; called Rain by most people and Rainbow by her grandfather. Of mixed decent, she is blond, not the expected appearance of a Native American (p. 22). Rain has the views of the world and emotions of any other adolescent girl 14.

*Perspective of the characters*. There is an assortment of supporting characters to interact with Rain; most are family members or an extended family of friends. Dad is in the military and stationed on Guam. The Grandpa character comes and goes. Uncle Ed is referred to but never seen. Fynn is Rain's brother, who she refers to as a Native American Fabio, and Natalie is her future sister-in-law. Aunt Georgia is Muscogee Creek Cherokee, runs the Indian Camp program and is Galen's mother, but you never learn if Aunt Georgia is really Rain's aunt. Galen is deceased; his character is seen through Rain's eyes. The other young people of Indian Camp are: Queenie, who is African-American; Spencer, rich, dark complected, could pass as Native American if not for his green eyes; and Dimitri and Maire are Objibway brother and sister. Flash is reporting for the town paper on Indian Camp, and he is described as an outsider. The terms Indian and Native American are interchangeable throughout the novel.

*Perspective of the plot*. Being of the culture most definitely influences the story. This researcher feels Cynthia Leitich Smith is *Rain*. Smith wrote what she knew; she appears to have the same background as her main character. And other characters may be combinations of other people Smith knows. And again in some way, transformation is the underlying theme. For example, for Rain it is after the death of her friend Galen that she again takes up photography in an effort to move forward.

*Perspective of the fictitious/intended reader*. The age range for *Rain is Not My Indian Name* is age 10 and up, but for some stories this researcher feels an appropriate age range is just arbitrary. But if a reader sees this young age as the beginning age range, some older adolescents may not want to read this novel. Then older readers would lose out on very good story.

*Artistic effect of the novel as a whole*. This researcher thoroughly enjoyed reading *Rain is Not My Indian Name*; it has a good mix of settings and characters, it moves along, and while it does not dwell on the death of Galen, Rain's flashbacks of him are essential to her transformation. But Rain at 14 years old may know too much of how a small town council runs a city government. The story also gives good background information on contemporary Indian life and community; Native Americans are a living people and culture, which some tend to forget.

### The Spirit Line by Aimée and David Thurlo

*Author's social-cultural perspective*. Aimée and David Thurlo are a husband and wife writing team. Aimée is originally from Cuba and David grew up in Shiprock, New Mexico. Together they have written numerous mystery fiction series incorporating Navajo life and characters for adults and younger audiences. Even though they are not Navajo, they bring a good, tempered telling of Navajo ways and beliefs.

*Perspective of the narrator*. The young adult narrator of the culture depicted in the story is Crystal. She is nicknamed Birdie, a joke based on her last name, Manyfeathers, "...a common habit among Navajos, who believed real names have power and shouldn't be used casually" (p. 8). The Thurlo's respectfully wove and balanced Birdie's young adult outlook of the contemporary world and Navajo traditions.

*Perspective of the characters*. The Thurlo's incorporated a variety of supporting characters, primarily of the culture, but also other ethnic groups. Birdie lives on the Navajo Reservation with her father; her mother died a year earlier. Lucinda is her cousin and a close friend is Junior Tallman, his father, Mr. Tallman is a Hataalii. Classmates include Holly and Ray, who are both White as are most of the teachers. Shorty and Biggins are Navajo. The Navajo characters provide a combination of viewpoints: young and old, traditional and nontraditional. Anglo's (Whites), are presented as mostly good people, but the Navajo still remain suspicious of them. While family and extended family are important, maybe the number of characters is fewer because of the remoteness of life on the Navajo reservation.

*Perspective of the plot*. While Aimée and David Thurlo are not Navajo, their knowledge of the day-to-day life and culture on the reservation is remarkably extensive. Again, transformation is the underlying plot; death of Birdie's mother and her coming to terms with the loss. The story does get bogged down in Birdie's search for her rug, but on the other hand, traversing the reservation also gives the feeling of the expanse of the Southwest area of the United States.

*Perspective of the fictitious/intended reader*. This researcher feels this novel is written for a teenage girl; Aimée Thurlo's point of view would be very important for a woman's insights. Birdie has to find balance in her life in more than one way, for example, follow the traditions such as in her Kinaaldá ceremony or what she believes are the consequences of leaving out the traditional spirit line in her rug. The age range for *The Spirit Line* it is age 11 and up. Again this age range may discourage older readers.

*Artistic effect of the novel as a whole*. In *The Spirit Line*, the numerous aspects of Navajo life and beliefs are incorporated well into the story. For someone not familiar with this culture, this may slow the story down. Also, the search for Birdie's stolen rug covers more pages than was probably necessary. Maybe the Thurlo's over compensated in the storyline. So much to tell, so little space. After Birdie's rug is found, the story ends quickly and happily. Birdie finds herself; she can live with who she is, what she is, what she wants to do with her life. This equals the balance she was seeking.

*Cubanita by Gaby Triana*

*Author's social-cultural perspective*. Gaby Triana, the author of *Cubanita*, was born in Miami of Cuban immigrants. She lives a Cuban-American life, "She is known to eat *pastelitos de guayaba* with her Starbucks grande mocha with skim milk" (dust jacket). Triana is probably very much like her character, Isabel Diaz. This is Triana's second YA novel; her previous work is titled *Backstage Pass*.

*Perspective of the narrator*. The narrator, Isabel Diaz, is of the culture depicted in the story. Isabel describes her world in Miami as being typically Cuban-American. Her mother calls her Isabelita. She is 17 when the story begins and this is her last summer before going away to college in Michigan. In addition, Isabel learns about herself while dealing with her Mother's illness. There are numerous references to popular culture in music, advertisements, stores, and restaurants in Miami.

*Perspective of the characters*. Triana included a variety of supporting characters, primarily of the Cuban and Cuban-American culture. The family includes her very traditional parents; Dad loves Home Depot and she calls her Mother Mami. Her older sister Carmen went to school at Valdosta State, married a non-Hispanic, and is a nurse in

Virginia. Stefan is Isabel's brother. She describes him as handsome and he knows it. Isabel's character remarks that sons are favored in the family. Cousin Patty, Uncle Tony, and the numerous other family members that come and go are all minor characters. Robi or Roberto Puertas is the ex-boyfriend the family likes a lot. At Camp Anhinga where Isabel works are Susy and Andrew. He coaches sports. Isabel becomes romantically involved with Andrew.

*Perspective of the plot*. Being of the culture most definitely influences the story. This researcher feels Gaby Triana is *Cubanita*. The author is completely inside this story; the plot is pushed along with her teenage years, her vision of Florida, and Cuban-American life. Triana probably had a similar job, was an artist, and went away to school. And again in some way, transformation is the underlying theme. There are the expected ups and downs to Isabel's story, but everything gets resolved in the end. An enjoyable aspect to the story is following Isabel and her thought processes as she completes a painting of a girl on a beach. To surprise her mother she submits it to an exhibit at the Cuba Expo at the Coconut Grove Convention Center.

*Perspective of the fictitious/intended reader*. The intended reader for *Cubanita* is a teenage girl, age 12 and up. The story refers to many popular icons like Calvin Klein clothes and the many trials and tribulations of teenage years: boyfriends, gossipy girlfriends, school, and work.

*Artistic effect of the novel as a whole*. *Cubanita* was fun to read, but this researcher may be a bit prejudiced, having grown up in South Florida. Because of familiarity, the story was very realistic and authentic in its depictions of the culture, the people, and of Florida in general. A first thought was that this story would be trite since

its title is *Cubanita*. This alone may turn some people off, especially in the Cuban/Cuban-American community. And people may wonder why you would want to read about your self, but the story and its characters proved to be interesting and enjoyable. Triana provides good insight into contemporary Cuban/Cuban-American culture in America. The dust jacket conveys a colorful fashionista-type girl, without it, the hardcover underneath has only a bland outline of what looks like a girl strutting. As to which contemporary novel this researcher liked the best; it was a tie between *Rain is Not My Indian Name* and *Cubanita*.

## Additional Findings of the Study

After all the novels were read Table 5 on the next page was created to chart the variety of young adult characters and/or the main artist characters (usually an adult). As Table 5 demonstrates, the ten novels provided young adult characters in the age range selected for this study, 12 to 18 years of age. While most of the young adult main characters are female, there are two males, one a goldsmith, the other a painter. Two of the young adult female characters are not artists, while they interact with the main adult artist character; neither aspires to be an artist. Most of the young adult artist characters are painters, but in addition, there is a photographer, a weaver of rugs, and two goldsmiths of jewelry and statues.

For three of the novels, the young adult character is also the primary artist character in the storyline. For most of the novels the artist character is imaginary, but for four of the novels the young adult character interacts with a real artist. By coincidence, the novels with the real artists, Bihzad, Zhu Qizhan, and Frida Kahlo, were part of a now defunct series called Art Encounters by Watson-Guptill Publications. Of the dozen or so

novels in the series, these three were the only ones with a multicultural artist incorporated

into the storyline. The other real artist is Thomas Hickey in *Anila's Journey*, an Irish

painter known to have spent a great deal of time in India during the 18th century. While

Table 5

*Main YA and Artist Characters, Ethnicity, and Medium*

| Bk # | Novel Title | Main YA Character Age, Gender, Ethnicity | Artist ? Y or N - Medium | Main Artist Character Gender Ethnicity | Artist Real or Imaginary | Artistic Medium |
|---|---|---|---|---|---|---|
| 1 | *Rain is Not My Indian Name* | Rain, 14, F Lakota/ American | Yes, photo-graphy | Rain | Imaginary | Photo-graphy |
| 2 | *The Spirit Line* | Crystal, 14, F Navajo | Yes, rug weaver | Crystal, | Imaginary | Rug weaver |
| 3 | *Cubanita* | Isabel, 17, F Cuban-Am. | Yes, painter | Isabel | Imaginary | Painter |
| 4 | *Chenxi and the Foreigner* | Anna, 18, F American | Yes, learning painting | Chenxi M Chinese | Imaginary | Painter |
| 5 | *The Goldsmith's Daughter* | Itacate, 15, F Aztec | Yes, jewelry, statues | Oquitchli, father, Aztec | Imaginary | Master goldsmith |
| 6 | *Anila's Journey* | Anila, 12, F Indian/Irish | Yes, drawing, painting | T. Hickey, M Irish | TH - Real Anila - Imaginary | Painter |
| 7 | *The Golden Bull* | Jomar, 14, M Mesopotamia | Yes, jewelry, statues | Sidah M Mesopotamia | Imaginary | Master goldsmith |
| 8 | *Jackal in the Garden: Bihzad* | Anubis, 15, F Persian | No, not an artist | Bihzad M Persian | Real | Painter of miniatures |
| 9 | *Deep in the Mountains: Zhu Qizhan* | Tony, 15, M Chinese-Am. | Yes, graffiti, painter | Zhu Qizhan M, Chinese | ZQ - Real Tony - Imaginary | Pen & ink, Painter |
| 10 | *Casa Azul: Frida Kahlo* | Maria, 14, F Mexican | No, not an artist | F. Kahlo F Mexican | Real | Painter |

Hickey's interaction is limited and he is not multicultural, it is Anila who is Indian/Irish and the main young adult artist character in the story.

While this study emphasized the multicultural image of the artist in YA novels, some common narrative themes emerged as seen in Table 6. Young adult stories have a coming-of-age tale to tell, with most incorporating family and community, and customs and traditions. The category of human rights represents oppression or sexism, but only one novel included a number of references to popular culture.

Table 6

*Narrative Themes in the YA Novels*

| Bk # | Novel Title | Coming of Age | Family & Community | Customs & Traditions | Human Rights | Pop Culture |
|------|-------------|---------------|--------------------|----------------------|--------------|-------------|
| 1 | *Rain is Not My Indian Name* | X | X | X | | |
| 2 | *The Spirit Line* | X | X | X | | |
| 3 | *Cubanita* | X | X | X | | X |
| 4 | *Chenxi and the Foreigner* | X | | | X | |
| 5 | *The Goldsmith's Daughter* | X | X | X | X | |
| 6 | *Anila's Journey* | X | X | X | X | |
| 7 | *The Golden Bull* | X | X | | X | |
| 8 | *Jackal in the Garden: Bihzad* | X | | | X | |
| 9 | *Deep in the Mnt: Zhu Qizhan* | X | X | X | X | |
| 10 | *Casa Azul: Frida Kahlo* | X | X | | | |

## Summary

The first part of this chapter provided an overview for the purpose of this study followed by listing of the four research questions to be discussed. The next section

presented the process for this study. To begin was a description of how the demographic

information was gathered before the rest of the study progressed. And Table 4 (p. 88)

provided highlights of this demographic information. Next, the findings for the four

research questions were presented. In relation to the first three research questions, the

content analysis findings were presented in three groups: the four historical fiction

novels; the three novels set in the 20th century; and the three contemporary novels set in

the most recent past. For question four on authenticity, the findings were still presented in

three groups, but within the groups each YA novel was addressed individually.

The first research question addressed the cultural and historical authenticity of the

image of the artist in the young adult novels. This researcher found that in all ten novels

the image of the young adult or adult artists characters were depicted as being culturally

and historically authentic. In the four historical fiction novels, two of the young adult

artists learn the authentic techniques of being the art of the goldsmith with descriptions of

the artistic process scattered throughout the stories. Other artistic processes, for example,

the painting of miniatures by the real artist Bihzad, can also be inferred as authentic by

what we know of the time period. But some of these stories emphasized more of the

social and cultural limitations of the time, especially for females, than being an artist. Of

the novels set in the 20th century, two had real artists in the story. Frida Kahlo's image as

an artist was the easiest to authenticate since she is so well known. While the other real

artist, Zhu Qizhan, may be less well known, the authentic descriptions of Chinese brush

painting techniques was well executed. In the three contemporary novels the young adult

character is also the artist character: a photographer, a weaver, and a painter. These

stories added an adolescent viewpoint in combination with cultural and historical aspects

to the image of the artist. But only two of the storylines concentrated on the young adult character actually being an artist. Overall, the ten YA novels presented the artist's characters and their artistic mediums and processes authentically and represented a diverse group both culturally and historically.

The second research question emphasized stereotyping or how the artist character is portrayed, depending on their ethnic/cultural background. The research found that none of the novels in this study depicted the young adult or the adult artist characters as a pejorative or negative stereotype based on their ethnic or cultural background. And the artist characters did not provide exaggerated personality traits. In the four historical novels, it is the time period in which the story is set that some may feel has stereotypes. In three of the four novels the young adult female characters are well aware of a women's place in their society. In the novels set in the 20th century and those defined as contemporary, artistic personality traits appear more often integrated into the storyline. For example, Kahlo's artistic style and personality are described in great detail as she completes a work of art. Some of the teenage artist characters may be described as stereotypically clueless, spoiled, alienated, or misunderstood, but not in relation to being an artist. Tony Cheung's parents in *Deep in the Mountain* may seem stereotypical, but it is not uncommon for new immigrants to settle in an area within their culture and to work in an occupation that is familiar to them. And some ethnic and cultural stereotypes are looked at within the story by the artist characters, for example, Native American stereotypes that remain in today's society or being defined as a cubanita.

The third research question addressed cultural integrity or how the image of the artist contributes to a positive understanding and appreciation of other cultures and

persons of color. This researcher found that the image of the artist did contribute to a positive understanding and appreciation of other cultures and persons of color. But in the historical novels it was harder to discern the positive aspects of the image of the artist because of the time periods in which the stories were set. The image of the artist in the 20th century novels fared better, even the magical realism aspects of *Casa Azul* lent insight into ancient Mexican culture. In the contemporary novels the positive understanding and appreciation of other cultures and persons of color are better integrated into the story. While it may have been harder to find some of the more positive cultural aspects within the storylines, overall, the authors succeeded in maintaining the cultural integrity of the image of the artists and the cultures they represented.

And finally, research question four analyzed the author's socio-cultural perspective and how this may have influenced the main literary perspectives in the novel: the views of the narrator, the characters, the plot, the fictitious/intended reader, and the artistic effect of the young adult novel as a whole.

*Author's Social-Cultural Perspective*

This researcher believes that none of the eleven authors in this study brought a negative socio-cultural perspective to their young adult characters or stories. And of the historical fiction novels none of the authors are from the ethnic culture of their stories. While she did extensive research, Tanya Landsman's *The Goldsmith's Daughter* was better for its ancient Aztec details than its storyline. But Marjorie Crowley's knowledge of the ancient world and Mesopotamia was very well done in *The Golden Bull*. Again, Deborah Ellis had contemporary knowledge and previous publications based on Middle Eastern cultures to write a good story for *Jackal in the Garden: An Encounter with*

*Bihzad*. And Mary Finn, while also not of the Indian culture as represented in *Anila's Journey*, this researcher believes she brought some of her own Irish background and sensibilities to make her novel's story very successful.

