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Thinking Through Children: Proposing Theory for Doing Critical Content Analysis of Multicultural Children's Literature

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THINKING THROUGH CHILDREN: PROPOSING THEORY FOR
DOING CRITICAL CONTENT ANALYSIS OF
MULTICULTURAL CHILDREN'S
LITERATURE

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Dean of the Graduate School

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2020

DEDICATION

To dad.

I did not stop.

THINKING THROUGH CHILDREN: PROPOSING THEORY FOR
DOING CRITICAL CONTENT ANALYSIS OF
MULTICULTURAL CHILDREN'S
LITERATURE

by

CARMEN MILAGROS SEDA, M.Ed., M.FA

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There are so many people I wish to acknowledge for their support throughout this journey. My committee supported me even when sea-spray from an ocean of knowledge filled mouth and nose and I almost drowned on my own confusion. Dr. Char Ullman, my chair, never lost faith in me, and taught me to let my vision guide my journey. Dr. Keith Polette equipped me with special tools to ensure that my vessel could navigate rough waters. Dr. Erika Mein taught me the importance of plotting a clear path and staying true to it. Dr. Katherine Mortimer helped me find my sea legs—no one warned me how slippery the deck could be.

My mother, Dr. Milagros M. Seda, provisioned me with ambition and faith in the attainability of dreams. My father, Ramon, who passed before I finished, provisioned my tenacity. My patient daughter, Francis reads the night skies for opportunity. My brilliant granddaughters, Daniella, Gwendolynn, and Charlotte are the stars in the sky that shape the night into stories. And our warm-eyed friends Truffle, Moxie, Bizquits and Tess are ever in the margins.

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ABSTRACT

Theoretical constructs underpinning critical content analysis (CCA) for multicultural children's literature as a method for education as a field are currently drawn from critical literary theory. I problematize CCA methods based on claims by contributors that the methods are applicable for classroom educators, and can be applied during critical reading in classrooms with young readers. The change in audience and purpose warrants reflection on the extant theoretical underpinnings of CCA methods. Specifically, whether extant theories account for the mental life and psychoemotive needs of children and adolescents, especially as relates to agency analysis. Using a theoretical framework comprised of Childism (Young-Bruehl, 2012), imaginative education theory (Egan, 1997; Egan, Cant & Judson, 2014; Judson, 2018), and agency theory to include life course agency (Hitlin & Johnson, 2015), which I refer to as thinking through children, I analyze CCA methods and CCA studies identified for this study. Based on gaps, silences, and contradictions, I recommend archetypal analysis (Campbell, 1978; Hunter, 2008; Jung, 1969), and futures studies (Bussey, 2008; Inayatullah, 2004) to enhance analysis of subject position, character interaction, and agency to account for young readers psychoemotive needs, and to locate how power is portrayed in relation to an actor's psychoemotive development. Finally, I construct a CCA study on an identified children's book representing a child of Mexican heritage. I employ the new theoretical tools to reflect on how the application of new theory affects analysis for power. Implications for developing CCA methods as a genre for multicultural children's literature for education as a field are discussed.

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CHAPTER 1 - INTRODUCTION

Everyone around us has an idea of who we should be. As if our roles in society were predetermined. And I'm here to tell you we don't have to accept the cards we've been handed. ...George Bernard Shaw wrote, "Life isn't about finding yourself. Life is about creating yourself."

- B. Lucero, Salutatory Address for Alma d'Arte Graduation, May 24, 2018

The above epigraph is from the salutorian's speech at the graduation of my nephew from the Alma d'Arte School in Las Cruces, New Mexico. Ms. Lucero authors herself as one entitled to create herself. Given that people are connected to each other, when we create ourselves we in turn participate in authoring our social world (Bussey, 2008; Holland et al., 1998). As I write this, outside of my comfortable home in the socio-political world, the repercussions of U.S. immigration officials separating children from their parents and housing them in cages and tent cities is still reverberating (Ordoñez, June 12, 2018). I reference this here because these are children that would benefit from emotional and imaginative rehabilitation when this dark moment of our history has transformed into healing and hope. As a side note: Ms. Lucero's name in English translates as "star", "brilliance," and "luminosity." Her name means light.

Contemporary U.S. political life renders it essential that educators understand how to invest children, particularly from groups targeted for political scapegoating, with the capacity to interrogate their social world and their own subjectivity to contribute to their capacity to

envision, plan, and enact preferable alternative futures. Motivated by the profound nativism that has resurged since the 2016 Presidential election (Eversley, 2016; Southern Poverty Law Center, 2016; Yan, Sgueglia & Walker, 2016), and my own stance as an educator, I want to understand how to engage children in conversations about agency and power relations. This motivated the purpose and approach to this study, which I describe next.

Reading contributes to how young readers constitute the self (Campbell, 1945/2008; Freire & Macedo, 1987; Hunter, 2008; Jung, 1969). Multicultural children's literature provides children from non-dominant groups the capacity to see their culture and other cultures reflected in literature (Bishop, 1990; Sims, 1982). Literacy engagement and adult relationships influence young readers' perceptions of agency (Blanchet-Cohen, 2008; Curtis, 2008; Seiffge-Krenke, 2012). However, given that young readers are socially positioned as people who are subject to adult authority (Young-Bruehl, 2012), they may not be developmentally, psychologically, or socially situated to imagine remedies to the problems that are revealed (Bussey, 2008; Curtis, 2008). Critiques by Bussey (2008) and Weiner (2016) suggest that current applications of "critical" in critical pedagogy delimit conceptualizations of agency, thereby limiting discussion of its reconstructive elements. Further, critiques by Egan (1997) suggest that educational projects operationalize learning for children in ways that delimit conceptions of their mental life. CCA methods for multicultural children's literature (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017), heretofore *CCA methods*, provide insights into theories referenced and applied by educational scholars to frame conceptualizations of agency for educators. Additionally, contributors to research in CCA methods, heretofore *contributors*, offer that the methods can be used during critical reading with young readers (Johnson, Mathis & Short, 2017). Questions driving this study are:

- How is agency conceptualized in CCA methods and CCA studies?
- What are implications for educators and young readers?

Using content analysis, I analyze the CCA methods and CCA studies through the lenses of Childism (Young-Bruehl, 2012), imaginative education theory (Egan, 1997; Egan, Cant & Judson, 2014), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006). I draw on findings from that analysis to add to extant theory for CCA for the field of education. I propose theoretical correctives to address epistemological gaps discerned after analysis of CCA methods and CCA studies, and construct a model CCA study based on amended theoretical tenets to reflect on my claims.

Background

I sought out scholarship that influences how educators conceptualize agency, and approach the critical interrogation of multicultural children's literature with young readers. Research for classroom teachers, such as Lewison, Leland & Harste's (2015) *Creating Critical Classrooms*, provide a comprehensive guide for educators for engaging critical literacy in classrooms using extant theory. Such research translates theory into practice for educators. In contrast, CCA methods reference and apply theories employed by critical literary scholars to frame conceptualizations of agency for critical interrogation of cultural texts. Contributors believe educators should participate in scholarly dialogue about multicultural children's literature, as well as reflecting on critical interrogation methods for classroom implementation (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). As such CCA methods carry implications for classroom application as well as academic scholarship.

CCA methods draw from discourses in multicultural children's literature, representation,

critical literacy, critical literary scholarship, and critical content analysis. Historically, CCA methods emerge from representation research for multicultural children's literature. How CCA methods are socio-historically situated in those discourses provides insight into their potential significance for young readers in classrooms. I explicate the historical context of CCA methods as an extension of representation research before analyzing its relationship to critical literacy.

Historical Overview of Representation Research

Larrick's seminal research drew attention to the problem of under-representation of minority actors (1965) in U.S. published children's books. Although her research focuses on representation of African Americans, later researchers similarly surveyed books for representation of Latinos, Asian Americans, and other non-white racial and ethnic groups represented in U.S. children's books. Studies analyzed multicultural children's literature quantitatively and qualitatively. I explicate such studies here to contextualize the emergence of CCA methods for multicultural children's literature.

One important area of representation research traces quantitative data. For example, the Cooperative Children's Book Center (CCBC) traces the number of children's books published in the U.S. featuring non-white groups, or people of color, annually. Whereas Larrick found 4.2% of 5000 books included African American actors (1965), over 50 years later in 2017, the CCBC received 355 books by or about African Americans out of the 3,700 submitted to them for review, or 9% (CCBC, 2018). Similar findings exist for First Nations/Native American, Asian Pacific, and Latinx (Latino) groups. Table 1 shows CCBC's publishing statistics on children's books published in the U.S. about people of color and First/Native Nations and by people of color and first/native nations authors and illustrators for 2017 and 2002.

Table 1: CCBC's (2018) publishing statistics on children's books about and/or by people of color and First/Native Nations authors and illustrators for 2017 and 2002.

Year	Number of Books Received at CCBC (approximate)	African / African Americans		American Indians / First Nations		Asian Pacifics/ Asian Pacific Americans		Latinx	
		By	About	By	About	By	About	By	About
2017	3,700	132	355	38	72	279	312	118	218
2002	3,150	69	166	6	64	46	91	48	94

Based on CCBC (2018) data, the number of books by or about people of color has increased, but remains very low compared to books that are not by or about people of color. Other researchers using quantitative approaches have focused on specific groups. Nilsson (2005) points out in her review of 40 years of Latino portrayal, that the number of books by Latino authors relative to Latino presence in the U.S. remains low. Naidoo (2006) also found that the problem is exacerbated when the group is a non-dominant subgroup, such as Cuban, Puerto Rican, or Dominican actors.

How people of color are represented, which is the focus of research on cultural authenticity, has also been an area of interest since Larrick's report (Fox & Short, 2003). In 1982, Bishop posed the question -- what does it mean to authentically represent a culture? Bishop's *Shadow and Substance* (Sims, 1982) provides educators and librarians with guidance in selecting texts on African American experiences and themes. Bishop, writing at that time as Rudine Sims, opens her discussion by observing who has power over "the Word to influence the minds of the people over whom they hold sway" (p. 1). Bishop's later publication applies the iconic *mirror, window, sliding glass door* metaphor to emphasize the value of multicultural children's literature to young readers (1990). Texts can reflect a reader's culture (mirror), can provide a window on other cultures (window), or can allow entry into new worlds or worldviews

(sliding glass door). The authentic representation of cultures is essential and beneficial to young readers for how it influences their conception of culture in these key areas.

Issues in Cultural Authenticity

Many pathways of research emerged from questions of cultural authenticity in U.S. children's books. These include who has the right to voice or illustrate the story of a given group (Aaronson, 2013; Fox & Short, 2003; Moreillon, 2003; Sims, 1982; Woodson, 2003), who is influencing what is published and why (Martínez-Roldán, 2013; Taxel, 2002), and the influence of dominant discourses on distortions in representation (Barry, 1998; Braden & Rodriguez, 2016; Martínez-Roldán, 2013; Myers, 2014; Nilsson, 2005). More recently, studies demonstrate that cultural insiders also perpetuate cultural stereotypes (Yoo-Lee et al., 2014), and themes associated with people of color are often narrow (Aaronson, Callahan & O'Brien, 2018). Debates about authorship and cultural authenticity in multicultural children's literature show that such issues are complex and sometimes contested (Fox & Short, 2003).

Although African and African American groups were represented in 9% of the texts surveyed by CCBC (2017), only 3% were by African or African American authors. This signifies that non-African American authors write about African American themes when African American authors are available to share and interpret their own stories, an issue discussed in the cultural authenticity debates. Woodson (2003) argues that if authors who are members of a group are available to tell their stories, this should be encouraged. That said, Moreillon (2003) discusses how much effort she makes as an outsider to invest herself in the stories and culture of that she is representing in stories she writes. Aaronson (2003) argues that, "the multiculturalism that parades 'authenticity' and pretends that *a* culture has *a* view that belongs to *a* people is now

something of a shibboleth in children's books" (p. 78). In other words, the belief that a culture is best be represented by people from a given culture is a contested stance that separates groups in discourses on children's books.