Of the three authors for the novels set in the 20th century only one author is of the culture they wrote about. Laban Carrick Hill is not of the Mexican culture, but his use of the literary genre, magical realism, created an imaginative story incorporating a well-known artist and her artistic processes in *Casa Azul: An Encounter with Frida Kahlo*. Again, while not of the culture, Sally Rippin did bring her own personal knowledge and experiences of Southeast Asia and Chinese brush painting to *Chenxi and the Foreigner*. But it is the autobiographical feel by Terrence Cheng in his novel *Deep in the Mountains: An Encounter with Zhu Qizhan*, as seen through the eyes of his artist character Tony Cheung, which provided the most enjoyable story.

For the three contemporary novels set in the most recent past, two of the authors are from the culture they are writing about, but the writing team for *The Spirit Line* is not of the culture in the story. While Aimée and David Thurlo are not Navajo, their extensive knowledge of the Southwest and its people came through in an entertaining novel. Both Cynthia Leitich Smith, the author of *Rain is Not My Indian Name* and Gaby Triana who wrote *Cubanita* are of the ethnic cultures depicted in their stories. These authors gave their characters and story a realism that was unmistakable. This is not to say that to be of a culture guarantees a good story, but for Smith and Triana, they both wrote what they knew, the characters and the cultural details were well done.

*Perspective of the Narrator*

Nine out of the ten YA novels used in this study had a young adult as the main

narrator specific to the culture depicted in the story. While this researcher believes that having the main narrator from the culture lends itself to a better story, this is not a requirement. For example, in *Chenxi and the Foreigner*, if Chenxi had been the main narrator this would have been a very different story, it would have lost the foreigners perspective of China in the late 1980s.

<div align="center">*Perspective of the Characters*</div>

The authors of all ten YA novels included a variety of supporting characters, young and old, good and bad, primarily of the culture in the story, but also other ethnic groups. Some characters continue through the story, while others only appear once or twice. This variety of supporting characters aided in the narration by the main characters and helped the stories move along. And for a few novels a literary shorthand for some stereotypical characters appeared such as Oswaldo, the Artful Dodger type, and Oscar, a Fagan type, as seen in *Casa Azul: An Encounter with Frida Kahlo*.

<div align="center">*Perspective of the Plot*</div>

Transformation or coming-of-age experiences, in some way, are an underlying plot or theme in all ten of the YA novels. While the love story sub-plot feels contrived, other aspects of Anna in *Chenxi and the Foreigner* may mirror many of the author's, Sally Rippin's, experiences as a child living in Southeast Asia. But being of the culture most definitely influences the storyline, Cynthia Leitich Smith is *Rain* and Gaby Triana is *Cubanita*.

<div align="center">*Perspective of the Fictitious/Intended Reader*</div>

While fictitious/intended reader or reader response theory was not an emphasis of this study, it appears that all the authors wrote with an intended audience in mind. For

most novels the age range was 12 years and up and seems appropriate. But *Jackal in the Garden: An Encounter with Bihzad* was written for an older reader, age 15 and up. This is probably because the main character, Anubis, has a horrendous life before she arrives in Herat. *Chenxi and the Foreigner* is written primarily from Anna's viewpoint and there is a love story aspect, so adolescent boys might not be interested. But for some stories an appropriate age range is just arbitrary. The age range for *Rain is Not My Indian Name* is the lowest at age 10 and up. If a potential reader sees this as the beginning of the age range maybe some older adolescents might not want to read the book.

*Artistic Effect of the Novel as a Whole*

Of the four historical novels, Marjorie Cowley had a great feel for the time, place, and people in *The Golden Bull*. Tanya Landman's *The Goldsmith's Daughter* is better for its details of the Aztec empire than its storyline. *Jackal in the Garden* is told as if Anubis is telling her life story to the reader; this makes a personal connection. But it is *Anila's Journey* this researcher enjoyed the most, the details of time and place, customs and protocols of late-18th century India were woven in creatively.

The magical realism aspects of *Casa Azul: An Encounter with Frida Kahlo* were enjoyable, but the novel may have been better if the young adult, Maria, encountered Kahlo earlier, instead of at the end of the story. Other than the character, Anna, being surprisingly clueless of the repressiveness of Communism, *Chenxi and the Foreigner* authentically represents the atmosphere and culture of China of the late 1980s. But this researcher preferred *Deep in the Mountains: An Encounter with Zhu Qizhan*, it was well written with the cultural aspects woven into the story thoughtfully as to not distract from the flow of the storyline.

In *The Spirit Line*, the numerous aspects of Navajo life and beliefs are incorporated well, but for someone not familiar with this culture, this may slow the story down. But it was *Rain is Not My Indian Name* and *Cubanita* this researcher found the most entertaining. Both had a good mix of settings and characters and the stories moved along. And *Cubanita* was especially realistic in its depictions of the Cuban/Cuban-America culture and people, and of South Florida.

To conclude question four, none of the authors who were not of the culture they wrote about brought a negative socio-cultural perspective to the main literary perspectives in their YA novels. While this researcher does not believe authors have to be of a particular culture to write about a culture, a profound cultural awareness in combination with good storytelling is imperative in creating well-rounded and balanced cultural characters and stories. In addition, in relation to having previous experience writing novels for any age, it is this researcher's opinion that the authors with the least literary experience provided the most enjoyable novels: *Anila's Journey*, *Deep in the Mountains: An Encounter with Zhu Qizhan*, *Rain is Not My Indian Name*, and *Cubanita*.

To end this chapter, the additional findings of this study were presented. After all the research was completed, Table 5 (p. 129) was created to provide information on the main young adult and adult artist characters, their ethnicity and artistic medium. The ten novels provided young adult characters in the age range selected for this study, 12 to 18 years of age. Most of the young adult main characters were female, but two are not artists. And most of the artist characters are painters. For three of the novels, the young adult character is also the primary artist character in the story. And for most of the novels the artist character is imaginary, but for four of the novels the young adult character

interacts with a real artist. And while not a part of this study, the main narrative themes that emerged in the novels are listed in Table 6 (p. 130). With most of the YA novels family and community, and customs and traditions played an important part in the transformation or coming of age.

CHAPTER V

DISCUSSION AND RECOMMENDATIONS

Introduction

The purpose of this study was to evaluate young adult novels with a multicultural

artist character, either real or imagined, incorporated into the story using the methodology

of qualitative content analysis and a theoretical framework for the evaluation of

multicultural literature as presented by Mingshui Cai in his publication *Multicultural*

*Literature for Children and Young Adults: Reflections on Critical Issues* (2002). Cai was

chosen for this study because he is an advocate of multicultural literature and an authority

on the critical, theoretical, and practical issues in the continuing debate and discussion of

multicultural literature for children and young adults (2002).

The four research questions used to evaluate the image of the artist, included: 1)

Authenticity – To what extent is the image of the artist in young adult novels culturally

and historically authentic; 2) Stereotyping – To what extent do the young adult novels

reflect how the artist character is portrayed depending on their ethnic/cultural

background; 3) Cultural Integrity – To what extent does the image of the artist in young

adult novels contribute to a positive understanding and appreciation of other cultures and

persons of color; 4) Authorship and its relationship to Cultural Criticism within Literary

Analysis –To what extent does the author's socio-cultural perspective influence the main

literary perspectives in the novel: the views of the narrator, the characters, the plot, and

the fictitious/intended reader, and how do these perspectives influence the artistic effect

of the young adult novel as a whole?

The findings in Chapter 4 revealed the depiction of the multicultural image of the artists in the ten young adult novels: (1) were all culturally and historically authentic; (2) were not negatively stereotyped based on ethnic or cultural background; (3) maintained a cultural integrity of the people and cultures represented; and (4) confirmed that the author's social-cultural perspective did not negatively influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, the fictitious/intended reader, and the artistic effect of the young adult novel as a whole.

This chapter continues with a discussion of the findings, recommendations for future research and future practice, a summary, and reflections of the researcher.

Discussion of the Findings

The study began with documenting the Demographic Information on the Image of the Artist Coding and Analysis Forms (See Appendix D) for each of the ten YA novels used in this study (See Appendix E). The highlights of the Demographic Information can be found in Table 4 (p. 88). After this process was complete, the YA novels were read in the pre-assigned numerical order. The Notes page was filled out and the study progressed with adding to the Description of the Artist Character/s section followed by answering the four research questions. After the study was completed the Analysis Forms (See Appendix F) were examined for similarities and differences based on the criteria presented by Mingshui Cai's theory on the evaluation of multicultural literature (2002). For additional insight, Table 5 (p. 129) was created to provide information on the artist characters and artistic mediums in the novels, concluding with the main narrative themes that emerged listed in Table 6 (p. 130).

Research question one addressed cultural and historical authenticity in the depiction of the image of the artist. Cai noted that this is not just a question of "insider versus outsider" or the "relationship between authors' ethnic background and literary creation but rather the relationship between imagination and experience..." (2002, p. 38). Since it was difficult to locate YA novels with multicultural artist characters for this study, it was presumed that novels written by multicultural authors would also be limited. So it was not surprising to this researcher that most of the authors of the novels used in this study were not of the culture represented in their stories. Yet this researcher found that in all ten novels the authors, whether of the culture or not, depicted young adult and adult artist characters that were culturally and historically authentic. And the artistic mediums were appropriate for the artist characters and also varied culturally and historically from the ancient world such as the art of the goldsmith or painting Persian miniatures to contemporary time periods and the arts of rug weaving or photography. This suggests that authenticity, by extensive research or first-hand knowledge of a culture, regardless of the author's ethnic background, was of paramount importance in the depiction of the image of the artist. Even though Cai noted that a combination of imagination and experience was needed in attaining cultural and historical authenticity, it must be stated that while ten of the eleven authors had previous novel writing experience, one author, Mary Finn, provided an excellent first effort depicting 18th century India in *Anila's Journey*. And while the young adult reader may find one story of more interest or enjoyable than another, each author demonstrated that authenticity was key in the development of his or her characters and stories for their intended audience.

Question two emphasized stereotyping of the image of the artist based on their ethnic or cultural background. And Cai referred to "stereotyping and the politics of representation" as one of the most important aspects and probably the most sensitive in the evaluation of multicultural literature (2002, p. 67). Yet as this study progressed, this researcher discussed this dissertation with people outside academia and found that some believed negative ethnic and cultural stereotypes were either not seen anymore or were not prevalent. Their definition however of what it meant to be stereotyped differed too, and when taken out of context, some did not distinguish between a purely cultural representation and a pejorative cultural representation, they were just stereotypes. So not knowing if this was typical of how people viewed or understood stereotyping, this researcher was a bit uncertain as to what would be found in the novels used in this study. This researcher had assumed that some form of stereotyping, good or bad, ethnic or cultural, or some form of literary character shorthand, would appear in the stories.

So initially not knowing what to expect, this researcher was quite pleased to find that none of the novels in this study depicted the young adult or the adult artist characters as a pejorative or negative stereotype based on their ethnic or cultural background. And in general, the artist characters did not provide exaggerated artistic personality traits or temperaments. While some novels did have what could be called stereotypical characters, mainly this was due to the time period of the story such as the depiction of women in the historical fiction novels. Or some novels emphasized characters with teenage angst, for example, Anna in *Chenxi and the Foreigner* or Tony in *Deep in the Mountain: An Encounter with Zhu Qizhan*. And even some young adult characters questioned ethnic and cultural stereotypes within the story as seen in *Rain is Not My Indian Name* and

*Cubanita*. So, keeping in mind what Cai espoused, this researcher especially looked for stereotyping, but pleasantly found a cultural sensitivity imparted by all the authors represented in this study. It must also be noted that the novels in this study were published from 2000 through the year 2009 and novels published in earlier time periods may not have the same results as found by this researcher in this study.

Cultural integrity or contributing to a positive understanding and appreciation of other cultures was addressed in research question three. And Cai emphasized that the word *positive* refers to the fostering of "a positive attitude towards other cultures and toward cultural diversity" not that the author should portray only positive aspects of persons of color and other cultures (2002, p. 88). When first attempting to answer question three, what this researcher had not anticipated was the difficulty within some stories of locating cultural aspects that would provide a positive attitude towards other cultures and toward cultural diversity. Some, especially the historical fiction novels, provided an overabundance of cultural facts and tidbits of information scattered throughout the story, such as those of the Aztec Empire in *The Goldsmith's Daughter* or of ancient Persia in the *Jackal in the Garden: An Encounter with Bihzad*. With more in-depth analysis this researcher concluded that the image of the artist in all the YA novels did contribute in some way to a positive understanding and appreciation of other cultures and persons of color. And since there are good and bad people in all cultures, to depict only good characters and character traits would have been a disservice to the reader for not offering a realistic portrayal of cultural characters, whether they were an artist or not. So, even with the variety of storylines and characters, all the authors succeeded in

maintaining cultural integrity and encouraging a positive attitude of the image of the artists and the cultures they represented.

Research question four addressed authorship, a cultural criticism within literary analysis of the author's socio-cultural perspective in relation to the main literary perspectives in the novel, and how these perspectives influence the artistic effect of the young adult novel as a whole. Cai refers to cultural criticism as the socio-cultural implications that should be integral to literary analysis, "[i]t is very easy to label a book culturally insensitive or even racist by singling out culturally unacceptable aspects, without closely analyzing the whole book" (2002, p. 104). Even though this study evaluated ten YA novels, there were actually eleven authors, since there was a writing team for the Navajo story *The Sprit Line*. And it had already been determined that most of the authors were not of culture they wrote about, so in this day and age this researcher assumed that no author would be so blatant as to put forward a negative socio-cultural perspective. Yet of the eleven authors, only three would be considered of the culture they wrote about in their novels: Terrence Cheng, Cynthia Leitich Smith, and Gaby Triana. While being of the culture may have given these authors better insight, this researcher feels that the other eight author's social-cultural perspective did not intrude or negatively influence the image of the artist or the culture depicted in their novels.

In relation to the perspective of the main narrator, nine out of the ten YA novels had a young adult narrator specific to the culture depicted in the story. While having the main narrator from the culture may lend itself to a more realistic story, this researcher never felt that it was required, and would not have worked as well in, for example, *Chenxi and the Foreigner*. If Chenxi had been the main narrator the story would have lost

its outsider-looking-in perspective of China in the 1980s as seen through Anna's eyes. And as to the perspective of other characters, the authors of all ten YA novels included a variety of supporting characters, primarily of the culture depicted in the story, but also other ethnic groups. This was not surprising to this researcher, as this variety of supporting characters, young and old, good and bad, and from various social classes, aided in the narration by the main young adult and adult artist characters and gave further insights into the culture. A few novels provided stereotypical characters through a kind of literary shorthand, for example, the Artful Dodger and Fagan-like characters in *Casa Azul: An Encounter with Frida Kahlo*. While this researcher recognized these stereotypical characters, it is probable that most young readers will not. And since changing historical facts is still widely debated in the art of storytelling, it was not surprising to this researcher that one author took artistic license by having a real person, the Spanish Conquistador Hernán Cortés as a character, when it is documented that he was not in ancient Mexico at that time as depicted in *The Goldsmith's Daughter*.

Because novels targeted to young adults are known for it, this researcher expected the perspective for the underlying plot or theme would be a kind of personal transformation and/or reflection. And for all of the ten YA novels used in this study these coming-of-age experiences aided in the flow and ebbs of the storylines and helped the stories move along. While the love story sub-plot felt contrived, other aspects in *Chenxi and the Foreigner* may mirror many of the author's experiences in Southeast Asia. Being of the culture most definitely influenced the story, because this researcher felt Cynthia Leitich Smith is *Rain* and Gaby Triana is *Cubanita*. Even though ten out of the eleven authors had previous novel writing experience this researcher believes all of the authors

understood whom their fictitious/intended reader would be and wrote with this intended

audience in mind. But this researcher also believes in some cases labeling a specific

reader age range is just arbitrary, because for some novels, stating a lower beginning age

range may discourage older readers, who would then miss out on a very enjoyable story.

A good book is just that, a good book.

As to the artistic effect of the novel as a whole, based on the results of this study

this researcher does not believe an author has to be of a specific ethnic culture to write

about a different culture, but a profound cultural awareness, not just incorporating

cultural facts, in combination with the ability to tell a good story is imperative in creating

well-rounded and balanced cultural characters and storylines. The only differences may

be attributed to the author's writing style; some stories provided more cultural and

historical details than others. And some authors were better than others in weaving these

details into the story. In addition, some of the novels were so full of cultural and

historical references that these details were distracting and the stories moved along much

slower. While some authors had more experience than others in writing novels in general,

even for young adults, past experience did not necessarily guarantee a better story. Also

based on the content analysis conducted, this researcher maintains that the authors with

the least literary experience provided the most enjoyable and well written novels: *Anila's

Journey* by Mary Finn, *Deep in the Mountains: An Encounter with Zhu Qizhan* by

Terrence Cheng, *Rain is Not My Indian Name* by Cynthia Leitich Smith, and *Cubanita* by

Gaby Triana. It also must be noted, three of these authors are of the culture they wrote

about, they are Chinese-American, Native American/White, and Cuban-American, and

the fourth author is Irish and her young adult artist character was half Irish and half

Bengali. But in reflection to what Cai stated on the importance of analyzing the authors

socio-cultural perspective in relation to the whole novel, this researcher feels that a very

selective approach to evaluation, taking parts of the novel out of context, would never

have found many of the positive cultural aspects in some of these YA novels and may

well have only selected out the negative or stereotyped for completely different results to

this study.

As a final part of this discussion, Mingshui Cai's criteria for the evaluation of

multicultural literature was also chosen as a theoretical basis for this study because of his

critique of the use of content analysis as an evaluation methodology of cultural images

(2002). Cai determined that the evaluation instruments typically used were a checklist

with predetermined coded categories. He stated, "[i]f isolated pieces of textual evidence

are not synthesized and examined in the context of the whole story, a content analysis

may degenerate into a mechanical, piecemeal approach to the evaluation of multicultural

literature and result in oversimplified, unjustifiable evaluation" (p. 97). So the objective

for using Cai's evaluation criteria was to do an in-depth or whole work content analysis

of ten YA novels as Cai espoused. But this researcher can see why the methodology of

content analysis has evolved to a form of checklists; it is especially less time consuming,

but checklists are also less thorough and give an air of quantitative/concrete answers that

are easier to match up for a better appearance of interrater/inter-coder reliability. As

demonstrated in the content analysis studies Cai noted as flawed, an easier way to gather

and compare information does not necessarily mean unbiased results in the evaluation of

multicultural literature. On an additional note, since this researcher did not find previous

content analysis studies as the type designed for this dissertation, specifically, this

research provides a new perspective and knowledge about the multicultural image of the artist in YA novels.

Recommendations for Future Research

The image of the artist has been prevalent in literature and in the public's mind for hundreds of years. But this study focused on only a small portion of fictional literature for young adults and emphasized the multicultural image of the artist as depicted in this fictional literature. Because of these limitations in the scope of this research, the following future studies are recommended using the theoretical rational presented by Mingshui Cai's on the evaluation of multicultural literature (2002):

1. This study evaluated fictional novels published for young adults, 12 to 18 years of age, thus excluding books published for other age groups. Future studies could emphasize other types of multicultural literature such as picture or chapter books for readers less than 12 years age or concentrate on books published for adults.

2. Only YA fiction with a multicultural artist character/s, either real or imagined, incorporated into the story was included in this study. And the visual artists could be painters, sculptors, architects, ceramicists, jewelers, weavers, or photographers. A future study could evaluate YA novels with the artistic areas excluded in this study: novels with multicultural artists as represented in the literary, performing, or media arts.

3. As listed on the Image of the Artist Coding and Analysis Forms, the fictional novel sub-genres included adventure, realism/drama/romance, historical, or mystery/suspense/horror. A future study could concentrate on multicultural characters in a different profession as depicted in another of the fictional novel sub-genres.

4. Only books published from 2000 through 2009 were included in this study, thus excluding books published outside this time frame. Research on the multicultural artist published in a prior 10-year time frame, for example, 1990 through 1999, could be another area of comparison for future research.

5. While more books were initially identified, only ten books met the selection criteria for this study. Following the existing parameters as stated for this study an obvious expansion would be to include more than ten books to see if the findings remain consistent.

6. Another expansion to this research would be to interview the authors of the ten YA novels used in this study to attain insight into their point of view, writing style, and research methods in creating a storyline incorporating a multicultural artist.

7. Gathering opinions from young adults after reading some or all of the ten YA novels would be another expansion to this study. Some questions to ask: Which novels did they choose to read and why? and Would they recommend the novels to their friends? In addition, it would be interesting to note from what cultural backgrounds are the young adult readers and did this background influence their choice of novels to read.

## Recommendations for Future Practice

One of the goals of this study was to assist museum and school educators, librarians, and parents make informed decisions in choosing the most authentic, ethnically diverse, and best quality young adult novels depicting visual artists which can be used to supplement the teaching of art history. And to supplement teaching to diverse populations, the YA novels need to reflect America's diverse society. In addition to educators, librarians, and parents, it is educational policy makers, and authors, or even

aspiring authors of novels for children and young adults, who can also benefit from the findings in this study.

In relation to future practice, this researcher recommends a modified version of this content analysis dissertation. While this study looked at ten YA novels and used four individual research questions addressing authenticity, stereotyping, cultural integrity, and authorship to evaluate the image of artist, the education-related professionals and lay-persons such as parents will find it easier if they simplify the content analysis process. These recommendations could be adapted for all genres of multicultural literature. And from these suggestions a one-page, or a two-sided Multicultural Literature Analysis Form can be created to facilitate the evaluation process. As an additional note, this researcher does assume that education-related professionals do have experience evaluating reading matter for use in the classroom, but for parents it is suggested that they form a book club where each parent reads the same book and compare results to provide some practice with the Multicultural Literature Analysis Form before continuing with their own evaluations.

First, this researcher would suggest beginning with most of the evaluation categories included in research question four: the author's socio-cultural perspective and how does this perspective influence the views of the narrator, the characters, the plot, and the fictitious/intended reader. After deciding on a book to review, locate more information on the author's background and evaluate their socio-cultural perspective. Then after reading the book, fill in the narrator, the characters, the plot, and the fictitious/intended reader information under the appropriate category on the Analysis

Form. Also determine and note if the author's socio-cultural perspective may have influenced these main literary perspectives in the novel.

Second, research questions one through three can be combined as one category or question since an all-encompassing authenticity of a people or culture should address stereotyping and cultural integrity. The evaluation will show if the YA novel has positive or negative stereotypes based on ethnic or cultural backgrounds and if the novel provides cultural integrity or a positive understanding and appreciation of other cultures and persons of color. Combining this information will determine if the YA novel as a whole is culturally and historically authentic.

Third, return to the last part of research question four and evaluate how all of the authorship perspectives in relation to cultural criticism within literary analysis influenced the artistic effect of the novel as a whole to draw the final conclusions. Because of the difficulty in describing this recommendation, an example of a simplified Multicultural Literature Analysis Form is included in Appendix G.

Part of the impetus for this study was to identify YA novels that can supplement the teaching of art history. While this study included ten YA novels, the use of the previously mentioned Analysis Form will ultimately identify more stories with multicultural artist character/s. These books can then be incorporated into the art history curriculum, for example, depending on the art history time period being studied an appropriate artist related story can be included with the regular reading material or as part of an extra credit assignment.

And while not surprising to this researcher, was the limited selection of YA novels depicting any type of multicultural artist. This selection was also lacking in the

choice of artist gender and artistic medium. During the initial research for this study, a number of novels were found depicting primarily male artists of past generations and of Western or European artistic traditions, and usually painters. As to future practice, this relates to present authors or aspiring authors to encourage them to write more novels with multicultural characters. There are many real-life multicultural artists, male and female, of the past and present times that can be incorporated into the story of a YA novel. And for the multicultural artist of literary creation, the possible storylines are only limited by an author's imagination.

As a final note, Cai's criteria for the evaluation of multicultural literature was chosen as a theoretical basis for this study because of his critique of the use of content analysis as an evaluation methodology of cultural images (2002). He determined that the evaluation instruments typically used were a checklist with predetermined coded categories. Cai stated, "[i]f isolated pieces of textual evidence are not synthesized and examined in the context of the whole story, a content analysis may degenerate into a mechanical, piecemeal approach to the evaluation of multicultural literature and result in oversimplified, unjustifiable evaluation" (p. 97). As demonstrated in the content analysis studies Cai noted as flawed, an easier way to gather and compare information does not necessarily mean unbiased results. So ultimately, this dissertation demonstrates to other researchers and practitioners why future studies must be designed as an in-depth or whole work content analysis as opposed to the simple checklist or piecemeal approach to avoid biased results in the evaluation of multicultural literature.

Summary

The purpose of this study was to evaluate ten young adult novels with a multicultural artist character incorporated into the story using the methodology of qualitative content analysis and Mingshui Cai's theoretical framework for the evaluation of multicultural literature (2002). The four research questions used to evaluate the image of the artist in the YA novels addressed authenticity, stereotyping, cultural integrity, and authorship and its relationship to cultural criticism within literary analysis.

The findings revealed the depiction of the multicultural image of the artists in the ten young adult novels: (1) were all culturally and historically authentic; (2) were not negatively stereotyped based on ethnic or cultural background; (3) maintained a cultural integrity of the people and cultures represented; and (4) confirmed that the author's social-cultural perspective did not negatively influence the main literary perspectives in the novel.

Since this study focused on only a small portion of fictional literature for young adults and emphasized the multicultural image of the artist, suggestions were made for future research in this area using the theoretical rational presented by Mingshui Cai's on the evaluation of multicultural literature (2002). While not an exhaustive listing, it presents a beginning for future research on the multicultural artist in other professions and literary genres. Possible expansions to the research include adding more novels to see if the results remain consistent, interviewing the authors represented in this study, or future young adult readers. And comparing novels published in a prior 10-year time frame to the 2000 through 2009 time frame used in this study.

As to future practice, the research questions used in this study can be adapted by other practitioners or by parents to create a more simplified version of an Analysis Form for future evaluation of multicultural literature. This will also aid in identifying other YA novels to supplement the teaching of art history. An example of a simplified version of this form is provided in Appendix G. Another suggestion is to encourage authors or aspiring authors to write more novels with multicultural artist character/s as part of the story. And as a final note, this dissertation demonstrates why future studies must be designed as Cai espoused, as an in-depth or whole work content analysis to avoid biased results in the evaluation of multicultural literature.

## Reflections of the Researcher

When I first began my studies, I knew I wanted my dissertation to include the artistic mediums and processes and/or the history of art and artists. And expanding into the literary arts, I wanted my dissertation to be a content analysis of art-related children's or young adult literature. This was because of all the how-to art books, artist biographies, and novels and stories with artist characters that had exploded onto the scene in bookstores, especially museum bookstores. After meeting with some classmates and others related to my doctoral program, it became evident that this was the topic area I should continue to pursue. The first step was to refine this topic to address YA literature. Then identifying the problem became easier as I analyzed what kinds of art-related books were already available and what was missing. What had always bothered me was the real or imagined artist characters in stories that were not very realistic in the portrayal of the artist. And cursory research had already shown me the temperamental and obsessed stereotyped artist in literature and films for adults. In addition, while I found more novels

depicting artists of the European or Western artistic traditions, I found very few novels for young adults with multicultural artist characters.

By coincidence, two novels I acquired long before finalizing my dissertation topic were by authors who spoke at the University of San Francisco Reading the World conferences on multicultural literature. It appears novels with an artist character or the process of creating art as part of the story was already of interest to me. I heard Cynthia Leitich Smith speak at the 2004 conference, before I began my doctoral studies. She is the author of *Rain is Not My Indian Name*. And I met Linda Sue Park, the author of the pilot study book, *A Single Shard*, during the 2006 conference.

While I enjoy doing research, the proposal process for the review of literature was a bit taxing at times since I found very little information or previous research on the *image of the artist* as defined in my dissertation. Plus, trying to explain to others that in this case the word *image* referred to a type of cultural *stereotyping* and not to a portrait of an artist was very puzzling to those even within the art and museum world. Researching databases typically used in the education field also yielded little information, so I kept expanding and expanding my searches. As they say, people often overlook searching for previous dissertations, but I found some of my best research in this database. And having to chance upon a book or reference that had a great bibliography was another happy revelation in the research process.

As I reflect on the dissertation process, even with the ups and downs in other parts of my life, I realized I could not wait to get to the actual study. I was diligent and methodical, so identifying possible YA novels was a rewarding process. The selection was small but that was the point of this dissertation; I already knew there were many

more novels available with an artist character of the Western artistic traditions, but what was available on the multicultural artist? After obtaining the novels and completing the final selection, now I could begin to read. And, I thoroughly enjoyed reading the final ten YA novels used in my dissertation. Because this content analysis study asked more than yes or no questions, and was not a form of checklists the actual filling out of the Image of the Artist Coding and Analysis Forms was slow and time-consuming. But now I really could discover the similarities and differences; were the multicultural artists authentic and/or stereotyped, was cultural integrity maintained? And my critical analysis skills improved immensely.

Even though I knew I had it in me to complete my dissertation, every now and then I still had my doubts, but I really knew I could do it. I kept at it, one step at a time, and I am extremely grateful for the experience and the knowledge I gained. I am also grateful to those who supported my dream; you know who you are. Thank you.

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*Note*: The young adult pilot study and research novels are listed in Appendix E.

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APPENDIXES

Note: Each individual form, original and revised versions, included in the set of the four-page Image of the Artist Coding and Analysis Forms was created to be one-page. For the following, some information has been edited for clarity, rearranged to fit the space, and/or the spacing has been adjusted, as needed, to keep the information to one-page. In most cases, the abbreviated or shorthand style has been retained also due to space limitations.

APPENDIX A.

IMAGE OF THE ARTIST CODING AND ANALYSIS FORM – ORIGINAL

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*

A. Fill out this three-page form for each book.

B. Read the young adult novel, note the descriptive text on the visual artist.

C. Code the text based on the research questions.

D. Transfer the information to the coding and analysis form.

E. Note the location in the text with page and paragraph numbers.

F. Note any subcategories or other themes on the coding and analysis form.

*Demographic Information*

Book #:

Title:

Name of Author (M or F):

Ethnic Background of Author (if can be ascertained):

Publisher/Year/Number of Pages:

Novel Sub-Genres: adventure, fantasy/science fiction, realism/drama/romance, historical, mystery/suspense/horror:

Description of the Artist Character:

Additional Notes:

*Image of the Artist Coding and Analysis Form (page 2)*

*Research Questions*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and historically authentic?

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is portrayed depending on their ethnic/cultural background?

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel contribute to a positive understanding and appreciation of other cultures and persons of color?

*Image of the Artist Coding and Analysis Form (page 3)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –

Perspective of the narrator (PN) –

Perspective of the characters (PC) –

Perspective of the plot (PP) –

Perspective of the fictitious/intended reader (PFIR) –

Artistic effect of the novel as a whole (AENW) –

APPENDIX B.

INSTRUMENT PILOT STUDY – RESEARCHER – CODER #1

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*

      A. Fill out this three-page form for each book.
      B. Read the young adult novel, note the descriptive text on the visual artist.
      C. Code the text based on the research questions.
      D. Transfer the information to the coding and analysis form.
      E. Note the location in the text with page and paragraph numbers.
      F. Note any subcategories or other themes on the coding and analysis form.

*Demographic Information*

Book #: Pilot Study – Researcher – Coder #1

Title: *A Single Shard*

Name of Author (M or <u>F</u>): Linda Sue Park

Ethnic Background of Author (if can be ascertained): American born - Korean parents

Publisher/Year/Number of Pages: NY: Clarion Books, 2001, hardcover, story 148 pages
                                 NY: Dell Yearling, 2003, paperback, story 148 pages

Novel Sub-Genres: adventure, fantasy/science fiction, realism/drama/romance, <u>historical</u>, mystery/suspense/horror:    historical fiction

Description of the Artist Character:
Min – old man, master potter, short tempered, brilliant, wife Ajima
Tree-ear – orphan boy, forages in rubbish heaps with friend Crane-man, drawn to Min's
      workplace, dreams of making a pot

Additional Notes:
John Newbery Medal winner (Gold) for American Literature for Children (not YA)
Written for ages 9-12 years; upper age borderline to be included in this study
Hardcover – has dust jacket with a pastel-like image of an older boy, includes Author's
      Note starting on page 149.
Paperback – different cover with only the face of a boy. In addition to Author's Note,
      paperback version includes About Celadon on page 169, Interview with Linda
      Sue Park on page 173, and About the Author on page 179.