More recently, Yoo-Lee et al. (2014) conducted a comprehensive analysis of cultural authenticity in 45 books portraying African American, Asian American, and Hispanic (Latino) Americans finding continuing stereotypical representations, but also finding that insiders accept some stereotypical representations as culturally authentic. Most importantly, they remind readers that, "cultures are constantly growing and changing, and therefore the actions and behaviors that are currently deemed culturally authentic will change" (Yoo-Lee et al., 2014, p. 342).

The most recent content analysis study I located is authored by Aaronson, Callahan & O'Brien (2018) who investigate the thematic content of picture books portraying underrepresented racial and cultural groups including Asian/Pacific Islanders, black/African/African American, Central and South American (Latino), Middle Eastern/North African/Arab, First/Native Nations, and bi-/multiracial groups. Their study, titled *Messages Matter*, maps the frequency of themes across books representing different groups. Themes identified include Beautiful Life, Every Child, Biographical, Folklore, Cross Group, Oppression, Concept, Incidental, and Informational (Aaronson, Callahan & O'Brien, 2018). Their findings suggest a tendency for representation of culture groups to follow thematic trends that may reinforce stereotypes. For example, "Beautiful Life" portrayals of Native Americans continually position them as a long-ago people as opposed to contemporary Americans with on-going socio-political concerns (Aaronson, Callahan & O'Brien, 2018).

As a tool of cultural empowerment, multicultural children's literature circulates messages of cultural identity (Aaronson, Callahan & O'Brien, 2018; Bishop, 2003; Bishop, 1990; Botelho

& Rudman, 2009). However, scholars also assert that young readers should understand how to problematize text not only to reveal delimiting stereotypes, but also to reveal systems of power (Johnson, Mathis & Short, 2017; Mendoza, n.d.; Mendoza & Reese, 2001; Temple, Martinez, Yokota & Naylor, 2015). I discuss that research in the next section.

Connecting Representation Research to Critical Content Analysis

Recognizing that texts should be approached critically, many multicultural education researchers advocate for critically analyzing children's books to improve educators' text selection for classrooms or libraries (Bishop, 1990; Mendoza & Reese, 2001; Sims, 1982; Temple, Martínez, Yokota & Naylor, 2015). Researchers also frame critical analysis methods to guide critical reading (Johnson, Mathis & Short, 2017; Mendoza & Reese, 2001; Temple, Martínez, Yokota & Naylor, 2015).

Temple, Martínez, Yokota & Naylor (2015) introduce "reading against the grain" as a guided reading approach encouraging critical reading. First published in 1998, the researchers define "reading against the grain" as holding up "to scrutiny the unspoken assertions the text is making about the way lives are lived in society" (Temple, Martínez, Yokota & Naylor, 2015, p. 38). Citing Temple, Martínez, Yokota & Naylor's 1998 publication, Mendoza & Reese (2001) frame "reading against the grain" with useful questions for educators including—Who has the power in this story? What is the nature of their power, and how do they use it? ...Who has wisdom? (p. 19). Mendoza (n.d.) additionally constructs a teaching strategy guide to reveal how reading against the grain is carried into practice. Published on the *Teaching Tolerance* website, the strategy underlying the approach recommends that teachers familiarize students with Dominant, Alternative, and Resistant readings of text. Mendoza (n.d.) describes the differences:

- **Dominant readings** are the most common and widely accepted interpretations of a text. They embody the dominant values and beliefs in a culture and position the reader to favor the interpretation.
- **Alternative readings** are any readings that differ from—but do not challenge—the commonly accepted interpretation. Alternative readings are less common but are easily accepted because they do not undermine the dominant reading.
- **Resistant readings** are alternative readings of the text that challenge dominant cultural beliefs and reject the position the text appears to offer. There are many different types of resistant reading. For instance, a feminist reading will focus on how a text reinforces stereotypes about the role of women. (Mendoza, n.d., para. 6)

Resistant-reading is Mackey's (1993) term for alternative readings that challenge prevailing views. As an example for educators, Mendoza (n.d.) applies a feminist lens to Cinderella, asserting that familiar folk and fairy tales allow young readers to access the approaches before applying them to other texts. Problematizing the idealization of romantic love and the value of dreaming, the feminist lens problematizes the systems of power that require Cinderella to use her capacity to seduce a man of power as the means of escaping oppression and powerlessness. Mendoza advises that readers search for gaps, silences, and contradictions. Yet, a teacher inexperienced at critical reading may find it challenging to understand how to approach analysis in that way. Further, they may not be familiar with the range of critical lenses available, how they are applied, or how they relate to the tenets of critical reading. Critiques such as this (Beach et al., 2009; Botelho & Rudman, 2009) gave rise to efforts to reveal CCA methods to educators—the “doing critical content analysis” movement.

Much of the research in representation and cultural authenticity summarized here asserts the importance of raising educator consciousness about selecting multicultural children's books. Researchers in multicultural children's literature are also interested in providing educators with methods for critical reading (Johnson, Mathis & Short, 2017; Lewison, Leland & Harste, 2015; Mendoza, n.d.; Mendoza & Reese, 2001; Temple, Martínez, Yokota & Naylor, 2015). Research framing methods for resistant reading (Mackey, 1993) provide educators with tools for reading multicultural children's literature critically with students (Mendoza, n.d.; Mendoza & Reese, 2001; Temple, Martínez, Yokota & Naylor, 2015). However, concerns among critical educators arose that such methods did not incorporate socio-historical contextualizing, or post-colonial lenses (Botelho & Rudman, 2009; Short et al., 2017). In the next sections, I define CCA for multicultural children's literature, and discuss its significance and limitations.

Critical Content Analysis (CCA)

Critical content analysis (CCA) for multicultural children's literature, heretofore *CCA*, emerges in the research on in answer to the belief that educators would better understand how to engage in resistant reading (Mendoza, n.d.) if the tools and methods applied by critical literary scholars are revealed in CCA studies. In 2009, Bradford (2017) and Beach et al (2009) recommended revealing theories and methods applied in critical literary scholarship to educators both to encourage them to participate as scholars, and to offer the methods for possible inclusion in classrooms for critical literacy. Botelho & Rudman (2009) responding to a similar goal constructed the Critical Multicultural Analysis of Children's Literature (CMACL) framework specifically for classroom educators. More recently, Johnson, Mathis & Short's (Eds) publication includes Short et al's (2017) essay explicating the CCA methods as a scholarly

process, and outlining the potential benefits to educators when they critically interrogate multicultural children's literature using those methods. In this section I define CCA, and discuss its significance and limitations.

What is CCA?

CCA is the application of content analysis methods to reveal systems of power that replicate injustice (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017; Utt & Short, 2018). Contributors Beach et al. (2009), Botelho & Rudman (2009), Bradford (2017), and Short et al. (2017) believe it is important is to encourage educators to analyze multicultural children's literature using methods drawn from critical literary scholarship. Features that distinguish CCA methods for the field of education include: 1) the inclusion of an explicit critical lens, or lenses guiding the interrogation of systems of power, 2) revealing the processes of analysis to encourage circulating methods in the field of education, 3) advocating for using the methods in classrooms during critical reading. Further, Utt & Short (2018) emphasize that *thinking with theory* (Jackson & Mazzei, 2012) distinguishes CCA from other text analysis methods because it allows the analyst to reconfigure concepts, invent approaches, and create new assemblages that open possibilities for thought, creativity, and invention.

CCA is a form of *content analysis*. Columbia University's Mailman School of Public Health (CUMSPH) describes content analysis as a research tool through which the analyst analyzes words, themes, and concepts within qualitative data, in the case of this study, essays and studies employing CCA (2018). Multiple disciplines use content analysis including healthcare, literary analysis, and education. Researchers quantify and analyze the presence, meaning and relationships of works, themes, and concepts to make inferences about messages in

texts, the author(s), the audience, or the historical and of a text (CUMSPH, 2018; Hsieh & Shannon, 2005). The researcher interprets the content of texts through coding, identifying themes, locating patterns (Gillespie, 2010; Malpas & Wake, 2013; Tyson, 2015).

CCA researchers add critical theory to content analysis to configure the methods for critical interrogation. Contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) reference du Gay (1997a), Gee (2000, 1999) and Foucault (1980, 1972) to establish their premise that language mediates relationships of power, and that culture influences and is influenced by systems of power. Contributors also cite Galda, Ash & Cullinan (2000), Stephens (2015), and White & Marsh (2006) to discuss theoretical underpinnings informing the method, which I explicate in Chapter 2. Additionally, they cite Rosenblatt's *transaction theory* (1938/1978) asserting that the CCA scholar brings their own experiences to the reading transaction. As a result, variations in kinds of meanings are an expected part of the process (Bradford, 2017; Short et al., 2017).

Why Does CCA Matter?

Contributors believe that raising educators' consciousness about critical methods bestows benefits that can be shared with young readers in classrooms during critical literacy enactment. Specifically, they want young readers to become conscious of their social world as historically constructed within specific power relations. To affect that goal, they seek to raise the consciousness of educators on applications of CCA methods in classrooms with young readers. CCA methods advanced here are drawn from scholarly critical literary analysis (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). Contributors advocate doing critical content analysis or doing CCA (Bradford, 2017) using critical lenses and methods

of analysis that parallel practices applied by critical literary scholars.

Citing Rosenblatt, Beach et al. (2009) and Short et al. (2017) assert that educators' perspectives bring important insights to the analysis of multicultural children's literature. Through educators' perspectives, the needs of children and adolescents, who are the benefactors of the work of educators, become a relevant area of theorizing. Ultimately, the goal of revealing CCA methods to educators is to circulate discourses that benefit children and adolescents as young readers (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). First, the critical interrogation of multicultural children's literature continues the discourses of representation research, which problematizes how minoritized groups are represented to young readers. Second, analysis of children's books provides important insights to educators reflecting on selecting texts for classrooms. Third, and importantly, the critical interrogation methods can inform educators as practitioners during critical reading (Johnson, Mathis & Short, 2017). It is on the basis of this shift in audience and purpose that I problematize CCA methods, which I discuss in the statement of problems.

What Are the Limitations of CCA?

CUMSPH (2018) synthesizes Hsieh & Shannon (2005) and Elo et al. (2014) listing the limitations of content analysis. According to CUMSPH (2018), content analysis:

- can be extremely time consuming;
- is subject to increased error, particularly when relational analysis is used to attain a higher level of interpretation;
- is often devoid of theoretical base, or attempts too liberally to draw meaningful inferences about the relationships and impacts implied in a study;

- is inherently reductive, particularly when dealing with complex texts;
- tends too often to simply consist of word counts;
- often disregards the context that produced the text, as well as the state of things after the text is produced;
- can be difficult to automate or computerize (i.e. large batches of qualitative data are still best evaluated for themes by people).

These critiques address content analysis as it is applied in research articles for health professions, where accuracy of findings influences patient care and design of protocols. CCA methods provide remedies for many of these delimitations. For example, the contributors cite Rosenblatt (1938/1978) in pointing out that variations in interpretation based on the analysts' own experiences are to be expected (Beach et al., 2009; Botelho & Rudman, 2009; Short et al., 2017). Rather than detracting from accuracy, these variations are part of the socially constructed nature of the approach and contribute to shared understanding emerging from diverse analytic stances (Beach et al., 2009; Short et al., 2017). Further, the critical element of CCA methods requires socio-historical contextualizing, and intertextuality to account for the context within which cultural texts are produced (Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017).

The primary limitation of content analysis methods germane to this study is that it is “inherently reductive, particularly when dealing with complex text” (CUMSPH, 2018, para. 39). This presents a problem when conceptualizing agency for young readers. If an analyst applies CCA methods with fidelity to its origins as critical literary scholarship, the inherently reductive nature of the process may cause the analyst to overlook important considerations of agency relevant to understanding the mental life of children and adolescents, and their unique subject positions in their social worlds. I elaborate in the next section.

Statement of Problem

Gaps in theories underpinning CCA methods may influence educators' assumptions about children's mental life. Egan (1997) has pointed out that educational projects often delimit the conceptualization of children's mental life, framing it to fit its own goals. Further, my experiences in education for the last 30 years suggest that our passionate advocacy of children can become reactionary zealotry, sometimes leading to practices that have not been fully analyzed in terms of their impact on children's and adolescents' mental life. Since young readers' needs include reading to internalize mythic/metaphoric portent (Bussey, 2008; Egan, 1997), conceptualizations of agency that focus on the interplay of systems, structures, and relationships require additional theories to account for young readers' psychoemotive needs. Given the shift in audience and purpose for CCA methods as defined for this study, theoretical underpinnings germane to the discourse of critical content analysis for critical literary scholarship do not embed theories that account for children's mental lives, or subject positions.

Reading is an opportunity for children to internalize conceptions of possible selves (Duff, 2015) as well as to broaden their critical understanding of the social world (Freire, 1991). Due to its emergence from critical literary scholarship, a critical project intended for discourses focusing on adult interactions with children's books (e.g. publishing, book selection, authoring and illustrating), CCA methods must be problematized for theoretical gaps that may influence how educators conceptualize agency for young readers.

Further, theorists have observed that the theories that focus on structures and systems of power unduly delimit the role of autonomy and imagination. Kelly (2013) discusses Habermas's critique of Foucault as focusing too much attention on how power constrains actors, and not accounting for the role of autonomy. Bussey (2008) and Weiner (2016) raise concerns that

critical pedagogy focuses attention on rational critique to reveal problems, but that critical pedagogists often do not operationalize the intuitive and imaginative aspects of agency necessary for praxis.

The theoretical constructs that inform conceptualization of agency in CCA methods as defined for this study require additional theories both to support young readers' needs when the methods are translated for classrooms, and to support CCA analysts in accounting for how children think and reason when they interrogate agency in relation to child and adolescent actors.

Significance of the Study

In this study, I add to extant theory on CCA for multicultural children's literature to account for the psychoemotive needs of young readers, and to account for delimitations of the conceptualization and application of "critical" identified by Bussey (2008) and Weiner (2016). Additionally, Egan (1997) has noted concerns that educators often define children's mental lives based on pedagogical agendas. The extant theoretical constructs I analyze are grounded in U.S. based research on critical analytic methods applied to multicultural children's literature.

Children and adolescents benefit when they learn how to constitute themselves as effective, competent, and confident in relation to their social world (Bussey, 2008; Moore & Cunningham, 2006; Seiffge-Krenke et al., 2012; Zimmerman & Cleary, 2006). I problematize CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) for whether psychological dimensions that support young readers construction of the self are accounted for. Given that young readers are the intended benefactors of the CCA methods selected for this study, the conceptual framework from which analysts of multicultural children's literature understand and explicate agency should account for the psychoemotive, sociological,

and cognitive needs of children and adolescents. Further, imaginative education theorist Piersol (2014) cites Carson (1965, p. 45) writing, “If a child is to keep alive his inborn sense of wonder, he needs the companionship of at least one adult who can share it, rediscovering with him the joy, excitement and mystery of the world we live in.” (2014, p. 3). I offer that theoretical correctives are needed to account for young readers’ psychoemotive needs. Specifically, I contend that theories that influence how the mythic/metaphoric dimensions of agency are leveraged are necessary to account for the psychoemotive needs of young readers.

I also suggest adding to extant theory that comprise CCA methods and contributes to the development of CCA methods for multicultural children’s literature as a genre for education as a field. In this, I add to the work of Botelho & Rudman (2009) who explicitly developed the critical multicultural analysis of children’s literature (CMACL) framework for educators and classrooms. Further, I add to the work of Beach et al. (2009), Bradford (2009, 2017) and Short et al. (2017), whose contributions encourage classroom educators to employ CCA methods both to raise their critical consciousness about multicultural children’s literature, and to add their own scholarly voices to critical literary scholarship. By continuing the development of CCA methods as a genre for education as a field, educators who construct CCA studies using *doing CCA* (Bradford, 2009, 2017) to analyze multicultural children’s literature can contribute to a greater understanding of children’s mental life, and children’s unique subject positions in relation to their social worlds.

Terms and Definitions

There are numerous operational definitions in this study. I define most throughout the study. The terms I list here are intended to ground the reader as to “what” and “who” this study

is about, since this was an issue that arose for my preliminary readers. Many terms here operationally define the social actors (Goffman, 1956) associated with the development of CCA methods, CCA studies, multicultural children's literature, and the intended audience for each.

- CCA methods: Critical interrogation methods developed and conceptualized for educators as an implied reader (Iser, 1978) to raise their consciousness about the interplay of power in multicultural children's literature, and to encourage them to conduct their own studies, or employ the methods as critical reading with young readers.
- CCA study: Any study conducted using CCA methods as defined above and for which educators are an implied reader (Iser, 1978).
- Doing CCA: A term Bradford (2017) employs to describe enacting critical content analysis to create a CCA study.
- Contributor: A critical literary scholar of multicultural children's literature who writes about CCA methods, or composes studies expressly to theorize about CCA methods. Their implied readers (Iser, 1978) include classroom educators to reveal approaches and methods that might influence classroom enactment of critical literacy.
- Analyst: A critical literary scholar of multicultural children's literature who composes a CCA study to interrogate multicultural children's books as cultural texts that may replicate delimiting discourses. Their implied readers (Iser, 1978) include classroom educators to reveal approaches and methods that might influence classroom enactment of critical literacy.
- Educator/ Classroom educator: A classroom teacher who constructs lessons and delivers instruction to young readers.

- Young reader: A child or adolescent reader who reads under the supervision and guidance of an educator in a classroom. Young readers may also read in their private time. However, I reference young readers in their subject position as classroom participants since that is the context in which they might experience CCA methods or critical reading instruction.
- Author: Creator of children's/ young adult literature who constructs texts that are not textbooks for children or adolescent readers that are published and promoted for circulation in libraries, school rooms, and book stores.
- Illustrator: Creator of images and visuals intended to visually engage children or adolescent readers in published texts that are not textbooks, and that are published and promoted for circulation in libraries, school rooms, and book stores.
- Child or adolescent actor: Character in children's/ young adult multicultural children's books meant to represent children or adolescents.
- Children: Any individual 18 years of age or younger, and whose rights and activities are constrained by, or whose needs influence adult authority (Young-Bruehl, 2012). I employ that term as an umbrella term to classify individuals with limited political rights due to their subject positions as minors, or people without the full rights of adulthood. I should note that the term "children" in discourses for children's literature generally denotes a target audience aged 0-12, and may be used in that context as well.
- Adolescent or young adult: Any individual aged 13 to 18, and whose rights and activities are constrained by, or whose needs influence adult authority (Young-Bruehl, 2012). The term is usually applied in discourses for children's literature to specify the readability level, of interest level of older children and teenagers.

- **Psychoemotive:** Any psychological interaction that indexes or affects emotions, or influences the construction of emotional responses. The term is applied in psychology to refer to how stimuli processed at the psychological level elicits and/or indexes emotions. For example, a recent neuroscience study by Velikova, Sjaaheim & Nordtug (2017) asks whether psychoemotional states can be optimized by regular use of positive imagery as part of training in self-guiding emotions. In this study, I problematize extant theory applied in CCA methods for gaps in theorizing on the psychoemotive implications for children’s mental lives. I elaborate on this conception throughout the chapters.

Although I employ the terms “children” and “young readers” as umbrella terms, as with any group, there are complex and important variations in the subject positions of children and young readers within their social worlds that influence their perception and construction of agency (Bassi, Sartori & Delle Fave, 2010; Blanchet-Cohen, 2008; Crockett, 2002; Gecas, 2003). These include their developmental age, worldviews, races, genders, sexual orientations, culture groups, color, socio-economic class status, lived experiences, statuses within their family/community/culture/friendship groups and the innumerable sociological dimensions that this indexes, and psychological dispositions to each of the aforementioned (Bassi, Sartori & Delle Fave, 2010; Blanchet-Cohen, 2008; Crockett, 2002; Gecas, 2003) as well as their possible dispositions to their “selves” (Blanchet-Cohen, 2008; Duff, 2015; Jung, 1969).

Delimitations and Limitations

Certain delimitations and limitations influence this study at the outset, which I summarize next. As I progress through the study, new delimitations and limitations emerge based on insights drawn from the “maiden voyage”, which is the metaphoric term I employ to describe the

CCA study I construct using CCA methods enhanced with additional theories. I elaborate on those in Chapter 6.

Delimitations and Limitations Based on My Stance as an Educator

I treat CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies as texts that communicate an inception initiative to educators requiring content analysis to reveal and evaluate the epistemologies underpinning its conceptual framework. Per Rosenblatt's (1938/1978) transaction theory, I draw on my experiences as an instructional specialist to interrogate CCA methods and CCA studies as cultural texts that communicate critical interrogation methods to educators.

In my school district, *instructional specialists* are former classroom educators that work at the district level to coach classroom educators in interpreting content, pedagogy, or theories of classroom management so that classroom educators can plan and enact instruction. For instructional specialists, content analysis of education theory or policy is a foundational part of the work. The work often focuses on analyzing state curriculum standards and curriculum support documents (Ainsworth, 2010) but may also include policy documents and documents communicating educational initiatives. Texts intended to influence classroom educators' instructional planning must align with extant theories addressing the developmental, cognitive, sociological, socio-psychological, or psychoemotive needs of students (DuFour, 2007; DuFour & Eaker, 1998).

My stance as an instructional specialist informed my decision to approach the design of the study as an epistemological-system-analysis showing the relationship of methods to studies framed by extant theory indexing the needs of children. Using content analysis, we analyze for

possible theoretical, epistemological, or teleological gaps that might create challenges for educators in classrooms, or that run counter to the research on the cognitive or psychoemotive needs of students. This process is grounded in the needs of learners (DuFour, 2007; DuFour & Eaker, 1998) and is considered an iterative process (Ainsworth, 2010; DuFour, 2007; DuFour & Eaker, 1998). Analysis of the texts and documents is compared to data from the field, including instructional planning sessions, classroom observations, and quantitative and qualitative data reflecting students' learning. That said, such a sweeping approach goes beyond what I am able to carry out as a single scholar engaging a single study. However, this study can provide grounding for future studies by problematizing the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies on the basis of their claims that the methods are applicable to support the needs of young readers during critical reading (Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017). As such, I chose to approach the design of the study as a content analysis of documents that frame an inception initiative intended to influence the instructional activities of classroom educators.

Delimitations and Limitations of the Design of the Study

The design of this study employs a close reading of selected texts for content analysis to discern how theory is applied, and to look for gaps, silences, and contradictions (Mendoza, n.d.). The study design does not include focus groups of teachers, or classroom studies with young readers. As an instructional specialist, I have found that theoretical or epistemological gaps become amplified during instructional planning, and classroom instruction. As such, a field study would be premature until gaps, silences and contradictions are addressed. None-the-less, it is a notable limitation of my design that I do not study how educators operationalize the

conceptions of agency drawn from CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017), or how students in classrooms respond to critical literacy instruction based on tenets drawn from CCA methods. I address future research in Chapter 6.

Structure of the Study

In Chapter 1, I situate the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) in the larger framework of representation research in multicultural children's literature, and content analysis methods. CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies selected for this study draw from critical literary analysis of multicultural children's literature for which the implied readers (Iser, 1978) are scholars (Bradford, 2017). The shift in implied reader to include educators for the benefit of young readers sets the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies apart from critical literary analysis as a scholarly endeavor. I discuss the purpose, significance, methods, and theoretical lenses I apply in this study.