*Image of the Artist Coding and Analysis Form (page 2)*

*Research Questions*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and historically authentic?

Pottery making details are authentic throughout story.

Min: (main artist of the story): Throwing pots (p. 10-12); confidence as an artist (p.13); how he incises clay (p. 76); firing vases, stays at kiln (p. 78-81); pottery life is father to son, not orphans (p. 95); pottery law (p. 97).

Tree-ear: (claims artistic identity): Kiln site (p. 28); clay pits, slip (p. 31 and p. 39); makes clay petal (p. 98); makes clay monkey and gives it to Crane-man (p. 105-107); gets new name, Hyung-pil, now can make pottery (p. 147).

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is portrayed depending on their ethnic/cultural background?

No artist characters were stereotyped based on e/c background.

Min: Ch'ulp'o story of celadon, pottery region (p. 12); generally bad tempered, yells at Tree-ear (p. 25); Min barks at Tree-ear (p. 41-44); Min is a slow worker, ""Two months to make one vase." "Min, the tortoise-potter!" "The price of one of Min's vases—two oxen, a horse, and your first-born son!"" (p. 45-46)

Tree-ear: Story of being an orphan and coming to live with Crane-man, who is crippled (p. 8-9).

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel contribute to a positive understanding and appreciation of other cultures and persons of color?

Min and Ajima: Tree-ear works for Min for food, referred to as being a cultural norm (p. 18); Royal commission (p. 47); Min gives new name to Tree-ear and now he will make pots (p. 147)

Tree-ear: To prove himself worthy he will make the journey to Songdo for Min, even after robbery, continues to Songdo (p. 90, p. 120, and 131); to call Ajima, auntie (p. 91); Tree-ear's travels to Puyo (p. 109-119).

*Image of the Artist Coding and Analysis Form (page 3)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Linda Sue Park is American-born and was raised in America by her Korean parents. She has extensive background knowledge of Korean history (referred to in Author's Note, p. 149).

Perspective of the narrator (PN) –
LSP imparts her knowledge of the culture in all characters. Tree-ear is the narrator, the story seen through his eyes. LSP describes the making of pottery; social customs (found throughout story), relationship with Ajima (p. 91); descriptions of food (kimchee p. 41; gokkam p. 109); and the countryside in his travels  (p. 109-119 to Puyo; p. 120-137 to Songdo).

Perspective of the characters (PC) –
Tree-ear's perspective of the world is that of a young boy who is a homeless orphan. Crane-man's perspective is of a homeless crippled old man, but did not begin life that way. Min's is a highly esteemed potter who is angry and disgruntled, but an exceptional artist. Ajima, Min's wife, is a lesser figure, but who gives insight into Min and Crane-man's personalities. Kang is the other highly esteemed potter, but who works faster than Min.

Perspective of the plot (PP) –
The story shows how Tree-ear claims his artistic identity. Min and Ajima adopt him as a son. He learns what it takes to make pottery through the trials of working hard, the chopping of wood for the kiln, the making of clay good enough for pottery, and staying at the kiln during firing of the pottery. Tree-ear overcomes his birth and lowly status to be a potter.

Perspective of the fictitious/intended reader (PFIR) –
The intended reader is 9-12 year olds, this story was written for the young reader. Through the story the reader learns the history of Korean celadon pottery. And there are life lessons throughout the story.

Artistic effect of the novel as a whole (AENW) –
There are peaks and valleys to the story, trials to overcome by all characters. Tree-ear learns how to make pottery, as does the reader. The story includes background history on 12th century Korea. Enjoyable, well written.

APPENDIX C.

INSTRUMENT PILOT STUDY – CODER ASSISTANT – CODER #2

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*

      A. Fill out this three-page form for each book.
      B. Read the young adult novel, note the descriptive text on the visual artist.
      C. Code the text based on the research questions.
      D. Transfer the information to the coding and analysis form.
      E. Note the location in the text with page and paragraph numbers.
      F. Note any subcategories or other themes on the coding and analysis form.

*Demographic Information*

Book #: Pilot Study – Coder Assistant – Coder #2

Title: *A Single Shard*

Name of Author (M or <u>F</u>): Linda Sue Park

Ethnic Background of Author (if can be ascertained): American born - Korean parents

Publisher/Year/Number of Pages: NY: Clarion Books, 2001, hardcover, story 148 pages
                                                  NY: Dell Yearling, 2003, paperback, story 148 pages

Novel Sub-Genres: adventure, fantasy/science fiction, realism/drama/romance, <u>historical</u>, mystery/suspense/horror:     historical fiction

Description of the Artist Character:

Coder #2 provided this information on the next page.

Additional Notes:
John Newbery Medal winner (Gold) for American Literature for Children (not YA)
Written for ages 9-12 years; upper age borderline to be included in this study
Hardcover – has dust jacket with a pastel-like image of an older boy, includes Author's
      Note starting on page 149.
Paperback – different cover with only the face of a boy. In addition to Author's Note,
      paperback version includes About Celadon on page 169, Interview with Linda
      Sue Park on page 173, and About the Author on page 179.

Pilot Study Questions and Answers: *A Single Shard*

Description of the Artist Character:

Min, the master potter is an older man, "...his gray head bent over the wheel,..." (p. 10) and "A good thing, you're chopping the wood. He is not as young as he once was…" (p. 30). He is a major perfectionist "...but that his insistence on perfection had lost him many a well-paid commission" (p. 46), and is testy, "You took long enough," he said dismissively" (p. 77). Min is rude, "Her idea, not mine," the potter muttered,…" (p. 57). He is hyper critical, "You were long enough in returning, he said with a sniff" and "I will not be able to do any more work until after my midday meal" (p. 33). And he is gruff, "Min snapped, "Ask your question or leave me in peace, boy!" (p. 94) to Tree-ear throughout most of the story, "How dare you touch my work" (p. 16); "…Min would shout or scold while Tree-ear stared at his toes in shame…" (p. 42); "Min never indicated any satisfaction with Tree-ear's work." (p. 44). It is not until mid way through the story that the reader finds out specifically why, "You are not my son" (p. 95). Min has great confidence and a bit of arrogance (p. 13), "...Min preferred to work with as few words as possible" (p. 42). But, Min barks orders at Tree-ear. Min tended to sing while throwing pots on the wheel (p.10), but when the competition for a royal commission opened up he "...was like a man with a demon inside him" (p. 78). Min finally acknowledges Tree-ears skill, "It is fine work, Tree-ear", he said" (p. 143).

*Research Questions*

1. Authenticity (A) – To what extent is the image of the arts in this novel culturally and

historically authentic?

Having personal experience in making many pots both on the wheel and by hand I have a good knowledge of the processes described in this book and know they are accurate. The specific art in this story is the masterful work of one potter in $12^{th}$ Century Korea. The descriptions of the artistic processes are thorough, detailed, and accurate as to how beautiful celadon ceramics are made, "Ch'ulp'o had become an important village for ceramics by virtue of both its location and its soil. On the shore of the Western Sea, it had access both to the easiest sea route northward and to plentiful trade with China. And the clay from the village pits contained exactly the right amount of iron to produce the exquisite gray-green color of celadon so prized by collectors" (p. 12); "The other potters kept their wheels in small windowless shacks" (p. 13), and "Potters guarded their secrets jealously. A new shape for a teapot, a new inscribed design–these were things that the potters refused to reveal until a piece was ready to show to a buyer." (p. 13). When Emissary Kim spoke, "I would far rather have given you the honor of a royal commission. But I would be remiss in my responsibilities if I were to ignore this new technique. It must be presented to the court." (p. 88); "Show him the pieces from the rubbish heap! He is an expert–he will understand about the firing." (p. 89); "Like most of the potters' villages, Ch'ulp'o had a communal kiln. Set on the hillside just outside the center of the village, it looked like a long, low tunnel made of hardened clay. The potters took turns using the kiln and keeping up the supply of fuel." (p. 19); "…Tree-ear found that he had enjoyed the incision work. He had spent hours on the details of the monkey's features, inscribing them with progressively finer points. This, at least, was the same

process, whether on a molded figure or a thrown pot" (p. 106). And "Tree-ear had concluded that molding was not at all the same as throwing a pot on the wheel. Molding lacked the same sense of wonder, and of course no perfectly symmetrical vessel could be made without the wheel." (p. 106); and both paragraphs on page 149; and all of pages 150 to 152.

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is portrayed depending on their ethnic/cultural background?

      I had a hard time figuring out how to answer this question. I do not think the artist character's portrayal has anything to do with a stereotype based on their ethnic/cultural background. There may be a stereotype noted in the beginning of the novel where master Min is gruff and diva-ish (if there is such a word!) in his attitude toward Tree-ear. Artists have been perceived many ways throughout history and the stereotype of the "prima donna" has been well documented. Min's pride, gruffness, super critical comments, lack of patience, irritation; "Min snapped, "Ask your question or leave me in peace, boy!" (p. 94), throwing ceramics in anger (when he smashes beautiful ceramics on the "rubbish pile because the glaze didn't turn out right" (p. 85) all show the creative side of an artist who is committed to his craft.

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel contribute to a positive understanding and appreciation of other cultures and persons of color?

      Crane-Man, Tree-ear, Min, Ajima (Min's wife), all present a view of a particular culture (potters) during a historical time frame (12th Century Korea): Crane-Man's grace with a handicap and poverty, "Tree-ear shared the space under the bridge with Crane-Man–or rather, Crane-man shared it with him. After all, Crane-man had been there first, and would not be leaving anytime soon. The shriveled and twisted calf and foot he had been born with made sure of that." (p. 7). And, "Tree-ear knew the story of his friend's name." "When they saw my leg at birth, it was thought I would not survive," Crane-man had said, "Then, as I went through life on one leg, it was said that I was like a crane. But besides standing on one leg, cranes are also a symbol of long life. True enough, Crane-man added. He had outlived all his family and, unable to work, had been forced to sell his possessions one by one, including at last, the roof over his head. Thus it was that he had come to live under the bridge." (p. 7).

      Min's passion for his art (all of pg. 43) shows his passion and insistence on perfection of his work and sad deference to societal practices, "Know this, orphaned one," Min said slowly. "If ever you learn to make a pot, it will not be from me." Tree-ear could not stop himself. "Why?" he cried out. "Why will you not teach me?" Min picked up the half-formed vessel before him and slammed it back onto the wheel with such force that Tree-ear flinched. "Why?" Min repeated. "I will tell you why." The potter's voice was low, but shook with effort of control. "The potter's trade goes from father to son. I had a son once. My son, Hyung-gu. He is gone now. It is him I would have taught. You." Tree-ear saw the potter's eyes, fierce with grief and rage. Min choked out the last words: "You are not my son." (p. 95).

Min's wife with kindness to the orphan and consideration for her husband, "Tree-ear nodded his thanks and stepped away, but the woman spoke again, quietly. "A good thing, you're chopping the wood. He is not as young as he once was . . . " Her voice trailed off." (p. 30).

Tree-ears' strong sense of politeness and respect, Tree-ear kindly teases Crane-man when he reacts to a comment Tree-ear makes under his breath that is really about the potter, not Crane-man (p. 36-37); and "Your offer of help is kindness itself," Tree-ear answered. "But if it is all the same to you, it is far better for me to return to a meal already prepared. I could not imagine greater assistance than this." (p. 27), and culturally proper behavior towards Crane-man, Min and his wife are exhibited throughout this story, "I have brought my own bowl today, so as not to inconvenience the honorable potter's wife." (p. 38). How these characters behave in a life full of poverty shows the reader that even in the hardest of times one can behave elegantly, kindly, with dignity, and exhibit thanks.

4.  Authorship and its relationship to Cultural Criticism within Literary Analysis – To what extend does the author's socio-cultural perspective influence the main literary perspectives in this novel; the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –

The Korean American author is able to present the story objectively from the child's side (viewpoint) illustrating how he feels and thinks throughout. I think her cultural background helped make the story richer and accurate in its portrayal of all the characters.

Perspective of the narrator (PN) –

The story is clearly tells from what I think is a well informed, but objective perspective. I don't think the narrator "takes sides" of any characters, just tells the story. The narrator focuses primarily on Tree-ear throughout, but also gives the reader good insight into Min, his wife, and Crane-man.

Perspective of the characters (PC) –

I think the fact that the author is Korean American lends a lot of authenticity to the story and add cultural insight into the characters she's developed. Because she clearly understands the culture she's able to impart it beautifully in the characters with descriptive text. Just a few words uttered, thoughts, or actions, by a character tells a lot about their personality. For example, Tree-ear and Crane-Man, "Have you hungered well today?" playing on the traditional village greeting of, "Have you eaten well today?" (p. 3). This shows that they are very poor and hunting for food is a major part of their day. "Tree-ear had learned from Crane-man's example. Foraging in the woods and rubbish heaps, gathering fallen grain-heads in the autumn—these were honorable ways to garner

a meal, requiring time and work. But stealing and begging, Crane-man said, made a man no better than a dog." (p. 5-6). Of Min, "He crossed his arms and leaned back a little, as if to see the vase from a distance. Turning the wheel slowly with his knee, he inspected the graceful shape for invisible faults. Then, "Pah!" He shook his head and in a single motion of disgust scooped up the clay and slapped it back onto the wheel, whereupon it collapsed into an oafish lump again, as if ashamed." (p. 11). Tree-ear, "To his eyes the vase had been perfect, its width half its height, its curves like those of a flower petal. Why, he wondered, had Min found it unworthy? What had he seen that so displeased him?" (p. 11). Ajima said, "Tree-ear watched until Crane-man disappeared beyond the bend in the road, then turned to Ajima, a question in his eyes." "Because he is proud, Tree-ear, she said." "He does not wish to be fed out of pity." (p. 101-102). Tree-ear, "Tree-ear kicked a small stone at his feet. Why was it that pride and foolishness were so often close companions?" (p. 102). Emissary Kim, "It is my wish that you find a way somehow, Potter Min. It would be a great sorrow to me if this were to be the last time I saw your fine work." (p. 89). As to Tree-ear, when the potter's wife asks Tree-ear to call her Ajima from now on he reacts: "Tree-ear's eyes filled with tears. He bent to pick up another piece of laundry. Ajima meant something like "Auntie"; it was a term of great affection, reserved only for older kinswomen. Tree-ear was kin to no one, and yet Min's wife wished for him to call her Ajima. He did not even know if he could say the word." (p. 91).

Perspective of the plot (PP) –

The plot all leads to the final comment of the author, which is very poignant. The story is a beautifully written snippet of a time, culture, and artistic medium that is intriguing, educational, thought provoking, very touching, and moving to this reader. The author is attempting to illustrate a special era in Korea with examples of many types of people from very poor to wealthy focusing on a young boy's experience with a master potter and the people surrounding the boy and the potter.

Perspective of the fictitious/intended reader (PFIR) –

I think the intended readers will find this story very rich. They will learn about the complex art of making high quality ceramics; recognize the importance of patience and respect for others (the elderly, artists, etc.); realize that sometimes you must step out of your comfort zone to accomplish wonderful things; see that you cannot always get what you dream for, or want, but that you sometimes get what you need for a valuable path for you.

Artistic effect of the novel as a whole (AENW) –

This novel is an excellent example of life in 12th Century Korea for several strata of characters with detailed information on the ceramics process at that time (which was very arduous and is much the same today) and the value it held in their society. Such pieces are of much value today as well and are exhibited in many major collections and important museums such as the Asian Art Museum in San Francisco.

APPENDIX D.

IMAGE OF THE ARTIST CODING AND ANALYSIS FORM – REVISED

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

      A. Use a four-page form for each book.
      B. Fill out the Demographic Information section.
      C. Read the young adult novel from beginning to end.
      D. Fill out the Description of the Artist Character/s section.
      E. Read over the research questions again for reference.
      F. Skim through the novel, on the Notes page list text with the page number.
      G. Code the text based on the research questions, transfer to the analysis form.
      H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:

Title:

Name of Author (M or F):

Ethnic Background of Author (if can be ascertained):

Publisher/Year/Number of Pages:

Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, historical, mystery/suspense/horror:

Additional Notes (for example, supplemental material or other themes):

*Description of the Artist Character/s*:

*Image of the Artist Coding and Analysis Form (page 2)*

*Notes:*        Brief Text Reminder        Page Number/s        Related Question

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*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –

Perspective of the narrator (PN) –

Perspective of the characters (PC) –

Perspective of the plot (PP) –

Perspective of the fictitious/intended reader (PFIR) –

Artistic effect of the novel as a whole (AENW) –

APPENDIX E.