In Chapter 2, I review the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) by analyzing the theories and approaches in content analysis and critical content analysis that contributors draw from to construct their methodological frameworks. The CCA methods form a systemic relationship to the CCA studies in that they are intended to guide the analyst in enacting a study. I code and categorize their methods to construct the "Doing CCA toolbox." I then analyze the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) through Childism (Young-Bruehl, 2012), Imaginative education theory (Egan, 1997; IERG, 2018), and agency theory (Crockett,

2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) to derive assumptions held by the contributors about how children and adolescents reason, and the needs of young readers. Through that analysis, I develop research questions to create a new category for the Doing CCA toolbox, which I refer to as thinking through children.

Chapter 3 is an extension of the review of the literature comparing and contrasting CCA studies that employ CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) using the Doing CCA Toolbox. Twelve studies that employ CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) are analyzed using content analysis. I employ Childism (Young-Bruehl, 2012), Imaginative education theory (Egan, 1997; IERG, 2018), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006). I organize the chapter using the Doing CCA toolbox to frame the analysis of the CCA studies to derive insights about how the analysts interpret and apply the CCA methods. I also answer the research questions to reflect on the implications of the findings for adding theory. I draw out the operational definitions for agency applied by the analysts and cross-reference it with the insights in the CCA studies. From this, I deduce analysts' assumptions about what aspects of agency, or the agency-structure phenomenon, are worthy of educators' attention. The answers from the research questions become the basis for evaluating pathways for adding theories.

In Chapter 4, I explicate archetypal analysis and futures theory and theorize on their precepts in relation to CCA methods. I propose that archetypal analysis is a method of analyzing subject position at the mythic/archetypal level of stories (Campbell, 1945/2008; Hunter, 2008). I further propose that it allows the analyst to reveal forms of power actors employ to leverage power in their social worlds (Hillman, 1995). Busseyan agency as a method of agency analysis

allows explication of agents' activities to move beyond responses to power relations, and to allow analysis of how the agent imagined and enacted an alternative preferable future. These theoretical constructs allow analysis of agency at the intuitive and imaginative levels which futures educator Bussey (2016) defines as cultural resources and sources of hope and reconstructive energy needed to enact agency. I reframe the Doing CCA toolbox to show which constructs are influenced by the theories to produce analysis for agency at the mythic/metaphoric level of the texts.

In Chapter 5, I create a CCA study employing the Doing CCA methods recommended by contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017), and the additional theories explicated in Chapter 4. I refer to the study as a “maiden voyage” since I have no previous experience with constructing a CCA study and relied on the recommended constructs from the CCA methods, and the study of the exemplars for guidance. I also add a metaphor to the iconic mirror, window, sliding glass door (Bishop, 1990) to account for the reader's unconscious relationship to reading—through the mirror, or through the looking glass. I select texts with potential appeal to young readers (J. Beach, 2016) using elements of carnivalesque humor as a selection tool. I discuss carnivalesque humor as a form of resistance to power employed by oppressed groups, and as a source for constructing empowering archetypes at the psychoemotive level.

Finally, in Chapter 6, I reflect on the findings from the content analyses of the CCA methods, the CCA studies, and the “maiden voyage” study and implications for future research.

Summary

Contributors assert that educators should incorporate CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Johnson, Mathis & Short, 2017; Short et al., 2017) into their critical reading activities with young readers. CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies must support educators' construction of their *critical imaginary* in ways that allow them to enact critical literacy in classrooms to promote young reader's construction of identity and agency. CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies can shape the ways we, as critical educators, carry out critical interrogation of texts to deepen our understanding of how cultural texts replicate unjust discourses, and our understanding of how to think through those methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017).

CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017) are intended to raise educator consciousness about how to engage young readers in critical literacy as an investment in their capacity to discern systems of power and recognize injustice. Yet, despite the intention to benefit children and adolescents, it is not clear that tenets applied in CCA methods and CCA studies account for how children and adolescents perceive agency (Blanchet-Cohen, 2008; Curtis, 2008; Seiffge-Krenke, 2012) or constitute their own agency (Bussey, 2008; Duff, 2015; Jung, 1969; Zimmerman & Cleary, 2006). Further, it is also possible that the attention to organizing and patterning information is occluding analysis at the mythic/metaphor levels of texts, which is essential to the psychoemotive growth of young readers (Egan, 1997; IERG, 2018; Polito, 2005).

Since the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017;

Short et al., 2017) communicate worldviews and critical interrogation methods to educators to influence critical literacy in classrooms, I problematize them as cultural texts. I argue that theories of psychology and socialization should inform conceptual frameworks that influence cultural texts designed to help educators enact critical literacy with young readers. I evaluate how CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) or CCA studies account for young readers and the mental life of children in conceptualizing agency.

CHAPTER 2 - LITERATURE REVIEW: CCA METHODS

Contributors Beach et al. (2009), Botelho & Rudman (2009), Bradford (2017), and Short et al. (2017) introduce methods and theories from critical literary theory into education as a field to encourage educators to participate in critical literary analysis of multicultural children's literature, and to reflect on their application during critical reading (Johnson, Mathis & Short, 2017). In critical reading, the benefits to children's construction of identity, resiliency, and agency are realized when the reading experiences invest in young readers' *history-in-person* (Holland et al., 1998) an experience upon which they can later improvise. However, as Allen (2014) and Pientrandrea's (2008) delimitations sections indicate in their studies of critical literacy, children may appear to apprehend concepts during a lesson, but not understand how to apply the concept beyond the lesson. Given that they are appropriated from scholarly fields, current CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) may replicate adult discourses about children and what they need. I analyze the work of the contributors through the lenses of Childism (Young-Bruehl, 2012), Imaginative education theory (Egan, 1997; Egan, Cant & Judson, 2014), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) to gain insight into how children's reasoning, rights, and voices are accounted for.

I review CCA methods that frame doing CCA with multicultural children's literature (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). This has three purposes: 1) to reveal and describe analytic tools recommended by the contributors, 2) to isolate possible gaps in theorizing that may influence reading of texts, especially for how it might influence conceptualizations agency for young readers, and 3) to create a framework for content

analysis of CCA studies that employ CCA methods. This will lay the foundation analyzing how agency is conceptualized in CCA methods and CCA studies, which I argue has implications for how it is conceptualized by classroom educators for young readers.

Theoretical Framework: Childism, Imaginative Education Theory, and Agency Theory

Irrespective of what we teach children about the value of resisting injustice, children's free will and self-determination is still bounded by adult constraints and adult power (Short, 2017; Young-Bruehl, 2012). For example, in schools, self-selected reading (Krashen & Mason, 2015) is often still bounded by texts available in the school libraries and subject to teachers' or parents' choices (NCTE, 2018). As part of advocating for CCA methods, Bradford (2009) cautions educators not to assume a book is "good" simply because it is popular. As such, educators carry a significant obligation to ensure that book selections account for young readers' needs and interests, and that classroom educators equip young readers with the tools to problematize books that may replicate delimiting discourses or stereotypes.

The purpose of socio-historical analysis in critical reading is to improve the reader's capacity to discern injustice as part of raising the readers' consciousness (Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017). Analyzing for agency allows children to hold the mirror for agency enactment in their own lives (Braden & Rodriguez, 2016; Johnson, Mathis & Short, 2017; Mathis, 2015). In her study on role enactment linking role theory and cognition, Lynch cites Giddens (1984), Sewell (1992), and Simmel (1955) saying that in our society, a premium is placed on the individual's ability to innovate and to change. Holland, et al. (1998) refer to this as improvisation and apply it to analyze how people construct new responses to social constraints.

Yet, the subject position of the actor influences whether the improvised action is honored, or thwarted, or whether the actor's reasoning is valued or discredited (Weedon, 1997). When analyzing a child actor, activities that denote individual freedom may be interpreted by adults as willful, depending on if the adult believes that the child is guided by personal responsibility, or by impulsivity and appetite. Children's demonstrations of innovation and change may not conform to adult definitions of agency. I speculate that adult discursive purposes, particularly when delimiting analysis through a critical lens, may mask rather than reveal children's agency, and may delimit how it is conceptualized for young readers.

The following are the theoretical lenses I apply to analyze the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) in this chapter:

- Childism (Young-Bruehl, 2012) regards children as an oppressed group subject to delimiting representation through adult discourses.
- Imaginative education (IE) theory (Egan, 1997; Egan, Cant & Judson, 2016) frames the on-going role of the imagination and emotions in evolving understanding and argues for the necessity of engaging wonder to excite the imagination.
- Agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) says actors leverage and enact individual power within their social world by rationally critiquing power relations to act in their own interest.

In the next sections, I explicate Childism (Young-Bruehl, 2012), IE theory (Egan, 1997; Egan, Cant & Judson, 2016) and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006), before discussing the theoretical tenets.

Childism

Childism is the term used by Elizabeth Young-Bruehl to refer to discrimination and oppression of children (2012). Young-Bruehl's advocacy agenda addresses strong and important prejudices against children, including the U.S.'s deplorable record of incarcerating children, and then incarcerating them as adults when they fail to arrive at successful adulthood (2012). There are numerous historical examples including the practice of plantation owning fathers enslaving their children when they were born to enslaved mothers, removing Native American children from their families to place in boarding schools, the internment of Asian Americans during WWII, and more recently, the separation of children of immigrants from their families by the Trump administration. Anti-child social policies and individual behaviors directed against children are the reasons Young-Bruehl advocates for orienting attention on prejudices against children, and the discourses that hold those prejudices in place. Since I am evaluating possible limitation in the representation of children's mental life, I employ Egan's (1997) cognitive tools to evaluate CCA methods for discourses that might hold preconceptions of children in place.

The term *adultism* has also been used to reference prejudices against children. Generally referencing the assumption of adult superiority, as a term it has a much older provenance. In 1903, Du Bois employed the term to describe children who possess adult physiques and dispositions. Applied in psychology and youth advocacy, by the 1970s the term referred to the tendency to favor adult agendas and assumed superiority (Flasher, 1978). Other contemporary terms employed in discourses surrounding prejudice against children include *anti-youth racism*, *juvenile ageism*, and *ephebophobia* (fear of adolescents) (Young-Bruehl, 2012, p. 8). Young-Bruehl introduces the term Childism to spur political consciousness so as to encourage the

interrogation of behaviors and attitudes that result in anti-child activities. She argues that, as with racism, the term should focus on the group targeted by discrimination.

Young-Bruehl (2012) outlines egregious expressions of prejudice against children including child sexual abuse, neglect, mental abuse, and deconstruction of children's identities through narcissism and the imposition of adult agendas. These evils are equally deplored by the contributors and analysts, each of whom either explicitly or implicitly advocate for developing children's agency. However, subtle forms of Childism are equally important. Children are controlled, managed, and influenced by adults and adult systems. Using *intersectionality* (Crenshaw, 1989), it's also clear that children may experience oppression from multiple influences on their identity including race, class, gender, ability, religion, sexuality, or immigration status. Children might also be discriminated against because of their generational culture, or because of the discourses of resistance emerging from that generational culture. Unlike other groups, children are not in a position to become direct political actors (Young Bruehl, 2012, p. 9). However, children can be educated to become political actors, thinking and acting for themselves as individuals and in concert with each other (Freire & Macedo, 1987). Most importantly, while children are learning to become political actors, "adults need to consult them about their needs and to represent them in the political arena" (Young-Bruehl, 2012, p. 9).

Imaginative Education (IE) Theory

Throughout this study, I reference the importance of accounting for the psychoemotive needs of young readers. Egan's cognitive tools (1997) provide a frame of reference for understanding gaps in theory that affect educator's conception of children's and adolescents' mental life. I approach Egan's theories through imaginative education (IE) theory. IE theory

focuses attention on the role of imagination and emotion in cognitive development (Judson, 2018), and pedagogical attention on the instructional practices that leverage thinking through five qualitatively distinct, yet interrelated formations of understanding. I explicate IE theory's origins, theoretical tenets, and conceptual framework in this section.