YOUNG ADULT NOVELS USED IN THIS STUDY

Pilot Study

Park, L. S. (2001). *A single shard.* (hardcover) New York: Clarion Books.

Park, L. S. (2003). *A single shard.* (paperback) New York: Dell Yearling Books.

The Study

Cheng, T. (2007). *Deep in the mountains: An encounter with Zhu Qizhan*. New York: Watson-Guptill Publications.

Cowley, M. (2008). *The golden bull*. Watertown, MA: Charlesbridge.

Ellis, D. (2006). *Jackal in the garden: An encounter with Bihzad*. New York: Watson-Guptill Publications.

Finn, M. (2008). *Anila's journey*. Cambridge, MA: Candlewick Press.

Hill, L. C. (2005). *Casa Azul: An encounter with Frida Kahlo*. New York: Watson-Guptill Publications.

Landman, T. (2009). *The goldsmith's daughter*. Somerville, MA: Candlewick Press.

Rippin, S. ([2008] 2009). *Chenxi and the foreigner*. [Melbourne, Australia: Text Publishing]. Toronto & New York: Annick Press.

Smith, C. L. (2001). *Rain is not my Indian name*. New York: HarperCollins Publishers.

Thurlo, A. & Thurlo, D. (2004). *The spirit line*. New York: Viking.

Triana, G. (2005). *Cubanita*. New York: HarperCollins Publishers.

APPENDIX F.

RESEARCH DATA – IMAGE OF THE ARTIST CODING AND ANALYSIS FORMS

For each of the ten young adult novels, the original copy of the four-page Image of the Artist Coding and Analysis Form was filled out by handwriting the information on a hardcopy form. But because the writing was small and possibly difficult to read, each set of Analysis Forms is provided in this appendix typed up for clarity and ease of reading. In addition, even though the Notes page, on page two, is represented as only one page, for most of the ten young adult novels the Notes section expanded to the reverse side of the form, and for some longer novels, to a third or fourth page. An example of the Notes page is included only for book number one, *Rain is Not My Indian Name*. And finally, since each individual form included in the set of the four-page Analysis Forms was created to be one-page, some information has been edited for clarity, rearranged to fit the space, and/or the spacing has been adjusted, as needed, to keep the information to one-page. In most cases, the abbreviated or shorthand style has been retained also due to space limitations.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

A. Use a four-page form for each book.
B. Fill out the Demographic Information section.
C. Read the young adult novel from beginning to end.
D. Fill out the Description of the Artist Character/s section.
E. Read over the research questions again for reference.
F. Skim through the novel, on the Notes page list text with the page number.
G. Code the text based on the research questions, transfer to the analysis form.
H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  1

Title:  *Rain Is Not My Indian Name*

Name of Author (M or F):  Cynthia Leitich Smith – lives in Austin, Texas, Journalism
    degree - U. of Kansas at Lawrence, law degree - U. of Michigan
    Her picture book is titled, *Jingle Dancer*.
Ethnic Background of Author (if can be ascertained):  Native American mixed – enrolled
    member of Muscogee (Creek) Nation
Publisher/Year/Number of Pages:  NY: HarperCollins Publishers, 2001, 135 pages,
    hardcover with dust jacket, if missing dust jacket then no info on author
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, historical,
mystery/suspense/horror: Realism, setting – contemporary, 20th-21st century

Additional Notes (for example, supplemental material or other themes):
Summary on copyright page: Tired of staying in seclusion since the death of her best
    friend, a 14 year old Native American girl takes on a photographic assignment
    with her local newspaper to cover events at the Native American summer youth
    camp
Teenage coming of age novel, Native American-biracial character
For 10-13 years of age, written in journal format, no table of contents, pre page
    acknowledgements, p. 137 - Author's Note
Listed on CLS website under Books for Kids section as for 10 and up, not as YA

*Description of the Artist Character/s*:

Rain or Cassidy Rain Berghoff, 14 years old, photographer for town newspaper, blond
    with light eyes

*Image of the Artist Coding and Analysis Form (page 2)*

| *Notes:* | Brief Text Reminder | Page Number/s | Related Question |

- Journal entries are old ones from when Rain was younger
- P. 3 When Rain & Galen became best friends-1st photography, pocket camera
- P. 6 1st mention of Nat. Am.-Lakota powwow in Ok. City-Aunt Georgia, visit family
- photos of girl in rose quilted shawl-rhythm of drums, twirling
- P. 9 Rain also called Rainbow, she is Cassidy Rain-Galen died
- P. 12 Aunt Georgia's Indian Camp, Fynn wants her to join to get out after Galen's death
- P. 13 How in HS taught about Indians & how Rain felt about it
- P. 17 Aunt Georgia Wilhelm, Native American youth program, Galen's mother, not really Rain's Aunt
- P. 20-21 Rain not Indian name, heritage, mothers dress hanging in parents bedroom
- P. 22-23 What Rain looks like, Nat. Am. Calls her brother Fynn - Fabio
- P. 25 Aunt Georgia's dyed red hair, she is Muscogee Creek-Cherokee
- P. 26 AG gives R a journal, she used to do in 5-6th grd before photography became hobby then obsession
- P. 33 Mrs. Owen's letter to city council spending $1,340 on Indian prog for 4 kids
- P. 34 Natalie-future sis-in-law works for city paper -"So Indian Camp is news, I said. "Multicultural news." Rain in 8th grade
- P. 38-39 1st day of Ind. Camp, Flash is reporter, "Ask?" – he's disrespectful
- P. 39-40 Spence, rich kid, dark, could pass for a full-blood except for green eyes
- P. 43 Road trip to Leech Lake Reservation, Minnesota, where Dimitri & Maria's grandparents lived, harvest rice, but it doesn't say what kind of rice it is
- P. 44 Sch. Report noted in 3rd grd journal, topic wanted was a Indian woman, only found 2 Sacajawea and Pocahontas
- P. 45-46 Describes Examiner's darkroom, making photos from Indian Camp, gets few good ones
- P. 48-49 Mentions how R has to announce she is mixed-blood
- P. 50 Uncle Ed (while in Vietnam)-R asked Flash about drinking & flask, Dad never touches the stuff, not all Indians affected like Grandpa & Fynn
- P. 56-58 Background history of town of Hannesburg, KS, Flash asks road trip questions to Aunt Georgia, AG tells of harvest tradition of Objibway way of life
- P. 61 Dad says "Photography your future...shouldn't let her heritage hold her back."
- P. 66 D & M tell Flash about Minnesota & Leech Lake Reservation
- P. 69-70 Flash asks Queenie "Why is Af-Am girl in a Nat. Am. Program?"
- P. 71-73 Dimitri-Blue Heaven Trailer Park-R never been in trailer park, D draws, sells designs at powwows. R & D both have Objibway heritage
- P. 76-77 R finds out from Natalie the baby's name to be Aiyana, her mother's & Cherokee great-grandmothers name
- P. 78 Building bridge with pasta and glue almost finished, group project
- P. 80-81 Flash asks group about Mrs. Owen's petition to cut funds for IC (I think R knows too much about city politics for 14 yr. old)

*Reverse side of Page 2*

- P. 92 Story of Fynn's college apps-Nat-Am/Am Ind boxes changed to White
- P. 97 Natalie tells R small town gossip stories about R & Galen
- P. 105-106 Town Hall cellar, Ind Camp new business, Uncle Ed opts out, R speaks out
- P. 113-115 Mixed blood-lifetime experiences, R & Flash talk of each's heritage
- P. 120 Story of trip w/mother when R was 7 to Oklahoma Pow-wow
- P. 126 R talks of how she shut down after Galen died
- P. 128 Old Galen story of how he got R to pick corn, she's suppose to like it because Nat-Am, R idealized Galen
- P. 129-130 D & Marie light brown rice soup, first R has ever had, wants to connect w/Objibway heritage
- P. 133 Queenie's g-grandfather was a Seminole, R makes peace with Galen's ghost so to speak, but doesn't go to cemetery for him, reveals they kissed in her new journal, R finally to cemetery to her mother's grave
- P. 137 Author's Note-made-up town of Hannesburg KS, Real: Douglas County, Haskell Indian Nations University, U. of Kansas, Shawnee Missions West HS & Lawrence & Overland Park-During writing this book CLS's grandfather died

*Note*: On the original forms a handwritten * was added, outside the bullet, after the notes were completed for each book. This was to highlight a page, pages, or a chapter that may be a good answer for a research question and/or contain a possible quote.

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

There are many examples of authenticity-Nat American, small town atmosphere, military
P. 6- 1st mention of being Nat Am-Lakota powwow in Ok. City, rhythm of drum-twirling
     girl photo in rose-quilted shawl
P. 20- Rain not my Indian name-heritage- (use quote)-tear dress of her deceased mother
     still where she left it
P. 43 - Dimitri & Maria's grandparents-Minnesota-brown rice harvest (quote)
P. 129-130 - Rice soup
P. 113-115 - Rain & flash talk of each other's heritage-mixed blood-lifetime experiences
P. 92 - How Fynn changes ethnicity on college apps

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

The artist character Rain is not stereotype in ethnic/cultural way- some people may find
     the idiosyncrasies/trials/tribulations of being an adolescent stereotyped.
P. 13 - How high schools taught about Indians & how Rain felt about it
P. 22-23 - Stereotype of what an Indian suppose to look like-Rain is not (quote), Fynn her
     brother-Nat Am Fabio
P. 44- School report-only found Sacajawea & Pocohontas-is this the only kind of Indian
     woman (quote)
P. 69-70 - Flash asks Queenie why at Indian Camp, "Why Af-Am girl in Nat-Am
     program?"
P. 48 - How Rain feels she has to explain her mixed blood background

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

There are assorted positive examples to explain Indian heritage-
P. 5-6 - Family outing to powwow
P. 34 - Natalie-future sister-in-law "So Indian Camp is news..." (quote)
P. 61- Dad in military in Guam- (quote) "Photography your future...shouldn't let her
     heritage hold her back."
Note - mixed use of terms – Indian, Nat Am – it is never explained & outsiders might
     assume one is wrong or right.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Cynthia Leitich Smith (like her artist character, Rain) is mixed-blood.
Enrolled member of the Muscogee (Creek) Nation.
Raised partly in northeast Kansas, went to college in Douglas County & received
        journalism degree at U of Kansas in Lawrence.
Worked for small-town newspapers as a reporter.

Perspective of the narrator (PN) –
Cassidy Rain Berghoff - called Rain by most people - Rainbow by her grandfather.
Views the world & has emotions like other 14 year olds.
Blond (p. 22) - not the expected appearance of Nat Am.
Death of Galen - takes up photography again to get back into life.

Perspective of the characters (PC) –
Family- Fynn/Natalie, Dad, Uncle Ed, Grandpa.
Aunt Georgia, Galen is deceased – seen through Rain's eyes.
Queenie, Spencer, Dimitri, Maire – Ind. Camp group.
Flash – outsider – newspaper reporter.
An assortment of characters to interact with Rain – her character drives the story.

Perspective of the plot (PP) –
CLS – same background as her characters, small town, wrote what she knew, mixed.
It's a story CLS could have lived herself.
Did find Rain at 14 yrs knows too much of how small town council runs things.

Perspective of the fictitious/intended reader (PFIR) –
Written for kids 10 & up, but think young teenagers 13 to even 16 would enjoy the book.
Fast, easy read.

Artistic effect of the novel as a whole (AENW) –
Good mix of setting, story moves along, not heavy yet relates to death & renewal to move
        on, finding oneself.
Gives good background info on contemporary Indian life & community – a living people
        – which some people forget.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

      A. Use a four-page form for each book.
      B. Fill out the Demographic Information section.
      C. Read the young adult novel from beginning to end.
      D. Fill out the Description of the Artist Character/s section.
      E. Read over the research questions again for reference.
      F. Skim through the novel, on the Notes page list text with the page number.
      G. Code the text based on the research questions, transfer to the analysis form.
      H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  2

Title:  *The Spirit Line* – title from the flaw put in weaving as a tribute to Spider Woman, an important Navajo deity.

Name of Author (<u>M</u> & <u>F</u>):  Aimée & David Thurlo – also write adult mystery series, Ella Clah, Navajo Police Special Investigator & other characters, Sister Agatha & Lee Nez

Ethnic Background of Author (if can be ascertained): She from Havana, Cuba, also lived in Corrales, New Mexico & he is from Shiprock, New Mexico

Publisher/Year/Number of Pages: NY: Viking, Penguin Group, 2004, 216 pages, hardcover with dust jacket

Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, historical, <u>mystery/suspense/horror</u>: Mystery fiction/Detective, setting – contemporary, 20$^{th}$-21$^{st}$ century

Additional Notes (for example, supplemental material or other themes):
For teen readers, ages 11 & up, YA review info found
No summary on copyright page, no table of contents, no back pages of info
Coming of age story – mystery
Contemporary Navajo life, discover herself

*Description of the Artist Character/s*:
Crystal Manyfeathers, artist girl, Navajo weaver
14-15 years old, upcoming womanhood ceremony, Kinaaldá
Coming of age story – mystery – stolen special rug for ceremony

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

This novel is set in contemporary time & many cultural references appear accurate.
Mentions throughout women's role in Navajo society & she is an only child.
Rug making - p. 2-3 Birdie tells of rug making, loom, being a weaver, mother taught her.
P. 6-7 to sell rug to Mr. Albert at Hudson Trading Co.
P. 37-49 describes loom, Spirit Line, Spider woman deity, sleeping sickness.
Kinaaldá - p. 10-12 young women's ceremony & p. 20 tells to Holly, not suppose to.
Hataalii - old ways Junior is studying w/his father, info scattered throughout book.
Stargazer w/prophesy at Birdie's birth – knows her but no one tells B the story.

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Birdie not a traditional, but father is, as is her friend Junior whose father is a Hataalii.
B wants track scholarship so she can go to college & get away from home.
P. 173-190 - Junior & Biggins friends again, help each other & now know & understand
    each other.
P. 201-216 - At the police station, kids or Indians have to prove it's her rug - father brings
    samples of her yarn she dyed. (this is a bit far-fetched) as to how they can prove
    the yarns, police bring in a rug expert. Also distrust of Anglos, Mr. Wilkinson
    lied & sells stolen goods.

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

P. 33 - The Spirit Line title - from a flaw deliberately put in a Navajo rug by the weaver
    to honor Spider Woman, an important deity.
P. 23-25 - Birdie blurts out how they have no computer at home, etc., things most others
    take for granted. Mr. Teeter (Soc. Sci.) teacher helps her w/Nat Am Treaty
    violations paper.
P. 50-69 - Birdie & Junior go to his father, Mr. Tallman, Sr., a Hataalii, a medicine man.
He tells how they follow traditional roles, procedures to cure what is happening to B,
    sleeping sickness, give very vivid account of traditional ways.
P. 101-114 - this continues w/turquoise & shell offering at her family shrine, sings a
    secret family song, to gain balance again.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Two authors, Aimée & David Thurlo - he grew up in Shiprock, New Mexico & she
originally from Cuba. Have written numerous other mystery fiction series incorporating
Navajo characters. Series for adults & younger. Even though not Navajo they bring a
good, tempered telling of Navajo ways & beliefs.

Perspective of the narrator (PN) –
Crystal Manyfeathers - nickname Birdie - a play on name. Navajo believe in not using
real name or bad spirits could find you (p. 8). The Thurlo's interweave Birdie's outlook
& Navajo ways respectfully. Balance of young persons outlook & telling of traditions.

Perspective of the characters (PC) –
Family - father, mother dead, Lucinda (cousin), close friend - Junior & his father
Classmates - Holly & Ray (white), Shorty & Biggins, Teachers - mostly White
Combo of viewpoints from Navajo characters – traditional & young & also an Anglo
viewpoint - mostly good people, but Navajo suspicious of them.

Perspective of the plot (PP) –
Authors very familiar with the Navajo culture & way of life, write what they know about.
Plot gets bogged down in search for rug, but also gives the expanse of the Southwest area
w/horses, goats, sheep - rural, homes far apart, open spaces. Rug stolen, then balance.

Perspective of the fictitious/intended reader (PFIR) –
Written for teen readers - girls - would think Aimée Thurlo's point of view important for
girl's insights. Death of her mother - coming to terms with that.
Balance of girl to womanhood - ceremony Kinaaldá.