Egan's cognitive tools. Egan draws on cultural history, evolutionary history, cognitive psychology, and anthropology to frame the five categorical kinds of understanding that develop in the mind through learning (Polito, 2005). According to Polito (2005), Egan discerned an evolutionary and developmental trajectory underpinning cognitive development that Egan (1997) calls *cultural recapitulation theory*. For example, a five-year-old learning to write is recapitulating the invention of writing (Egan, 1997). Table 2 summarizes the five cognitive tools.

Table 2: *Summary of Egan's Five Cognitive Tools (1997), and the learning experiences associated with their development*

Somatic	Mythic	Romantic	Philosophic	Ironic
<ul style="list-style-type: none"> Understanding through physical functions and emotions; developmentally comes before language. Develops through social play. Pre literacy. 	<ul style="list-style-type: none"> Understanding "binary opposites"—tall/short, good/evil. Develops oral story telling, images, metaphors, finding the story in a topic. Oral language development. 	<ul style="list-style-type: none"> Understanding by testing the "limits of reality." Develops through literacy, finer gradations of thought than binary thinking. Mastery of literacy. 	<ul style="list-style-type: none"> Understanding through testing principles and patterns; locating authority and truth. Develops by mapping anomalies and questioning truth. Mastery of theoretical thinking. 	<ul style="list-style-type: none"> Understanding through recognizing the limits of language in representing the world, and phenomenon. Develops through skepticism. Mastery of reflexive thinking.
Age 0-3	Age 3-7	Age 8-14	Age 15-20	Age 21 +

Each of the cognitive tools carries imaginative and emotional import that supports the development of the next modality of understanding. Egan contends as people appropriate each

cognitive tool, there is a loss in the capacity to think through the modality of a prior tool (1997). However, Egan says it possible to maximize gains, and minimize loss by continuously invoking multiple modalities of understanding. That said, Egan (1997) asserts that it is also essential to continuously nurture each cognitive modality to support the full spectrum of the individual's imaginative capacity.

The role of wonder. IE theory is an on-going theoretical project into human understanding for the purpose of reshaping and developing practice (Judson, 2018). IE theory is grounded in modern neuroscience as well as in theoretically derived conceptions of “wonder” and its relationship to the developing mind. According to Haralambous & Nielsen, findings from researchers LeDoux (1996) and Immordino-Yang & Damasio (2007) show that “the part of the brain associated with emotions is activated together with the cortex of the brain, which is where logical processes take place” (2014, p. 222). In other words, the whole human being has to be emotionally engaged for optimal and long lasting learning to occur.

To conceptualize the theory for educators, recent IE theories deconstruct the concept of “wonder” as a way of conceptualizing a construct to communicate how educators can create a portal between the world and the imaginations of the young (Egan, 2014; Haralambous & Nielsen, 2014; Piersol, 2014). Piersol (2014) analyzes how wonder is conceptualized by Plato and Wordsworth, rhetorically establishing through them the role of courage, and reason to the construct of wonder. Egan (2014) frames wonder by applying the Aristotelian conception of *techne*, meaning “craft” or “art.” He argues that instructors can embed these into instructional practice by focusing on forming association with people through transcendent human qualities by focusing on the exotic and heroic. This might be achieved by asking—what about it is

wonderful? IE theorists' considerations about wonder mirror Weiner's (2016) contention about the role of hope and awe to the development of the critical imaginary. Although he does not refer to "wonder", Weiner's (2016) description of the critical imaginary references courage, imagination, and reason. "Wonder" is therefore both portal and crucible, since it is a way to access imagination, and a process through which learners approach knowledge.

Haralambous & Nielsen (2014) provide a socio-historical overview to theoretically contextualization the limitations of empiricism and instrumental orientations of education, and role of wonder to the process of thought. *Onlooker consciousness* creates a binary schism that offers two options: the *idealist*, where the thinker is confident of their inner thoughts, or the *realist*, wherein the thinker is confident of the scientific method. Haralambous & Nielsen (2014) challenge the Cartesian schism between human mind and the material world that originates with Descartes' *Cogito ergo sum* ("I think therefore I am") that has had such a profound influence Western empiricism. Haralambous & Nielsen (2014) cite and explicate the work of Goethe (2006), Einstein (2009), Pauli & Jung (as cited by Mindell, 2000), and Mindell (2000, 2010) to discuss the limitation of empirical awareness, and the need for redefining the role of wonder in the development of knowledge and consciousness.

Haralambous & Nielsen (2014) follow Goethe's (2006) and James' (1909/2005) exploration of the conception of "delicate empiricism" to review a pedagogy of love and moral values. Roy (2018) describes Goethe's concern that empiricism's focus on external results does not tell us the "why" of the knowledge, or include the esthetic intuition necessary to show how individuals participate with the knowledge. According to Haralambous & Nielsen (2014), "Critical detachment and distancing interfere with the creative process (Nachmanovitch, 1989) as they have the potential to block the *participatory* nature of the experience" (p. 229). This

directly addresses a limitation of critical interrogation that might be replicated in classrooms. The desire of critical educators to engage in critical dialogue with young readers may cause distancing from the creative processes necessary to develop a conception of agency as an engaged creative act.

Qualitative differences in children’s mental life. Despite drawing on Plato to frame wonder for IE theory, Piersol (2014) critiques Plato’s assertion that only adults are capable of rationality through which such inquiry as he describes emerges. Rather, IE theorists argue that children’s qualitative approaches to thinking position rationality differently.

Haralambous & Nielsen (2014) describe the story of a teacher whose students were stymied by a reading test that asked students aged 7-9 to recognize that a genre that begins “once upon a time” may not contain factual truth. The story, at the level of mythic understanding, could be considered true—the protagonist, Amon, like anyone with common sense, sailed away from the danger of a giant fish coming out of the sea. Yet, the question from the NAPLAN¹ Reading test, an Australian national exam that stands for National Assessment Program—Numeracy and Literacy (NAP, 2019), asked students to prove it was untrue. The correct answer, rather than accessing students’ natural inclination to interpret from a mythic or romantic stance of understanding, asked for students to answer a question of genre—it is clearly a story, and therefore not true, because it begins with “once upon a time.” But most jarring to the students was the assertion that because it is a story, it is rationally and materially untrue. According to Haralambous & Nielsen (2014), the students were confused because the “pressure was on to go against their inner sense of knowing” (p. 222). Whereas stories carry “truth” at the level of the unconscious, the adult definition of what is rational or true was the expected correct answer.

According to Haralambous & Nielsen (2014) the emphasis on the observation of the outer object overlooked the important and powerful observation of inner images as objects that have to potential to impart information. They also remark on the fact that current epistemological theories in education do not account for the cognitive significance of inner image-making, indexed as mythic understanding, as a means of forming knowledge. IE theory frames Egan's conceptions as "kinds of understanding" (Judson, 2018). Based on Egan's conceptions, IE theorists assert that mythic understanding should not be approached as a transitional stage, but as a core cognitive competency that must continuously be nurtured (Judson, 2018).

The role of mythic understanding. Central conceptions in IE theory include the value of wonder, representing knowledge in the shape of story, evocation of emotion, and the construction of inner images as objects that have potential to impart information (Egan, 1997; Egan, Cant & Judson, 2014; Haralambous & Nielsen, 2014; Judson, 2018; Piersol, 2014). IERG (2018) constructed a toolbox to provide educators with tools for applying IE theory (see Appendix A). The seven tenets of mythic understanding offer tools that bring out the emotional force of topics necessary to excite wonder and promote imagination: 1) find the story in the topic, 2) find a source of dramatic tension, 3) evoke mental images with words, 4) metaphors matter, 5) laugh as you learn, 6) engage the body, and 7) identify the unknown (IERG, 2018).

Although Egan (1997) associates the mythic with oral language development, Jungian scholars recognize that the development of the imagination, necessary for individuation, occurs through reading stories as well as through oral language exchanges (Campbell, 1945/2008; Duff, 2015; Hunter, 2008). Further, in futures theory, Inayatullah's Causal Layered Analysis (CLA), which I explicate in greater depth in Chapter 4, positions the mythic/metaphor layers of cultural

texts as the bottom layer underpinning the worldview. Futures theorists assert that the mythic metaphoric layers open the analyst to imaginative possibilities necessary to conceptualize alternative preferable futures.

Given that children's books must support the cognitive and psychoemotive development of children, references to the mythic/metaphoric framework should be embedded in CCA methods. In particular, I focus on how IE theory frames mythic understanding to analyze how the needs of young readers are positioned in CCA methods.

Agency Theory

"Agency" as a construct has been the subject of philosophical, sociological, and psychological theorizing and explication (Hitlin & Elder, 2007). Hitlin & Elder (2007) point out that it is used differently "depending on the epistemological roots and the goals of scholars that employ them" (p. 170). Hitlin & Johnson (2015) describe how sociological definitions "cohere around the idea that individual action is circumscribed by structural constraints at the same time that structural forces fundamentally constitute the selves of individual actors (e.g., Bourdieu, 1984; Giddens, 1984; Sewell, 1992; and Archer, 2003)" (p. 1430). Crockett (2002) cites Bandura (1997), Boekaerts, Pintrich & Zeidner (2000), Carver & Scheier (1998), and Seligman (1975) as notable scholars analyzing psychological processes of human agency such as cognitive appraisal, goal setting, planning, development of beliefs, and the debilitating effects of the loss of control. In this section, I summarize constructs of agency that reference its current application in CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). I then critique constructs of agency based on Hitlin & Johnson's (2015) reconceptualization of agency through life course research. I include self-efficacy dimensions of agency (Gecas, 2003;

Hitlin & Johnson, 2015) that might be of interest to children and adolescents (Seiffge-Krenke, et al., 2012).

CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) selected for this study are situated in discourses of critical pedagogy. In critical pedagogy, Freirean (1970) definitions focus on encouraging individuals to challenge oppression, defining an agent as one who becomes conscious of themselves as historically constructed within power relationships, who resists unjust power relations through a process of reflection leading to a raised consciousness, or *concientiza*. Foucauldian conceptions of structure and its influences are also evident in the CCA methods (Botelho & Rudman, 2009; Bradford, 2017). Kelly (2013) frames the definition of agency from the Habermas/Foucault debates, which is a manifestation of the structure/agency debates sharing the Freirean conception that that an agent recognizes and rationally critiques power relations and can act in their own interest informed by that understanding. Moore & Cunningham (2006), who analyzed agency in relation to four adolescent girls during literacy engagement, define agency broadly referring to free will and self-determination, carrying out intentions and acting on one's own purpose in ways that may reinforce or transform limits and constraints in the social world.

Hitlin & Johnson (2015) argue that empirical treatments of agency do not account for dimensions of agency discerned through a life course lens such as self-efficacy, and perceptions of the future. Hitlin & Johnson cite Carver et al. (2010) to point out that contemporary agency-as-self-efficacy “omits the extent to which people believe other factors will influence their ability to achieve positive outcomes” (p. 1441). Their research synthesis frames agency through the lens of a developmental life trajectory:

Humans develop capability and qualities that they bring to situations and even serve to help them select, within structurally available choices, life course trajectories, what Hitlin and Elder (2007) refer to as *life course agency*. (Hitlin & Johnson, 2015, p. 1465)

According to Moore & Cunningham (2006), adolescents understand that the choices available to them is influenced by how they see their subject position in the contexts of home, school, and the larger society, but do not understand that interpretation of those experiences influences who we are and who we become. Further, they found that the manner in which a person interprets the events in life influences future choices (Moore & Cunningham, 2006). Their findings index critiques made by scholars of life course agency regarding how the construct of agency is currently conceptualized in empirical sociological studies (Crockett, 2002; Hitlin & Elder, 2007; Hitlin & Johnson, 2015).

Crockett (2002) critiques the delimitations of psychological, and sociological applications of the concept of agency for failing to account for the life course. Hitlin & Elder's (2007) research synthesis produced a theoretical model of four types of agency—*existential*, *identity*, *pragmatic*, and *life course*—that are often conflated in any given application of the construct. Life course constructs (Crockett, 2002; Gecas, 2003) offer a perspective on agency that analyzes its precepts in terms of how it is constructed and conceptualized at significant moments across the life course. These index self-efficacy, and a future's perspective (Hitlin & Johnson, 2015).

Research on how children (Blanchet-Cohen, 2008) and adolescents (Seiffge-Krenke, 2012) conceptualize and enact agency show that children's and adolescents' subject position within their life course informs how they conceptualize and enact agency. For this study, I operationally define agency as actors making decisions in their own interest by leveraging social power and their own imagination, informed by their understanding of power relations (Kelly,

2013; Moore & Cunningham, 2006), and the structurally available choices in their life course trajectories (Crockett, 2002; Hitlin & Johnson, 2015). I include the life course dimension to recognize that analysis for agency of child and adolescent actors must account for the individual's subject position within their life course. Similarly, the interpretive implications for young readers must also account for their life course.

Tenets Drawn from Childism, IE Theory and Agency Theory

As theoretical frameworks, Childism, IE theory and agency theory create a space of tension for understanding how children are discussed in CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and CCA studies. Childism (Young Bruehl, 2012) frames analysis for delimiting assumptions about children. IE theory (IERG, 2018) frames analysis for mythic-metaphoric underpinnings traced through evocative imagery, metaphor, and story shaped knowledge. Agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) frames analysis of decisions and actions of individuals in relation to their social world. A space of tension emerges for critical educators. Educational institutions are adult-created institutions meant to inculcate children thereby ensuring the perpetuation of societal practices. Yet, critical educators want for children to understand systems of power and how to question them (Johnson, Mathis & Short, 2017). Even the best efforts of adults may still occlude intimate indications of emerging agency, such as an eye-roll, a slammed door, or a well-timed intoning of the word "please." Adults may not recognize or value how children leverage or influence adult power as forms of agency, or how they imagine themselves in relation to their social world. Adult critical stances may not reveal intimate indications of children's evolving agency, such as imagining how counter-

narratives account for children's mental life (Egan, 1997), or valid stances based on their life course, or from within their life world (Kraus, 2015).

I apply the following tenets drawn from Childism (Young-Bruehl, 2012), IE theory (IERG, 2018), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006):

- Children are delimited by adult constraints, and adult discourses (Young-Bruehl, 2012)
- Children's agency is enacted and interpreted from within adult constraints and adult discourses (Blanchet-Cohen, 2008; Egan, 1997; Short, 2017; Young-Bruehl, 2012).
- Children's imaginations and emotions benefit from evocative imagery and story-shaped knowledge and are influenced by adult designed educational activities that facilitate or impede their development (Egan, 1997; Egan, Cant, & Judson, 2014; Judson, 2018).
- Children's life course (Crockett, 2002; Hitlin & Johnson, 2015) and life world (Kraus, 2015) stances are valid (Seiffge-Krenke, 2012; Zimmerman & Cleary, 2006) and must be considered in conceptualizing agency for their benefit (Short, 2017).
- Self-efficacy and a futures perspective are dimensions of agency that children and adolescents benefit from conceptualizing (Crockett, 2002; Hitlin & Johnson, 2015; Moore & Cunningham, 2006).

I theorize that the benefit to young readers sought by contributors and analysts is enhanced when agency is conceptualized to account for children's mental life. In this chapter, I problematize the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) through the theoretical lenses discussed here.

Major Contributions in CCA of Multicultural Children's Literature

In Chapter 1, I provide a summary definition of CCA, why it matters, and its limitations. In this section, I elaborate on CCA to reveal the theories and tenets the contributors share. Contributors to CCA in multicultural children's literature as a field in education support analysis of multicultural children's literature to reveal systems of power. Contributors leverage the tools of critical literary criticism to reveal power, privilege, and hegemony in cultural texts (Beach et al., 2009; Botelho & Rudman, 2009; Short et al., 2017). They share the premise that language mediates relationships of power, and that culture influences and is influenced by the systems of power referencing du Gay (1997a), Gee (1999, 2011) and Foucault (1972, 1980).

In this section, I synthesize the major contributors to summarize how they frame and define CCA. I critique CCA methods through Childism (Young Bruehl, 2012), Imaginative education theory (Egan, 1997; Egan, Cant & Judson, 2014), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006).

Who Are the Contributors?

The main contributors to method and theories in CCA of multicultural children's literature as a field in education are Beach et al. (2009), Botelho & Rudman (2009), Bradford (2009, 2017) and Short et al. (2017). Beach et al.'s (2009) seminal paper, delivered at the 58th National Reading Conference, is a CCA study that demonstrates for educators how CCA can be applied to multicultural children's literature. Yenika-Agbaw's contribution to Beach et al (2009) shows how critical tools can be employed to reveal how a child actor constructs intimate and hopeful spaces of identity against the backdrop of oppressive social circumstances. Bradford is a professor of literary studies who writes for literary journals. Short et al. (2017) narrate the story

about asking Bradford if she had considered making her process transparent. Bradford's paper delivered at the 2009 59th National Reading Conference in Albuquerque is her answer, and is a pivotal moment in CCA as a field in education influencing education researchers to understand the methods of the literary field to more authentically "do critical analysis" (Bradford, 2017; Short, et al., 2017). Whereas the above contributors are linked through common scholarly activities and approaches, Botelho & Rudman (2009) approach the challenge of doing CCA by developing a critical framework specifically designed to support educators.

Framing the Doing Critical Content Analysis Toolbox

According to the contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017), methods employed to critically interrogate texts must be made transparent to encourage enactment by educators both to participate in critically evaluating cultural texts and to reflect on the role of the methods for critical reading in classrooms. This includes analysis of how "language mediates relationships of power and privilege in social interactions, institutions, and bodies of knowledge" (Rogers, 2005, p. 367), analysis of the multicultural dynamics that influence dominant discourses (May & Sleeter, 2010), and analysis of texts to interrogate how authors and illustrators embed and circulate dominant discourses (Bishop, 2014; Coffey, 2017; Hagood, 2002; Lankshear & McLaren, 1993; Shor, 1999).

In Figure 1, I define and attribute the tools to the contributor or contributors that define, explicate, or elaborate on their methods of enacting CCA. I chose to present the tools as a preview of the work of the contributors to provide clarity for the reader. I draw out the approaches shared by the contributors as methodological tools to develop the Doing Critical Content Analysis toolbox, or *Doing CCA toolbox*.

<p>Thinking With Theory</p> <p>Construct introduced by Short et al. (2017) for the recursive relationship of critical theories to the process of doing CCA (Jackson & Mazzei, 2012). Analysts recursively re-evaluate insights through their critical lens.</p>	<p>Top-down Analysis</p> <p>Term applied by Bradford (2017) referencing analysis of the text in relation to historical and cultural forces that shape it. The process requires intensive intertextual analysis to frame understanding of the socio-historical-political forces influencing the text (Bradford, 2017; Botelho & Rudman, 2009).</p>
	<p>Bottom-up Analysis</p> <p>Term applied by Bradford (2017) referencing analysis of linguistic and narrative features. Analysts must approach the text understanding that genres are social constructs, and that narrative methods are culturally relative (Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017).</p>
	<p>Intertextual Analysis</p> <p>Interrogation of multiple texts to develop themes and constructs to frame analysis. This practice is applied for both top-down and bottom-up analysis (Bradford, 2017) and is recursively applied in layers (Botelho & Rudman, 2009; Short et al., 2017).</p>
	<p>Focalization</p> <p>Narrative analysis element that analyzes point of view and stance of the central actor(s). Questions may include: Whose story is this? From what point of view? Who sees? Who is observed? (Botelho & Rudman, 2009).</p>
	<p>Social processes of the Characters</p> <p>Analysis for relationships between the central actor(s) and the social world represented in the text. Questions may include: How is power exercised? Who has agency? Who resists and challenges domination and collusion? Who speaks and who is silenced? Who acts? And who is acted upon? Who waits? What reading subject positions are offered by these texts? (Botelho & Rudman, 2009).</p>
	<p>Subject Position Analysis</p> <p>Analysis for the relationship between the central actor(s) and their social world based on how the actor is positioned in relation to power, and the circulation or exercise of power (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017).</p>
	<p>Agency Analysis</p> <p>Analysis for how the actor leverages and enacts individual power within their social world to resist and possibly transform unjust discourses (Beach et al., 2009; Bradford, 2017; Botelho & Rudman, 2009; Short et al., 2017). Analysis is framed from within the analysts' selected critical framework, which affects how agency is represented in the study.</p>

Figure 1: The Doing CCA toolbox, showing analytic tools extracted from major methodological contributors in CCA of multicultural children's literature for education as a field.

The Doing CCA toolbox is a synthesis of the major contributors, which can serve as a guide for educators, and a framework for analyzing CCA studies. Although the terms vary slightly among the contributors—Botelho & Rudman do not reference analysis for socio-historical context as “top-down analysis” for example—the analytic tools are shared among the contributors either implicitly or explicitly. Bradford (2017) and Botelho & Rudman (2009) in particular applied differing terminology to explicate their methodological approaches.

Short et al. (2017) apply the terms in their review of literature on critical content analysis methods. They also show how thinking with theory is positioned in relation to the tools. Short et al. (2017) frame the relationship of theory to the process of CCA referring to it as thinking

with theory, a conception drawn from Jackson & Mazzei (2012). Jackson & Mazzei (2012) resist mechanistic coding, and reduction of thematic extraction, favoring a temporal and contextual approach that values the moment of epiphany informed by multiple textual experiences and the willingness to experience instability. In this, Jackson & Mazzei (2012) reference Deleuze for influencing their resistance to conventional interpretive forms, arguing for a willingness on the part of the analyst to borrow and reconfigure concepts, invent approaches, and create new assemblages. I explicate Jackson & Mazzei to establish that each contributor has experience with the instability that precedes interpretive insight described by these scholars.

Bradford's (2009) rhetorical approach is a think-aloud essay that reveals her thinking processes as a critical literary analyst. Botelho & Rudman's (2009) goal is to reveal method and theory to create a critical framework for application of critical literacy in classrooms with emphasis on the influence of class, race, and gender. Botelho & Rudman's contribution is book length and contains extensive theorizing, recommendations of resources and approaches for educators. Short et al. (2017) construct a procedural framework using a step-by-step approach as a way of clarifying processes drawn from Bradford, Botelho & Rudman, and numerous researchers in content analysis, critical analysis, and literary analysis. Their contribution introduces a collection of exemplar studies edited by Johnson, Mathis & Short (2017) intended to reveal method and process for educators. The contributors to Beach et al. (2009) apply CCA methods to compile three mini-studies constructed to reveal how CCA methods are carried into practice to create a CCA study. The three mini-studies analyze *The Day of Ahmed's Secret* (Heide & Gilliland, 1990) a story about a child street vendor in Cairo who sells propane, from varying critical lenses. Beach et al. also include a section analyzing CCA as a research methodology using Cultural Historical Activity Theory (CHAT), as well as mediating thoughts

on readers' engagement, and curricular implications. Their contribution exemplifies the kind of scholarly product that emerges from enacting or reflecting on implications for doing CCA.

Because it leverages the transactions between the reader and the text during the reading event of the analyst, content analysis is a hermeneutic, reader-response oriented research stance (Short et al., 2017). Cai (2008) cites Yenika-Agbaw (1997) and McLaughlin & DeVogd (2004) who advocate for adding a critical stance to Rosenblatt's aesthetic stance (i.e., focusing on the reader's experience with the text) and the efferent stance (i.e., focusing on the information the reader gleans from the text).