Artistic effect of the novel as a whole (AENW) –
Navajo life, beliefs, outlook well woven into the story – the only part that drags is the
search for B's rug – too many chapters on this - don't know if teenage reader would pick
up on this – then the story is resolved & ends quickly & happily. B finds herself – she can
live with whom she is, what she is & what she wants to do with her life = balance.
Found this book harder to review – so much in it culturally. Maybe White authors over
compensated in the storyline. So much to tell, so little space.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

      A. Use a four-page form for each book.
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      D. Fill out the Description of the Artist Character/s section.
      E. Read over the research questions again for reference.
      F. Skim through the novel, on the Notes page list text with the page number.
      G. Code the text based on the research questions, transfer to the analysis form.
      H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  3

Title:  *Cubanita* – prepage - koo-bah-*nee*-tah\n. 1. a girl or woman of Cuban decent who
      embraces her culture. 2. a Cuban-Am girl or woman who remains connected to
      her roots
Name of Author (M or <u>F</u>):  Gaby Triana – born in Miami of Cuban immigrants, of two
      cultures, she inhabits both. Other YA novel is *Backstage Pass*.
Ethnic Background of Author (if can be ascertained): Cuban-American

Publisher/Year/Number of Pages: NY: HarperCollins Publishers, 2005, 195 pages,
      1st ed. Rayo, hardcover w/colorful dust jacket, if not jacket, just outline of a girl
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, <u>realism/drama/romance</u>, historical,
mystery/suspense/horror: Realism, setting – contemporary, 20th-21st century

Additional Notes (for example, supplemental material or other themes):
Summary on copyright page: Seventeen-year-old Isabel, eager to leave Miami to attend
      the University of Michigan and escape her over-protective Cuban mother, learns
      some truths about her family's past and makes important decisions about the type
      of person she wants to be.
For ages 12 & up on front flap - No table of contents – p. 197, back matter, thank you to
      friends & publishers, acknowledgements
Interpersonal relations – identity – discovers her roots

*Description of the Artist Character/s*:

Isabel Diaz – teaching art, like last year, at Camp Anhinga in Everglades
Cuban-American who would rather be just an American
Is an artist in her own right, won award in school
17 years old – going to college – to be 18 soon

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

P. 9 – first mention of Isabel's art – won blue ribbon of egret at Youth Fair.
P. 20-21 – describes what ID loves about creating art, likes the smells – "Mmm. Is it
        unnatural to love the smell of oils and turpentine this much?"
A teenager, acts her age w/interactions w/others her age, her family & work colleagues.
Descriptions of Miami are truthful – ID describes that they live near the Everglades, the
        weather, the people & culture all rendered realistically (I am familiar w/FL &
        Miami).
P. 93 – "...am I Cuban or American? Where do I belong? I was born here, but if I say I'm
        American, it'll draw *no,mi vida* looks from my folks. If I say I'm Cuban, that
        wouldn't make any sense either, since the closest I've come to seeing the island
        was with binoculars on a cruise ship one summer."

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Pre-page (title defined) cubanita \ koo-bah-*nee*-tah\n. Can be taken derogatorily, but if
        you are in the culture maybe you don't. ID defines cubanita within story.
ID – not stereotyped in a bad way – more the teenager angst, not stereotyped as an artist –
        her family supports her interest in art, but her mother does not want her to go
        away to school, says ID could do art in Florida.
Other characters – not really stereotyped, more typically caricatures – true to life people
        & setting of Cuban community & family.

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

The cultural integrity of the image of the artist ID comes to light most often as the
character talks about her family of Cuban born & descent in Miami.
P. 1 – use quote – "This is my country, the U.S. 'tis of thee, with purple mountains..."
P. 37 – ID describes art of Cuban images/landscapes in galleries on Ponce de Leon Blvd
        in Miami.
P. 86-87 – ID describes going to Sedano's supermarket with her mother, references to
        Lucille Ball looking ladies & talks with mother about human rights, Cuban flag.
P. 136-143 – ID talks with her mother about her life in Cuba.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Gaby Triana is American born in Miami of Cuban immigrant parents. Lives Cuban-Am
life on a daily basis. Very much like the character, Isabel Diaz, she created.
Her story mirrors her life I would suspect. Importance of family & its gatherings.

Perspective of the narrator (PN) –
ID – describes her world in Miami & of being Cuban-American. Last summer at 17
(turns 18 in story) before going away to college in Michigan. Mother calls her Isabelita.
Refers to family & its problems & joys. Refers to popular cultural icons – music, ads,
stores, restaurants in Miami.

Perspective of the characters (PC) – Varied characters, probably based on author's life.
Camp Anhinga – Susy, Andrew (coaches sports), becomes romantically involved w/him.
Family – Dad loves Home Depot, Mother called Mami, also traditional, Sister  Carmen,
married non-Hispanic, went to school at Valdosta State, is a nurse in VA, Brother Stefan,
handsome & knows it, sons are favored in family. Cousin Patty, Uncle Tony, etc. – minor
characters. Robi – ex-boyfriend family likes a lot – Roberto Puertas.

Perspective of the plot (PP) –
The storyline infused w/many aspects of C-A life. The author is completely inside this
story, the plot is pushed along w/her vision of her FL, C-A life & her teenage years.
She probably worked, was an artist, went away to school – maybe.
There are ups & downs to the story, but everything resolved in the end.

Perspective of the fictitious/intended reader (PFIR) –
Would be a teenage girl – flap states for ages 12 & up. Refers to many pop icons things
like Calvin Klein clothes. Story depicts many trials & tribulations of teenage years –
boyfriends, gossip girlfriends, school, working, etc. Dealing w/Mothers illness.

Artistic effect of the novel as a whole (AENW) –
I am familiar with S. FL area – the story very realistic/authentic in its depictions of
people, culture, & FL in general. At first I thought this story would be trite since its title
is Cubanita. It may be a turn-off to some especially in Cuban community – I mean, why
read about your self in Miami, but the story & its characters proved to be an enjoyable
read. Good insight into contemporary culture in America. Dust jacket conveys colorful
fashionista-type girl, without it, hardcover has only a bland outline of a girl strutting.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

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      E. Read over the research questions again for reference.
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      H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  4

Title:  *Chenxi and the Foreigner*

Name of Author (M or <u>F</u>):  Sally Rippin

Ethnic Background of Author (if can be ascertained): Caucasian – Darwin, Australia,
      childhood in SE Asia
Publisher/Year/Number of Pages: Toronto & NY: Annick Press, 2009, 206 pages,
      paperback – Canadian publisher
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, <u>realism/drama/romance</u>, historical,
mystery/suspense/horror:  Realism, love story, setting – contemporary, late 1980s –
      Tiananmen Square (1989, art historical?)

Additional Notes (for example, supplemental material or other themes):
Varied info - Age 14+, grade 9+ - young adult, juvenile fiction
Pre-page dedication from author "To Chenxi" - Table of Contents, then Intro (p.1) is
      Rippin's comments of first going to China 1989
P. 207 - Afterward – tells of author's years in China & how book came about 1989-1992,
P. 211 – Acknowledgements, p. 212 – About the Author, teaches writing for children at
      RMIT University in Melbourne and has published over 20 books for children.

*Description of the Artist Character/s*:
Main artist is Chenxi – contemporary Chinese political artist & his friends
Anna – just graduated HS, now in Shanghai for art school for traditional Chinese painting
Love story-ish
Father & mother separated, father lives where foreigners do and works in Shanghai
What they are referred to: Wai – guo – ren = foreigner
Wai = outside, Guo = country, Ren = person

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

Chap. 2, p. 10-16 – Chenxi & Anna buy her art supplies, Chenxi describes what the 4
   treasures are – brush, paper, ink stone, & ink stick.
Chap. 7 – describes Chenxi working on "his" art at the school while everyone at lunch.
   Anna interrupts and sees it is not traditional ptg.
Chap. 2, p. 61 – tchr Dai Laoshi allows Anna to paint & not just draw. Chenxi translates
   "It important you paint with all your *chi*...your energy..."
Chap. 15, p. 118 – Dai Laoshi now allows Anna to paint on silk not paper.
   French words scattered here & there, referencing French influence in the area,
   seuviettes (p. 55), charcuterie (p. 44).


2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Chap. 5, p. 37 – Internal example of cultural stereotyping – girls are not in ptg classes –
   "Traditional Chinese painting usually for men." & "Chinese girls prefer to do
   class for sewing or design..." & "It hadn't occurred to Anna..."
Chap. 18, p. 139-149 – Chenxi takes Anna to meet "slight Chinese man with a ..." This
   turns out to be Old Wolf, an artist dissident in hiding from gov't.
P. 143 – "He is heart of art in China. Without him, there is no true artists. He is our
   freedom."
Anna character, whether an artist or not, portrayed as a clueless, spoiled Am teenager.
Chenxi is true artist character who is secretive & moody, yet this could be due to cultural
   atmosphere of China.


3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

References to time period of 1980s China.
Chap. 1, pp. 4-6 – Chenxi trying to act like a foreigner to get into exclusive bar/club. A
   bouncer type says "Huh! I should have expected it – an art student, he snorted."
   This shows that other cultures also look down at artists, but this is really from a
   political view, artists are usually liberals, educated, open-minded.
Chap. 15, p. 114-120 – Back in Shanghai, Mr. White, Anna's father tells her about the
   Cultural Revolution, Red Guards denounce their teachers.
Chap. 22, p. 167-173 – Chenxi at protest, has Old Wolf shave his hair in defiance.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Sally Rippin raised in Australia, spent a lot of her childhood in SE Asia & studied in China for 3 years Chinese brush ptg. I think as an outsider looking in SR realistically transfers her own experiences to artist character Anna, very much a fish out of water in this period of China's turbulent times leading up to & after Tiananmen Square.

Perspective of the narrator (PN) –
The main narrative by Anna, she sees China & its people in all its contradictions to her American way of life & upbringing. Her character is very clueless, which at times felt forced, she's 18 but acts very much younger. She keeps a journal, a very dangerous thing to do in a repressive country. Chenxi & his friends provided supporting narrative.

Perspective of the characters (PC) –
Chenxi – worldly of his own country& its lack of democracy, sees Anna as spoiled.
Lao Li, classmate, Dai Laoshi, ptg tchr, & Old Wolf, political artist.
Laurent – overbearing French foreigner, makes trouble & gets into trouble with drugs.
Mr. White, father old school for role of women, not just his daughter. Always condescending to art & artists. Miss Wang (aiyi), the maid, a spy who steals Anna's journal.

Perspective of the plot (PP) –
May mirror author's life. Plot mainly the interaction of Anna & Chenxi in relation to art & Chinese culture; then turns into a one-sided love story. Anna obsesses over Chenxi, but he reluctantly engages. The love story part wraps up quickly at the end. She goes back to Am and has his baby he will never see. Don't think the trip to the countryside was needed for the story to move on, maybe more of a filler.

Perspective of the fictitious/intended reader (PFIR) –
Age 14 & up. This would be for teenage girls for the most part. Viewpoint mostly from Anna's perspective, her views of China, the art school, her father/mother conflicts & her infatuation with Chenxi. Don't think adolescent boys would be interested in this story.

Artistic effect of the novel as a whole (AENW) –
Story is well done in atmosphere & cultural representation of 1980s China. Country less open to foreigners, but there was a growing discontent by the people, which of course was squashed, as seen by all on international TV news. The love story part is a bit forced, maybe some other kind of intrigue/interaction could have worked just as well. And Anna may be a bit overly clueless to her surroundings & not listening to advice.

Instrumentation

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*Demographic Information:*

Book #:  5

Title:  *The Goldsmith's Daughter*

Name of Author (M or <u>F</u>):  Tanya Landman, short-listed for Carnegie Medal for other
    book, *I am Apache*, founding member of Storybox Theater
Ethnic Background of Author (if can be ascertained): Caucasian - lives in Devon,
    England
Publisher/Year/Number of Pages: Somerville, MA: Candlewick press, ([2008] 2009 US),
    283 pages, hardcover with dust jacket
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, <u>historical</u>,
mystery/suspense/horror: Historical fiction, setting - ancient

Additional Notes (for example, supplemental material or other themes):

Age 12 & up, grade 7 & up, young adult
No table of contents, but there is 34 chapters
P. 285 – Historical Note – author combined some history to fit the storyline
P. 287 – Bibliography – extensive historical research

*Description of the Artist Character/s*:
Lives in Tenochititlan, Montezuma, Aztec life during Spanish conquest, Cortés
Itacate – young girl, 15 years old, goldwork, fine jewelry & statues, apprenticed as a boy
    to father, girls not suppose to be artists/goldsmiths, born under an ill-omen,
    thought less of by people, she is believed to bring harm to family, people
Oquitchli – father, goldsmith, very good, but sight is going
Mitotiqui – twin brother, apprenticed w/father, not very good, later a sacrifice
Francisco – Spanish youth, large dog Eve, was goldsmiths apprentice in Spain

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

Main artist Itacate – a girl in a world where females are forbidden to be goldsmiths, the
      story a bit of a stretch, but for a young reader more believable.
Other artist Oquitchli, her father, descriptions of how he creates golden idols authentic.
P. 44-46 – father wants to see how Itacate would change her brother's piece.
P. 49 – with father meets merchants to trade stones.
Chap. 8, pp. 66-68 – describes beeswax mold, clay, furnaces to melt gold, inlay stones.
Chap. 11, p. 105 – Itacate and her father make 2 statues for Montezuma.
Chap. 17 – with Francisco's help she makes statue of Madonna for Cortés.


2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Itacate as a woman has little choice of roles, p. 35 – learns domesticity, "...the
      goldsmith's art was not for me..."
P. 40 – learns the loom, her brother schooled, she was not.
P. 67-68 – make dough for tortillas trained her hands for working with beeswax & clay.
Her father is patriarchal as are other men in the story.
Sexist stereotypes not so much related to ethnic or cultural circumstances, but for this
      story it's of the time period of the ancient world.


3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

Itacate's image as an artist shows the barriers of a woman in a mans world, a woman with
      few choices, Chap 17 – she has to dress as a boy to gain entry to the palace.
What the story does do is show she can overcome her circumstances, knows what she has
      to do to protect her father for as long as she can.
Itacate describes her Aztec world, cycle of life, rituals & ceremonies – sacrifice was only
      one part of their life, but the one people remember most – the Spaniards too
      discounted the better aspects – canal systems of clean water, writing,
      communication system, calendar for planting & the sky.
      P. 15 "I knew well that the gods must have blood. It was knowledge that came
      with the first in drawn breath of every Aztec."

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Tanya Landman is English, her bibliography shows she did extensive research to add the
cultural details to the story, but I feel the story maybe more for an older reader –
Montezuma, the Aztec world, Tenochtitlán, this was a very bloody place & culture. She
combined some historical facts for the storyline, artistic license.

Perspective of the narrator (PN) –
Itacate, the goldsmith's daughter. Her perspective is a 15 year old Aztec, her view of the
world is only of the world she knows, an expected viewpoint even if Aztec culture is
isolated. She was born with an ill-omen, not expected to do much, to know only woman's
work

Perspective of the characters (PC) –
Yecyotl, dead mother & Oquitchli, father, the goldsmith, married down to farmer's
daughter, stern, failing sight, old world, believes accepted practices, does not question.
Mitotiqui, twin brother - dies for gods, but maybe only for honor, not that he wanted to.
Mayatl, house servant - cooks, took care of Itacate and her brother after mother died.
Pachtic, midwife – foresees Itacate's future, limited in storyline.

Perspective of the plot (PP) –
Larger plot is the Aztec life prior to & at the beginning of Spanish conquest. Smaller
plots included ill-omen Itacate & how she becomes her father's eyes to be a goldsmith.
Another plot is after the Spanish arrive – now a love story between I & F, Eve, the dog.

Perspective of the fictitious/intended reader (PFIR) –
Age 12 & up, grade 7 & up, young adult reader. I think the story would give a young
reader good background & knowledge of what Aztec life was like. Some things like the
dancers with jaguar skins might be hard for this young age to visualize. The story may be
better for older reader.

Artistic effect of the novel as a whole (AENW) –
I think the book is better for its historical perspective; the artist storyline is incidental to
the history of Spanish conquest. Also better for older student, a lot of bloodletting in
Aztec world. Love story suddenly shows up at end of story, feels contrived.