However, Cai also defends Rosenblatt against suggestions that these recommendations indicate a limitation of the theory, since the transactional approach is a theory of reading meant to frame how readers interpret, evaluate, and criticize literature. Cai argues that criticism of text "from any perspective, be it feminist or postcolonial, should be anchored in the reader's aesthetic response" (p. 214). The reader will always bring the influences of their social and cultural experiences to the reading experience. In fact, Cai (2008) argues that the reader's personal experiences are a matrix for analyzing social and cultural influences.

As an analogy, the tools that comprise doing CCA are for analysts like navigators' tools to mariners. Seafarers may have octants, astrolabes, compasses, and star charts in common, but the process of reading the sea to plot a course and travel a pathway is still interpretive, contextual, and mutable. In the next paragraphs, I evaluate how the tools are discussed and represented by each contributor. In the section introductions, I employ the navigation/seafarer analogy to clarify variations in the contributors' rhetorical approaches and contributions. The navigation/seafarer analogy creates an association with the how-to and journey/adventure theme that underpins the contributions since collectively they are an invitation to educators to take a

new kind of intellectual journey. I employ the seafarer analogy both to provide metaphoric clarity on the relationship of each contributor to CCA methods, and to demonstrate the power of mythic understanding in supporting relevance and clarity for the reader.

Bradford

Bradford's insights reveal the interior of her thoughts as a critical literary analyst. Using the seafarer analogy, she is the experienced mariner sharing stories with young seafarers. Each will invariably face distinct adventures, but the mariner's tale is both archetypal and instructional. Bradford shares her story of discovering the interconnectedness and distinctions of texts, and the expanding complexity of her understanding of the texts as she navigates the process. Bradford's seminal paper (2009) launches the call for educators to employ methods and theories from literary theory to authentically do CCA in the field of education. Bradford updates her 2009 paper as a contributing chapter in Johnson, Mathis & Shorts (Ed.) (2017), with a change in focus shifting from "critical content analysis" to "critical reading" of children's texts. Bradford's considerations on top down analysis, bottom up analysis, and intertextual analysis are referenced by Short et al. (2017) and Martínez-Roldán (2013) among other analysts. For that reason, I discuss those tools through the contribution of Bradford.

A literary scholar, Bradford's contribution to doing CCA frames the concepts of top-down analysis, bottom-up analysis, and intertextual analysis. Her 2007 book on postcolonial readings of children's literatures reminds the reader that children's books embody multiple levels of ideologies (p. 6). She asserts that the central work of critical literary researchers is to reveal these ideologies and the ways they are represented in the texts (2009). Doing CCA, then, should reveal the socio-historical forces that shape texts, as well as the linguistic and narrative features

employed by the author to create the texts resulting in insights about ideologies embedded in the texts. This effort is likely to require that the analyst access other texts to situate their understanding of both the socio-historical, and narrative elements of the texts under investigation.

To reveal her process of thought, Bradford describes creating her 2009 essay, “Muslim-Christian Relations and the Third Crusade: Medievalist Imaginings.” She describes analyzing three novels through post-colonialism, critical race, and whiteness studies. To situate her top-down analysis, she consults Edward Said’s *Orientalism* (1978) to understand how the West produced the East as an object of study, as well as researching contemporary application of the term “crusade” and the replication of rhetorics of savagery and barbarism applied to Muslim cultures (Holsinger, 2008). Situating bottom up analysis, she draws on the work of Nodelman & Reimer (2003) to discuss the “home-away-home” schema mirrored in the texts, which Nodelman & Reimer (2003) identify as a common pattern for children’s texts.

From Bradford’s essay, the reader learns about several layers of complexity—the complexity of a given text, the complexity of the relationship of a text to other texts, and the complex relationship an analyst constructs to texts when they enact the CCA process. Bradford reflects on her process for selecting elements from the text to present her insights. This includes locating units of analysis such as terminology, and conversational exchanges. She also discusses how she develops, analyzes, and redevelops constructs and themes to the units of analysis through theory, cautioning the reader that the process is recursive and sometimes destabilizing, particularly when the analyst is approaching texts constructed from another culture.

Beach et al.

Framed as a model CCA study to reveal its implementation of CCA for educators, Beach et al.'s contribution is a seminal study from which implications for CCA methods in education as a field are discernable. Beach et al.'s (2009) contribution provides insight into the variations of interpretation available by applying different critical lenses. Their contribution is analogous to testimonials—here are the discoveries and insights from our journey. Like Bradford, they discuss their interior thoughts as they navigate critical terrains using CCA. Unlike Bradford, they spend less time discussing the intertextual moves, attributing greater attention to the insights that emerged from the process, the significance of those insights, and the implications for educators and classrooms.

Three researchers, Yenika-Agbaw, Jenkins, and Rogers, apply critical theory to analyze *The Day of Ahmed's Secret* (1990), written by Heide and Gilliland and illustrated by Lewin. Yenika-Agbaw used post-colonialism to discuss Ahmed's subject position as a poor child in Egypt whose life is influenced by imperialism, but who still carves out spaces of identity within that cultural context. Jenkins's inquiry based interpretive reading generates questions from within a critical framework such as asking about Ahmed's silence evidenced by holding on to the secret that he could write his name. Rogers's neoliberal approach remarks on child labor and exploitation, as well as pointing out how Ahmed's economic contribution is minimized on the cover summary. Rather than remarking on Ahmed as a participant in the economic activity of the city, the book cover's summary represents him as "wandering the streets of Cairo."

The work of the three contributors is itself analyzed and remarked on by Beach, using CHAT, cultural historical activity theory (Engerström, 2009), Enciso providing insights on young reader's engagement, and Harste remarking on curricular implications. Beach et al.

(2009) conclude that their contribution shows that no one theory can singularly explicate or interpret a text. Rather, they assert that filtering the texts through multiple theories helps provide both varying insights and permits analysts to reconsider the theories themselves (Beach et al., 2009). I represent this source here as a methodological contribution since their intent was to reveal and discuss how CCA can be carried into practice by classroom educators.

Botelho & Rudman

Whereas Bradford's work has the mythic underpinning of the mariner, Botelho & Rudman's contribution is analogous to an annotated atlas. It is designed as an explicit guide, has many layers, and demarks the location of specific points of interest. As compared to Bradford, Botelho & Rudman have a specific scholarly destination that they advocate on behalf of learners—that students understand the relationship of class, race, and gender underpinning socio-historical dynamics evident in text arguing that these elements must be concurrently analyzed since their interplay is dynamic. Further, they theorize on the agency/structure relationship in relation to socio-historical processes. Through Botelho & Rudman, I will discuss the relationship of top-down and bottom up analysis to analysis for social processes through subject position and agency analysis.

Botelho & Rudman's contribution is a multilayered analysis approach that is both method and theoretical framework. I include Botelho & Rudman's illustration of CMACL to emphasize its layered, recursive nature, which parallels Bradford's top down and bottom up analysis. Their approach is predicated on understanding that literature is a cultural artifact encoded with particular meanings during their production process, and that the cultural artifacts influence

identity construction during reading (du Gay, 1997a, 1997b). Figure 2 shows Botelho & Rudman's illustration, which graphically represents their approach.



Figure 2: Botelho & Rudman's illustration of CMACL representing their multilayered lens that are focused and refocused through a recursive process of analysis (2009, p. 119). The graphic was created by Janet Tonell of Lakeside Graphics of Toronto, Ontario, Canada. (Botelho & Rudman, 2009, Loc. 6696).

Mirroring Bradford's approach, Botelho & Rudman (2009) emphasize the importance of historical and socio-politically contextualizing. Also like Bradford, Botelho & Rudman recognize that Western story telling is culturally constructed which they account for with the lens called "social construction of genre." Unlike Bradford, they advocate for explicit interrogation for class, race, and gender as consistently applied critical lenses to analyze the interplay of their influences. They also explicitly address interrogation of point of view, relationships between the characters, and the ending of stories as areas of focus during narrative analysis.

Botelho & Rudman draw from critical anthropology, cultural studies, political criticism, critical literacy criticism, poststructuralism, critical discourse analysis, New Literacy studies, and critical pedagogy to create a multicultural lens (Short et al., 2017). They thoroughly map the theoretical constructs that underpin their analytic approach, which include theorizing on the role of discourse citing Fairclough (1992), Foucault (1972), Gee (2001), and Rudd (2000), ideology citing Hollindale (1988, 1994) and Stephens (1992), subjectivity citing Davies (1999, 2000) and Weedon (1997), the nature of knowledge and power citing Foucault (1972, 1980), agency citing Freire (1970/1985) and Tejeda, Espinoza & Gutierrez (2003) and the relationship of individuals to power citing Bakhtin (1981), Gramsci (1988/2000) and Guinier & Torres (2002).

The researchers orient on processes that reveal power relations, including how power is circulated and enacted by the central actor within their socio-cultural-political-historical context (Botelho & Rudman, 2009). A notable distinction, as well as their inclusion of race, class, and gender as specific critical lenses, is the focus on the closure of stories, which allows the analysts to evaluate the outcome of the social processes among the characters. Botelho & Rudman (2009) argue that gender, race, and class must be analyzed concurrently since the interplay of these constructs influences expressions of power and access to privilege in contextual ways depending on the actor's subject position. This parallels Crenshaw's *intersectionality*, which analyzes how multiple systems of power concurrently impact marginalized groups (1989). Crenshaw points out that the experience of black women can not be understood by separating the categories of black and women, since their identities as each interact and reinforce each other (1989). Similarly, Botelho & Rudman point out that gender, race, and class interact and reinforce each other depending on the actor's culture group, and subject position within the culture group. The difference being Botelho & Rudman analyze the interplay as a social phenomenon that

influences any given member of a society or social context rather than focusing on the effect on marginalized groups, or group members.

Language circulates dominant ideologies and therefore must be analyzed to reveal systems of power. As well as Foucault (1972), the researchers also draw on Fairclough's (1992) three-dimensional process of discourse analysis: any discursive event, or instance of discourse, is simultaneously an instance of discursive and social practice. Discursive practice a) constructs social processes or power relationships between people; b) contribute to reproducing society as well as transforming power relations; and c) draw on conventions (as cited in Botelho & Rudman, 2009, p. 120). Botelho & Rudman employ Fairclough to discuss how analysts draw on *instances of discourse* as units of analysis, particularly those that indicate a shift in language use due to time, place, character, or perspective changes.

As evidenced by their emphasis on focalization, and subject position analysis, agency-structure dynamics plays a significant role in their development of method based on theory. Categories that guide CMACL are: focalization, social function, class/race/gender ideology, and reading subject positions of domination, collusion, resistance and agency (Botelho & Rudman, 2009). They frame the disposition of individuals to power evinced by analysis of social processes as a "continuum from domination and collusion to resistance and agency" (Botelho & Rudman, 2009, p. 4). This reveals their belief that agency/structure dynamics requires theoretical, and methodological framing for application in educational settings.

Short and the World of Words Community

Contributor Short, with the World of Words (WOW) Community created by Neuman to design curriculum, synthesizes the previous contributors to frame doing CCA in a logical, sequential way to provide conceptual guidance to novice analysts. As with Botelho & Rudman, their goal is reveal the theoretical and methodological underpinnings of doing CCA as defined by Bradford (2017) and Botelho & Rudman. Unlike Botelho & Rudman, they do not construct specific theoretical technologies. Rather, they share their interpretive understanding of CCA for multicultural children's literature to help make it comprehensible to critical educators and novice CCA scholars. Their work is roughly analogous to a book on the fundamentals of navigation combined with a book of knots—it outlines fundamental processes for novice navigators, as well the underpinnings of knotty theoretical considerations. Their contribution introduces Johnson, Mathis & Short's edited volume of CCA studies and often references those studies in discussing and describing the enactment of CCA methods in practice. Through Short et al., I discuss the role of the analyst, and the concept of thinking with theory, which are key themes in their contribution.