Instrumentation

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> H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  6

Title:  *Anila's Journey*

Name of Author (M or <u>F</u>):  Mary Finn, was journalist for Radio Telefís Eireann (RTE), inspired by *An Indian Lady* by Thomas Hickey in the National Gallery, Dublin

Ethnic Background of Author (if can be ascertained): Caucasian - Dublin, Ireland

Publisher/Year/Number of Pages: Cambridge, MA: Candlewick Press, 2008, 309 pages, hardcover with dust jacket

Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, <u>historical</u>, mystery/suspense/horror: Historical fiction, setting – 18$^{th}$ century India

Additional Notes (for example, supplemental material or other themes):

Ages 12 & up, grade 7 & up, young adult

Copyright page with Acknowledgements & Summary: In late 18$^{th}$ c. Calcutta, half-Indian half-Irish Anila Tandy finds herself alone with nothing but her artistic talent to rely on, searching for her father who is presumed dead.

No table of contents, chapters have titles, not numbers, & title tells what chapter about.

P. 310-314 – Glossary, Songs & Poems, Birds, The Painter & the Paintings, credits the songs & poems used & the real Irish painter Thomas Hickey. Back leaf of book jacket tells why Mary Finn wrote the book, what inspired her, if jacket gone, no info on this.

Backleaf – tells more about what inspired Finn to write *Anila's Journey*, her first novel.

*Description of the Artist Character/s*:

Anila Tandy, 12 years old, mother Bengali, father Irish, known to draw birds, called "Bird Girl of Calcutta."

Set in late 18$^{th}$ century colonial India, travels up the Ganges River, apprenticed to gentleman scientist, Mr. Walker.

Annapurnna, mother, storyteller artist, married at 14 years to Patrick Tandy, draughtsman/architect/writer for East India Company.

Thomas Hickey, real artist, A's guardian with daughter Miss Helena Hickey.

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

P. 37 – Main artist is Anila, her father Patrick Tandy is more a supporting introductory
artist to her gifts as an artist. Culturally/historically authentic = 18$^{th}$ c. India under
English colonial rule. As an orphaned half-Irish/Indian 12 year old girl social norms of
the time dictate she cannot be taken seriously as an artist or be allowed to live, travel, or
support herself, with exceptions, without relations, guardians, or protectors.
Chap. 4 titled My Mother tells how Annapurnna & P. Tandy met & how Anna has to live
as an Indian woman w/an Irish (Eng) man, because of this situation Anila is born into
these restrictions to her life too. Mr. Hickey, the Irish artist influential to Anila, Chap. 28,
P. 180, titled Alchemy & Chap. 35, p. 220, titled The Painting explain what Anila
saw/learned about art besides her childhood drawings on leaves.

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Chap. 2 – introduces the newspaper ad for an artist to travel up river with a Mr. Walker,
Miss Hickey writes reference & sets-up a meeting, something a 12 yr old (of any
ethnicity) cannot do.
Chap. 6, p. 35 The Ring, Anila goes to meet Mr. Walker & the guard sees her claddagh
ring "This man...I knew he was trying to make a place for me in his division of
people...Here is a girl who looks half-bred but she speaks English well enough..."
Chap. 12, p. 70 The Gardens, Anila's first direct confrontation with a man (Crocker) who
treats women, especially Indians, with a sexist demeanor. Contrasted by Mr. Walker's
abhorrence to such treatment of Anila.
Chap. 16, p. 98, Anoush's Christmas, Anila describes going to church, "...squashed with
the English maidservants & some of the wives & daughters who were half-Indian like
me."

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

Throughout the novel – chapters of the past are in italics & some parts inserted in other
chapters; sections refer to cultural aspects of life for Indians & women in 18$^{th}$ c. India.
Chap. 15, p. 92, Hemavati, while Annapurnna is sick Anila roams her neighborhood
alones, describes other children, Varsha, Bashanti, Dinesh. Tells of goat herder, tailor &
potter. Anila lived in 3 types of homes, each described in present & highlights of the past.
1. One-room house w/Malati & Hemavati, 2, Mr. Bristol's walled & guarded, 3. Mr. &
Miss Hickey's light & spacious garden & verandas.
I think all the chapters of the river trip with Mr. Walker emphasize the importance of
water (Ganges River) to the people and the wildlife Anila loves to draw.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
The author Mary Finn is Irish. The inspiration is from real paintings in the National Gallery in Dublin. Thomas Hickey painted many Indian scenes & people while he lived there. Her research draws upon the years of British rule in India, the colonial period. Many Irish were in the service of the British army & companies.

Perspective of the narrator (PN) –
Main narrator is Anila Tandy, book is her story; she describes her life. 12 years old, an artist of birds & animals. Half Bengali & half Irish. The life of a mixed blood Indian may be worse than if from one or the other ethnicity.

Perspective of the characters (PC) –
Annapurnna, mother, deceased, daughter of a fisherman & father Patrick Tandy, missing, never returned for her. A & I shared house with Malati & Hemavati.
Anoush Galustaun, A's best friend, orphan & cripple, Mrs. Panossian, aunt, Armenians.
Thomas Hickey & daughter Helena, take care of Anila after mother dies.
Mr. Walker, Scottish, hires A to draw birds; Carlen works for him. Madan, owns boat with sons Benu & Hari. Arjun, grandfather, Anila finally meets during river trip.

Perspective of the plot (PP) –
Main plot is what Anila will do, live, exist waiting for her father to return now her mother died & Hickey's moving away from Calcutta. Miss Hickey tries to find Anila a position (governess perhaps) but answers Mr. Walker's ad. By having a position, A. has an adventure, meets good & bad people, meets grandfather & other family members, but eventually finds out what happened to her father, but not all a happy ending.

Perspective of the fictitious/intended reader (PFIR) –
Intended reader 12 years & up, young adult. Story does not read as juvenile, think even HS student would enjoy this book/story. Written clearly & not in a talking down way. To aid the reader – chapters, paras, & text that reference the past in italics to stand out.

Artistic effect of the novel as a whole (AENW) –
The story as a whole, enjoyable, detailed without getting bogged down. Historical details woven in creatively to keep story moving. Clear & descriptive, you can picture the time & place, the birds, animals, the people. There is balance between good & bad, hard life & easier life, the customs & protocols of 18th c. India under British colonial rule. Well written.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

        A. Use a four-page form for each book.
        B. Fill out the Demographic Information section.
        C. Read the young adult novel from beginning to end.
        D. Fill out the Description of the Artist Character/s section.
        E. Read over the research questions again for reference.
        F. Skim through the novel, on the Notes page list text with the page number.
        G. Code the text based on the research questions, transfer to the analysis form.
        H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  7

Title:  *The Golden Bull*

Name of Author (M or F):  Marjorie Cowley, trained at Fowler Museum of Cultural
        History, UC in LA, taught 1st - HS prehistoric history, prof expert for LAUSD.
Ethnic Background of Author (if can be ascertained): Caucasian - American, lives in
        Santa Monica, CA. Two other novels for young readers, *Dar the Spear-Thrower*
        and *Anooka's Answer*.
Publisher/Year/Number of Pages:  Watertown, MA: Charlesbridge, 2008, 200 pages,
        hardcover with book jacket
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, <u>historical</u>,
mystery/suspense/horror:  Historical fiction, setting – ancient

Additional Notes (for example, supplemental material or other themes):
For ages 11-14, juvenile fiction
Preface – list of characters with pronunciations.
Copy right page Acknowledgements & Summary: During a severe drought in
        Mesopotamia in 2600 B.C., when their parents can no longer support them, Jomar
        and his sister Zefa are sent to the city of Ur, where Jomar is apprenticed to a
        goldsmith and Zefa must try to find a way to keep from becoming a slave.
Includes author's notes on the history of the region.
Chapter page & table of contents, p. 201 – Author's Note, p. 207 – Acknowledgements.

*Description of the Artist Character/s*:

Jomar – main YA artist, boy, 14 years old, apprenticed to Sidah
Sidah – master goldsmith, this is Mesopotamia 5000 years ago
Zefa – little sister, musician & storyteller singer, gifted but not trained

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

Jomar is main artist character, 14 yrs old, apprenticed to Sidah the master goldsmith in Ur. A farmer's son being apprenticed to another profession arranged by his father, Durabi, would have been culturally/historically authentic for centuries to come. Even if there was not a drought, and apprenticeship offered a better life. P. 150 – this is also supported by Sidah, who was a farmer too before apprenticing with a coppersmith.

Sidah, the master goldsmith is presented authentically, parts of the story explain his trade as he embellishes the large lyre for the temple: Chap. 19, p. 108 - Sheet of Gold, Chap. 22, p. 129 - So Many Steps, Chap. 25, p. 147 - Another Pair of Eyes, Chap. 26, p. 155 - Something More is Needed, Chap. 28, p. 168 - From the Treasury, Chap. 31, p. 185 - Gifts.

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Jomar – poor & born on a farm, uneducated. For the time period this is not a stereotype. The idea that a farmer could be a goldsmith would be a stereotype/looked down upon within the storyline – character to character.

Sidah – master goldsmith, also poor, but has better quality of life because of his skill. Would not consider this a stereotype. As a master goldsmith for the temple of Ur he would be highly regarded and respected.

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

P. 2 – Jomar made a small wooden lyre for his little sister, Zefa, she always made up her own songs. I think this shows that even for rural farmers music was an important part of life.
Chap. 5, p. 20, Chap. 20, p. 114, Chap. 29, p. 174 - When Malak becomes part of the story, the common occurrence and accepted practice of slavery is introduced. While not a positive aspect of Ur society, it was a part of life at the time. Unaccompanied children & grown women could be made slaves if an adult male relation was not with them. Even if done wrong, like with Zefa, to run away could be worse. Jomar is not an artist when he is forced into labor with Malek, but Malek thinks he is so important that he even threatens Sidah, the goldsmith, later in the story for harboring a runaway slave.
P. 22 - "I'm a temple official with the authority to enslave any child found wandering far from home without a parent. "

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary

perspectives in the novel: the views of the narrator, the characters, the plot, and the

fictitious/intended reader, and how do these perspectives influence the artistic effect of

the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
The author Marjorie Cowley while of course she is not Mesopotamian, she has a cultural
history background, has taught prehistoric history, & worked & trained at the Fowler
Museum of cultural History, at UC in LA.

Perspective of the narrator (PN) –
The main narrator is Jomar, the 14 year old who is apprenticed to Sidah in Ur. Jomar was
born to a farmer & in the country, to be in a city & goldsmith, living with strangers, all is
new & not necessarily a wonderful new adventure as far as Jomar is concerned.

Perspective of the characters (PC) –
Zefa – Jomar's little sister, few years younger, naïve, impulsive, an untrained musician
who sings, makes up songs for the lyre. Durabi & Lilan - farmer parents to J & Zefa
Malak - temple worker sent to clear irrigation system, makes J & Z slaves & Qat-nu,
slave to Malak. Sidah & wife, Nari, their son Abban died, this why Jomar apprenticed.
Gamil, neighbor friend of S & N son Abban, Bittatti – high priestess.

Perspective of the plot (PP) –
The plot is Jomar's transformation from farmer to goldsmith's apprentice – he comes of
age & so does his sister Zefa. J saves Z from the drowning test. The object that Jomar
learns Sidah's goldsmith skills is a magnificent golden bulls head with carved lapis hair,
eyes, & symbolic beard.

Perspective of the fictitious/intended reader (PFIR) –
The intended reader would be young adults, 11 to 14 years of age. The story introduces
adolescents to a culture that existed 5000 years ago.

Artistic effect of the novel as a whole (AENW) –
The story is a fairly fast read, I think it would be more appropriate to the younger age
range of 10-11 years old. The story & characters are presented clearly with details,
explanations of cultural aspects like religion presented straight forward. The story is
simple – drought, move to city, learn a new trade, trials, coming of age, good & bad
people nicely woven together. Cowley has a feel for the time & place, incorporates a
straightforward storyline with no extraneous details or sub-stories.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

      A. Use a four-page form for each book.
      B. Fill out the Demographic Information section.
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      D. Fill out the Description of the Artist Character/s section.
      E. Read over the research questions again for reference.
      F. Skim through the novel, on the Notes page list text with the page number.
      G. Code the text based on the research questions, transfer to the analysis form.
      H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*

Book #:  8

Title:  *Jackal in the Garden: An Encounter with Bihzad*

Name of Author (M or <u>F</u>):  Deborah Ellis, author of several novels for YA, spent time in
      Afghani refugee camps in Pakistan.
Ethnic Background of Author (if can be ascertained): Caucasian - Canadian, lives in
      Simcoe, Ontario
Publisher/Year/Number of Pages:  NY: Watson-Guptill Publications, 2006, 172 pages,
      hard cover with dust jacket, a Junior Library Guild selection.
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, <u>historical</u>,
mystery/suspense/horror:  Historical fiction, setting - ancient

Additional Notes (for example, supplemental material or other themes):
From front leaf – The Art Encounters™ Series gives a literary interpretation to great
      works of art, as well as an intimate look at the lives & creative processes of the
      worlds master artists.
Ages 15 & up, grades 10 & up, juvenile fiction, No summary, no table of contents
Preface, p. 173 – Bihzad's Life and Work, p. 177 – A Timeline of Bihzad's Life, p. 179 –
      For More Information

*Description of the Artist Character/s*:
Persia – late 1400s to early 1500s, area of Afghanistan, gardens of artist colony at Herat.
To clarify - Anubis, as in Jackal God of the underworld, 15 year old female, not an artist,
      deformed, left in the desert to die at birth, saved, lives in Harem, is different.
Main 'Real' artist of story - Kamal al-Din Bihzad (1460-1535), Persian, painter of
      miniatures.
Cover Painting: *A Meeting of Scientist from Bustan* by Sa'di, 1488-9, National Library
      (Dar-al-Kutub), Cairo, Egypt. Confusing – in preface & timeline Bihzad not
      referred to as Sa'di, but is same artist.

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and

historically authentic?

The descriptions of main artist Bihzad's work & how he works is correct. Minor artists: Maryam, potter, Haji, painter, Qalam, calligrapher. Anubis not an artist, one time she helps Maryam to work clay for pottery. P. 73 – Bihzad's history, Sultan Husayn built the colony, over 200 artists. B. came as a child after parents died. Raised by Amir Ruhallah Mirak Hiravi, the great calligrapher. P. 76 – In Bihzad's studio "...he was adding paint with one of the hairs he had taken from the kitten." Anubis asks "That is how you get the details so small and perfect." B replies "Small yes, but never perfect. Perfection I leave to Almighty Allah." P. 98 – "The rocks and trees in his paintings seemed to be alive...His subjects buzzed with energy." "I paint what is in my mind...not just what in front of me." P. 116 – "If we occasionally extend the painting beyond the borders [of the frame], we can enhance their sense of movement and drama, suggesting a greater world beyond the confines of the frame."

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is

portrayed depending on their ethnic/cultural background?

Anubis learns to appreciate Bihzad's & others work, but not create her own. She realizes the artists don't boast, say things like p. 74, "In my very poor way." The characters or artists are not stereotyped, reflect way of the world in culture and time period. Men hold superior power, women are not equal, examples throughout. Anubis' deformity, the harem she grew up in, her survival skills. Maryam is told, p. 124, "Do not forget that you are just a woman." P. 99 – Bihzad says, "We walk a fine and dangerous line...Our religion tells us that we who create images will have to answer for those images on the day of resurrection. We do not make our images too life like. That would be arrogant. We do not want to imitate the work of God."

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel

contribute to a positive understanding and appreciation of other cultures and persons of

color?

Scattered throughout the story are many cultural references. Coffee, thick, dark, & strong brew common to the Middle East. Bihzad and the artist colony. P. 72 – "Everywhere there were people—mostly men but also women—reading or painting, or writing, or making pottery, or transcribing books with calligraphy so beautiful that each letter was like its own painting." P. 90 – B recalls the Sufi tale about an old beggar at the door of a mosque, no one aids him as he is dying, finally mercy is offered. P. 93 – While roaming through Herat, Bihzad, Hari, & Anubis visit the tomb of Queen Gowar Shah who created the library & colony they live in. And B's teacher, Amir Ruhallah Mirak Haravi did many doorway inscriptions. P. 98 – Bihzad's ptg is a scene from the *Bustan*, storytelling in painting.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Author Deborah Ellis is not of the culture, but she spent time at an Afghan refugee camp in Pakistan. From this experience she wrote 3 other YA novels, *The Breadwinner*, a bestseller, *Parvanna's Journey*, & *Mud City*. Brings outsider/insider perspective.

Perspective of the narrator (PN) –
Anubis, born in a harem, deformed, left to die in desert. After 3 days she is still alive, hidden from father & other wives. While she is educated her life is bleak. Considered too ugly to marry. Father kills her mother, A. then kills her father, & escapes to the desert. Hides her deformities under scarves. But she is smart, lives by her wits, she perseveres.

Perspective of the characters (PC) –
Mother 1st wife & Farima, Calima, Shalia, women of harem, mother loves her, others kind, but not new wife. Father abusive, many wives, can kill them if he wants to. Bandits, A. kills all but one, he recognizes her in Herat. Nomads, desert dwellers, some kind & mean.
Bihzad, highly revered painter of miniatures, & other artist most influential to A. Haji is Dos Muhammed, giant & jovial, Maryam, woman artist, unusual for time, potter, Muhammad Siyah Qalam (Black Pen), calligrapher, nasty person.

Perspective of the plot (PP) –
First four chapters cover A's early life up until she escapes to the desert. Then her life in the desert & how she survives. When A. enters Herat is when she meets Bihzad. In the artist colony she is hidden from the law & learns about artists life – highly regarded & respected. Good & bad artists & good & bad people. The artists not concerned with world outside their walls.

Perspective of the fictitious/intended reader (PFIR) –
Written for age 15 & up, grade 10 & up. The story is not a happy one for the most part, A is born deformed, treated badly, kills her father & others, has a very hard life. It is a coming of age novel more than anything else. Overcoming adversities.

Artistic effect of the novel as a whole (AENW) –
YA story of an artist works best when the YA main character is also an artist or strives to be one. Perspective brought through A's eyes of Bihzad & friends live & work, she learns to appreciate art, but not create it. This is A's story, she sometimes speaks directly to the reader, told as if just telling her life story.

Instrumentation

*Image of the Artist Coding and Analysis Form*

*Directions*:

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C. Read the young adult novel from beginning to end.
D. Fill out the Description of the Artist Character/s section.
E. Read over the research questions again for reference.
F. Skim through the novel, on the Notes page list text with the page number.
G. Code the text based on the research questions, transfer to the analysis form.
H. Note any subcategories or other themes on the analysis form.

*Demographic Information:*
Book #: 9

Title: *Deep in the Mountains: An Encounter with Zhu Qizhan*

Name of Author (M or F): Terrence Chang, earned MFA in fiction from U. of Miami, a James Michener Fellow, 2005 NEA Literature Fellowship, teaches at Lehman College, City U. of NY, lives in NY. Author of *Sons of Heaven*, based on image of young man before the tank in Tiananmen Square.
Ethnic Background of Author (if can be ascertained): Chinese-American, born in Taiwan

Publisher/Year/Number of Pages: NY: Watson-Guptill Publications, 2007, 170 pages, hard cover w/dust jacket. Autographed by author.
Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, realism/drama/romance, historical,
mystery/suspense/horror: Realism, contemporary fiction, setting – contemporary, 1992

Additional Notes (for example, supplemental material or other themes):
For junior/senior HS age, YA, part of the Art Encounters series
No summary on copyright page, Dedication to grandmother Pao Imin, whose paintings still adorn our homes and our lives.
Preface, p. 171 – ZQ's Life & Art, p. 173 – A Timeline of ZQ's Life, p. 179
Acknowledgements, p. 181 – About the Author.

*Description of the Artist Character/s*:
Set in Bronx, NY, then uncles home in Shanghai China in 1992
Real artist – Zhu Qizhan, Master Zhu, (1892-1996), brush paintings, landscapes, story set at 100 years old, lived to be 105 years.
Tony Cheng – 15 years old, graffiti artist, over weight, nerdy, 9$^{th}$ grader, learns brush painting from Master Zhu.
Cover painting: *Dwelling in the Mountains* by Zhu Qizhan, painted in 1992. Courtesy of China 2000 Fine Art, New York, NY. But title of book based on 1974 painting called *Deep in the Mountains*.

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and historically authentic?

Tony Cheung – 15 yrs, beginning introduces his graffiti art that is old at the time the story is set, misses it, admires the taggers. Tony sketches, parents think frivolous, takes away from school. P. 9 – "draw & doodle, line & trace the wild visions & shapes & colors that scream through his brain..." MZ gives catalogues to see his style & other artists in books. Zhu Qizhan or Master Zhu – real artist, set at 100 yrs, I am not familiar w/this artist, but the story is realistic in its depiction. P. 74 – description of MZ & his studio. P. 103 – how important for artist to have own studio. P. 100-101 – MZ describes "Chinese painting very different from West...biggest difference is the vision..." "...three arts of the brush-ptg, calligraphy, & poetry." P. 104 – MZ teaches TC brush ptg technique.

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is portrayed depending on their ethnic/cultural background?

TC – alienated, misunderstood, controlled by parents. Restaurant could be construed as stereotype, but not all Chinese work in restaurants, but typical occupation for new immigrants/offspring. In Shanghai learns discipline. P. 91 – "He felt it like a transfusion of new blood...he was drawing what he saw..." P. 127 – TC becomes good making ink & brushwork improves. P. 154 – TC brings final ptg to MZ, & will add poem and red seal. MZ – typical of an artist's point of view, techniques, etc. P. 88-89 – MZ give TC assignment to sketch something new every day & practice. P. 94 – TC shows MZ his sketches, MZ questions what TC saw, he's confused. P. 101-103 – MZ tells TC about history of Chinese ptg & his tools, brushes, ink sticks, ink stone, paper, water. P. 104-105 – MZ shows TC how to hold brush properly & paint lines to flow.

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel contribute to a positive understanding and appreciation of other cultures and persons of color?

TC – C-Am, raised urban, sees graffiti. Chapter 6 all about TC going to Shanghai for summer to work at uncle's restaurant. When arrives feels in an alternate universe. Can't read the signs, Mandarin spoken faster than he understands, so many people, all Chinese, no English is spoken, push & shove to get on the busses.
MZ – p. 86-87, first time refers to the past, Westerners, Japanese, the big war. P. 120-121 – history of Chinese ptg when it used to have strict rules, free-line or freehand. P. 131 - history of Modern China, after Qing Dynasty, Sun-Yat-sen, civil war, Communists (Mao), Nationalists (Chiang Kai-shek), 30s Japanese invasion, civil war again, 1949 Cultural Revolution. Chapter 14 & 15 – 1966, about ordeal & friends during cultural upheaval in China.
Uncle – p. 105, takes TC to pay honor to grandparents grave. P. 108 – ceremony includes incense, prayers, fruit, burning paper money.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –

To what extent does the author's socio-cultural perspective influence the main literary perspectives in the novel: the views of the narrator, the characters, the plot, and the fictitious/intended reader, and how do these perspectives influence the artistic effect of the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Terrence Cheng of the culture he is writing about. Born Taipei, Taiwan in '72, parents came to US in '73. Educated in US, BA Binghampton U, MFA U. of Miami, Michener Fellow, NEA Literature Fellowship, teaches at Lehman College, City U. of NY. Cheng gives the Am raised & educated perspective of an immigrant visiting the old country, customs may be familiar, but the country itself is all new.

Perspective of the narrator (PN) –
Tony, 15 yrs old, alienated, over weight, small, smart, picked on, unhappy, sneaks food, hides sketchbook from his parents. Wants to be noticed, but not caught, but being caught gets him noticed for graffiti vandalism. Tony sent off for summer to work in uncle's restaurant in Shanghai. The author and main character have same initials, TC.

Perspective of the characters (PC) –
Mother/Father, stern, hard working, removed; Uncle, mother's little brother, employees call him Boss, name not used in story; Min, waitress in Uncle's restaurant, hustler type, Uncle involved with and others, Tony infatuated by. Master Zhu, 100 yrs old Chinese brush painter. Classmates, Maria, TC has crush, popular; John, TC's best friend, small, nerdy, smart; Victor Ramirez, hunk, bully, object of mocking graffiti by TC; Teacher, Mr. Reynolds, history, baseball coach, nickname is mole face, TC graffiti his car.

Perspective of the plot (PP) –
Storyline weaves a lot of day to day & trials of being in HS. Author may have included aspects of own HS years & others who would have gone through the same of being an outsider & straddling two cultures. Can't read Chinese, understands some. May have autobiographical details, book dedicated to grandmother, Pao Imin, who also painted.

Perspective of the fictitious/intended reader (PFIR) –
Adolescents, junior HS age. Story gives insight on trials & tribulations for this age group. Story teaches lessons, coming of age, loves, sorrows. A person trying to fit into two different worlds. Introduction to graffiti art and Chinese brush painting.

Artistic effect of the novel as a whole (AENW) –
Enjoyed the story, it moved along, didn't get bogged down. TC's life, world, feelings are all believable. Story well written, cultural details woven into the story thoughtfully, detailed, but not to distract. I would like more info on Zhu Qizhan & life during the Cultural Revolution.

Instrumentation

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*Demographic Information:*

Book #:  10

Title:  *Casa Azul: An Encounter with Frida Kahlo*

Name of Author (<u>M</u> or F):  Laban Carrick Hill, more than 25 books for children, YA, & adults, including *Spy's Survival Handbook* & the *Xtreme Mystery* series. Numerous awards & recognition for *Harlem Stomp!*.

Ethnic Background of Author (if can be ascertained): Caucasian - American, lives in Chestnut Hill, MA & Burlington, VT.

Publisher/Year/Number of Pages:  NY: Watson-Guptill Publications, 2005, 137 pages, hard cover w/dust jacket.

Novel Sub-Genres: adventure, ~~fantasy/science fiction~~, <u>realism</u>/drama/romance, historical, mystery/suspense/horror: Magical Realism, setting – modern 20<sup>th</sup> c., 1940

Additional Notes (for example, supplemental material or other themes):
Junior & senior HS age, juvenile fiction, part of the Art encounters series.

Summary on copy right page: In 1940, after traveling from their country village to Mexico City to find their mother, fourteen-year-old Maria and her younger brother Victor are befriended by the artist Frida Kahlo and the talking animals and household objects that inhabit her home.

Table of Contents with chapter titles, Preface, Chapter art from *Design Motifs of Ancient Mexico* by Jorge Enciso, Dover Publications, 1947. P. 138 – Frida Kahlo's Life & Art. P. 144 – A Timeline of Kahlo's Life. P. 148 – For More Information & Where to See the Work of Frida Kahlo.

*Description of the Artist Character/s*:
Main artist is Frida Kahlo, w/ small part Diego Rivera, 1940 Mexico City. Maria Ortiz, 14 yrs old & brother Victor Ortiz, 8 yrs old – both not artists.

Cover Painting: *Self-Portrait with Thorn Necklace and Hummingbird*, ca. 1940, by Frida Kahlo. Collection of the Harry Ransom Humanities Research Center, The University of Texas at Austin.

*Image of the Artist Coding and Analysis Form (page 3)*

*Research Questions:*

1. Authenticity (A) – To what extent is the image of the artist in this novel culturally and historically authentic?

Main artist is Friday Kahlo, Diego Rivera appears & his art also mentioned. Kahlo considered a Surrealist – preface, "[she] articulates her emotional reality..." Kahlo's language very blunt, coarse, what she was known for. P. 8 – first appearance of Kahlo in the story, courtroom, divorcing Rivera, "Their love, their battles, their separations, and their sufferings were beyond the petty concerns of normal people." P. 58 – Frida known to paint while in bed as she did after her accident. P. 86 – Almost all Chapter 15 is about Kahlo & how she painted, saw her world. P. 135 – Chapter 23 describes the final version of Kahlo's self-portrait on the books cover.

2. Stereotyping (S) – To what extent does this novel reflect how the artist character is portrayed depending on their ethnic/cultural background?

Don't think any of the characters are stereotyped, but are stereotypical of Mexican culture, time period, & fitting to the individual character types. P. 9 – Kahlo known for wearing traditional Tehuana costumes in solidarity to peasants, starched white blouse w/ ruffles, full red skirt embroidered w/ribbons, & rebozo woven shawl. Interwoven into story, Kahlo's accident, art, life w/Diego, political views. P. 24 – Refers to *Portrait of Dismas*, a momentomori portrait of child who died, then to how she desires a child & keeps getting pregnant even though it endangers her life. Kahlo's non-conforming personality also reflected in Casa Azul, the only house in Coxoacán area of MC painted blue w/green shutters, other houses traditional white-wash. DR may be presented as more caring than known to really be for the sake of this storyline.

3. Cultural Integrity (CI) – To what extent does the image of the artist in this novel contribute to a positive understanding and appreciation of other cultures and persons of color?

Chap. 4, p. 20  - Introduces Kahlo's house Casa Azul, "Her home was alive..." & p. 21 – "This was a miracle,...a gift from the spirits who had taken pity on her after her terrible accident." Chapter explains old belief, accident tapped ancient awareness from pre-colonial Aztec empire. A shared consciousness among all beings w/this power people could communicate with things not human. Author takes old belief to make Casa Azul alive. Chap. 15, p. 86 – As Kahlo paints, story refers to old ways, meanings, & myths associated w/the imagery FK used, p. 88 – hummingbird in Aztec mythology a sign of luck or love, but is shown dead than no luck or love, p. 90 – ptg colors have meaning too, green-yellow used to depict madness or mystery, "...phantoms wear suits of this color..." Magenta is probably for blood & may refer to Quetzalcoatl, god of life. P. 117 – When FK overhears Maria's story of El Corazon & El Diablo she tells M that if one is Quetzalcoatl & other Huitzilopochtlis, then they cannot defeat each other, there must be balance like life, pain to experience pleasure.

*Image of the Artist Coding and Analysis Form (page 4)*

4. Authorship and its relationship to Cultural Criticism within Literary Analysis –
To what extent does the author's socio-cultural perspective influence the main literary
perspectives in the novel: the views of the narrator, the characters, the plot, and the
fictitious/intended reader, and how do these perspectives influence the artistic effect of
the young adult novel as a whole?

Author's social-cultural perspective (ASCP) –
Laban Carrick Hill is not of the Mexican culture, but has great deal of experience writing
YA novels. His fiction style for this book is magical realism – to suspend disbelief. In the
Preface, Hill explains that Casa Azul is full of lies. "Stories bend and change facts in
order to reveal the Truth..." and he does this "...to uncover the essence of her motivation
to create."

Perspective of the narrator (PN) –
Maria Ortiz, 14 yrs old, while young, she seems mature, but still naïve in many ways.
Takes care of her grandmother before she died, then her brother. But becomes too
trusting of others in MC, she does not expect trickery by Oswaldo or Oscar.

Perspective of the characters (PC) –
Better that there were fewer characters to keep track of. Victor, little brother, 8 yrs;
Grandmother, dead; Mother, missing; Father Michelangelo, country parish priest, minor
part in beginning. Oswaldo, young thief, Artful Dodger type from *Oliver Twist* & Oscar,
Fagan type from *David Copperfield*. Frida Kahlo; Diego Rivera; Casa Azul talking
animals/objects with a mouth, Fulang-Chang & Caimito de Guayabal are monkeys, Chica
is black cat, candy skull, paintings of people, etc.

Perspective of the plot (PP) –
Dual plots: 1. Maria & Victor leave their country town after grandmother dies to go to
MC to find mother, have adventures on the way & after they get there. 2. Frida Kahlo,
her life while she paints the cover image, how the painting evolves is seen through the
eyes of the animals & characters that live in her house.

Perspective of the fictitious/intended reader (PFIR) –
Age/grade range not clearly defined, novel referred to as juvenile fiction, jr & sr HS age.
Story may be a bit advanced for younger readers, not all of FK's life was happy & rosy,
she had many physical & emotional trials. Better for a more mature reader.

Artistic effect of the novel as a whole (AENW) –
This novel has main adolescent character, Maria, who is not an artist nor aspires to be
one. The chapters alternate between Maria/Victor's adventures & the completely separate
world of Frida/Diego. These characters only come together to interact at the end of the
novel. The descriptions of how Kahlo paints is presented from the viewpoint of the
magic-infused characters that live in her house, Casa Azul.

APPENDIX G.

MULTICULTURAL LITERATURE ANALYSIS FORM – EXAMPLE

Title:

Publisher/Year/Number of Pages:

Genre/Setting/Time Period:


Author, M or F, background, social-cultural perspective:


Describe the main narrator and author's perspective:


Describe the characters and author's perspective:


Describe the plot and author's perspective:


Who is the fictitious/intended reader? Appropriate? Author's perspective?


To what extent is the work authentic? (includes stereotyping/cultural integrity)


What is the artistic effect of the work as a whole?