As compared to Botelho & Rudman (2009), who create a graphic organizer to show the relationship of the conceptual elements, Short et al's graphic organizer provides procedural guidance (2017). Figure 3 shows the Elements of Critical Content Analysis:

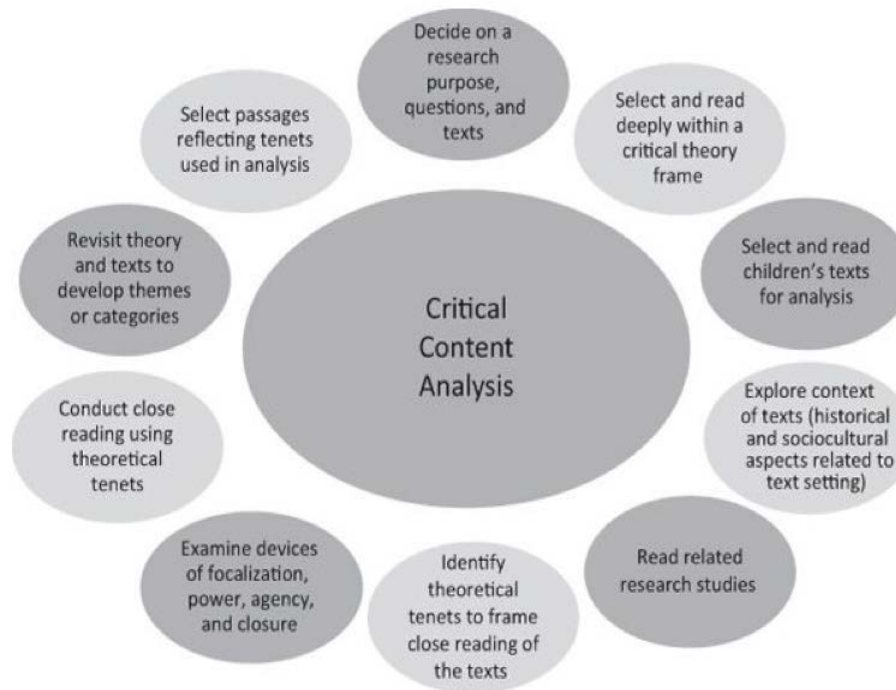


Figure 3: Short et al.’s Elements of Critical Content Analysis, in which the contributors synthesize the research on methods and approaches for enacting CCA (2017, p. 6).

Noting the emphasis on action verbs such as “decide”, “select”, “explore”, “identify”, “read”, “examine”, “conduct”, and “revisit” it is clear that Short et al. (2017) are focusing on the implied reader’s understanding of the scholarly activities that comprise doing CCA. Further, the circular pattern implies a recursive, and continuous cycle. The graphic organizer also provides a conceptual anchor for understanding the thinking processes of the analysts whose CCA studies appear in the Johnson, Mathis & Short’s edited collection, which Short et al. introduce.

Short et al’s representation of CCA methods incorporates Bradford and Botelho & Rudman’s explication. These include exploring the context of texts; reading related research; identifying theoretical tenets; examining devices of power, agency, and closure; conducting close reading using theoretical tenets; and revisiting theory and texts to develop themes and categories. Short et al. (2017) also reference Malpas & Wake (2013), Tyson (2015), and Gillespie (2011) as

texts referenced to outline tenets in critical and cultural theory to frame recursive processes for doing CCA.

Despite the fact that all CCA analysts employ similar scholarly activities, since they each approach their studies informed by distinct goals and rhetorical purposes, it is assumed that the resulting product will be a distinct and unique contribution (Short et al., 2017). In fact, a central theme of Short et al. is the contextual and contingent nature of enacting CCA. Short et al. (2017) emphasize that the process begins with what is important to the researcher, and is influenced by how the researcher frames their own intent and purpose. An analyst might launch their research based on a particular purpose, question and texts, but find as they navigate that their question or purpose has shifted (Short et al., 2017). When they engage in theoretical exploration, such as intertextual analysis, the analyst may find that their insights are transforming as they concurrently read theory. Analysts might also draw on their own life experiences to craft the analytic work.

Short et al. reference transactional theory (Rosenblatt, 1938/1978) emphasizing the hermeneutic, and reader-response nature of the process. In other words, any given analyst employing the same texts and even the same critical lens may still develop different insights. Short et al. orient their discussion on the importance of thinking with theory as a recursive process and maintain this as a theme throughout their report. Short et al. cite Jackson & Mazzei (2012) in asserting the importance of thinking with theory. Jackson & Mazzei (2012) argue that researchers are taught to analyze and sort data into themes through methods of coding. The methods may or may not reveal or critique the complexities of social life. Short et al. concur with Jackson & Mazzei that analysts need to think with theory to read texts.

Short et al. emphasize the recursive nature of the process, which allows the analyst to reflect on and interrogate their thinking to find the balance between the categorization, theorization and interpretation. Bradford (2017) similarly argues that identifying themes and categories alone does not result in critical insights, asserting that novice scholars often fail to return to the socio-historical framework, and focus on describing the themes in the texts. The reverse can also be true, where the researcher so focuses on framing theory that its relationship to the text becomes lost. Bradford (2017) says she often finds that “I spend so much time thinking about the theoretical and the conceptual frames in which I locate a group of texts that the pleasure of playing with ideas takes over and the texts recede into the background” (p. 17).

Notable Distinctions in the Contributions

Using the Doing CCA toolbox (see Figure 1), I summarize important tenets and approaches shared by the contributors. Here I denote notable distinctions in their contributions, some of which have direct bearing on my theoretical focus.

Bradford (2017) applies the terms “doing CCA”, “top-down analysis” and “bottom-up analysis” (see Figure 1) simplifying the terminology for later contributors and analysts. Beach et al. (2009) apply multiple critical lenses to their application of Bradford’s methods revealing how layers of lenses provide greater depth to the analysis, and emphasizing the value of differences in insight citing Rosenblatt (1938/1978). Botelho & Rudman (2009) select race, class, and gender as concurrent lenses informing their framework, prioritizing them as essential to socio-historical contextualization, and sharing Beach et al’s (2009) contention that analysts leverage meaningful insights when they apply multiple lenses. Botelho & Rudman also construct specific theoretical technologies to aid educators, such as the CMACL framework itself, and the agency continuum.

Short et al. (2017) explicate and summarize the work of the former three contributors and include Jackson & Mazzei's (2012) thinking with theory to explicate the relationship between the analyst and the critical lens throughout the development of the study. However, whereas Botelho & Rudman select gender, race, and class, Short et al. (2017) suggest that the analyst might select from a broad range of critical lenses that reveal the interplay of power from various perspectives such as postcolonialism, or critical race theory.

Although all of the contributors address the subject positions of actors, for Botelho & Rudman it is an explicitly framed element implying their belief that teachers and students need guidance in understanding the relationship of actors to power. Botelho & Rudman cite Weedon (1997) to assert that meanings found in children's books are not just derived from language but also from institutional practices, power relations, and social positions. Botelho & Rudman (2009) construct an agency continuum, which is comprised of domination, collusion, resistance and agency, from which an analyst can evaluate the subject position of the actor in relation to power by analyzing language (p. 120). The researchers assert that the reading of a subject position in relation to power requires explicit theorizing for children to understand its application during critical literacy enactment. However, Botelho & Rudman (2009) do not discuss how characters exercise power in terms of myriad and multiple possible relationships of power, instead focusing on gender, race, and class. This could be because they are aware that the multiplicity of those relationships will become evident during interrogation, or because additional theorizing on differing dimensions of diversity would have overcomplicated the process, and thus become difficult to enact with young readers.

Finally, Botelho & Rudman's emphasis on analyzing the tensions of structure and agency, as evinced by theorizing on Foucault, Davies, and Weedon, provides theoretical support

for enhancing post-colonial, or neo-liberal frameworks that may position actors as a function of socio-historical forces. Such frameworks may fail to evaluate actors' subjectivity as a force of resistance emanating from protecting or constructing narratives of self, keeping in mind unjust discourses might emanate from the psychological framework of an individual bent on a certain course of action to benefit their own agenda.

Summary of CCA Methods

The goal of this section was to define, describe, summarize, and synthesize the methods described by the contributors. The contributors share a commitment to representing the CCA methods in a way that makes the processes transparent to educators. Although they draw largely from the same body of theory, their rhetorical approaches and to communicating the CCA methods are distinct, with Bradford (2017) sharing her insights about her process as a writer, Beach et al. (2009) enacting Bradford's methods into practice, Botelho & Rudman (2009) constructing a theoretical framework, and Short et al. (2017) synthesizing the major tenets of the three earlier contributors to frame it as a process.

The work of the contributors forms the body of seminal research that is referenced by the analysts. Because the analysts draw from the theoretical frameworks developed by the contributors, theories applied by the contributors have implications for agency is conceptualized in CCA studies. Further, the contributors implicitly and explicitly advance theories of children's mental life, and young reader's needs. In the next sections, I critique CCA methods on that basis.

Analyzing Gaps, Silences and Contradictions in CCA Methods

In discussing the relationship of the word and the world, Freire & Macedo (1987) advise that readers reflect on the words in text as a means of reflecting on their lives and the world so that readers can become active agents in the world. This theoretical consideration underpins the purpose and intent of the contributors. According to Short et al. (2017):

Critical content analysis is embedded in a tension, a compelling interest in exploring texts around a focus that matters to the researcher and, because we are educators, that matters to young people as readers...We research something because our interactions with young people and teachers in classrooms or other contexts have indicated the significance of a particular focus for young people's perceptions of themselves and their world. (p. 6)

I found the phrase "that matters to young people as readers" (p. 6) and "young people's perceptions of themselves and their world" compelling. The first phrase addresses young readers' interests and positions as readers. The second addresses young people's identities and developing a critical imaginary.

Using Childism (Young-Bruehl, 2012), IE theory (Egan, 1997; Egan, Cant & Judson, 2014), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) gaps, silences, contradictions are revealed in the CCA methods: 1) agency is not yet conceptualized to include analysis for psychoemotive implications, 2) the interests of young readers are not yet addressed and, 3) assumptions about who children are and what they need do not yet fully account for children's mental life. These have implications for how analysts who employ CCA methods approach both the explication of child and adolescent actors in texts, and position young readers when explaining the significance of their findings. I explicate the significance of these gaps, silences, and contradictions in the next sections.

Gaps: Conceptualizations of Agency in CCA Methods

The agent-structure relationship is a significant element of critical content analysis, and underpins the theoretical reasoning of all the contributors. As evinced by the Doing CCA toolbox, the agent-structure relationship is explicitly or implicitly represented within and across multiple theoretical constructs. Using top down, bottom up analysis, intertextuality, and the social processes of the characters, the contributors advise the analyst to evaluate the structures, institutions, and relationship systems for the interplay of power. Using focalization, subject position analysis, and agency analysis, the analyst evaluates the actions of protagonist in relation to systems of power. Interestingly, from a Freirean perspective, agency is both a goal of the process of reflection, and an analytic construct. During critical reading, the act of reflection on systems of power and on agency is intended to raise the consciousness of the critical reader (Johnson, Mathis & Short, 2017; Lewison, Leland & Harste, 2015). When operationalized as an interrogative framework, agency analysis reveals the actor's disposition toward dominant discourses (Botelho & Rudman, 2009; Short et al., 2017). I analyze the conceptualizations and their implications in this section.

In terms of the benefits for young readers as a reflective activity to promote critical consciousness, Beach et al. (2009), Botelho & Rudman (2009), and Short et al. (2017) cite Freire in discussing their shared critical purpose. Critical reading and the maintenance of a critical focus is a central theme informing methods described by Short et al. (Johnson, Mathis & Short, 2017; Moore, 2018). Beach et al. and Botelho & Rudman share that critical focus. Agency is framed a lens of analysis, and a desired outcome for critical reading (Johnson, Mathis & Short, 2017). Botelho & Rudman (2009) also draw from Lankshear & McLaren (1993) and Shore

(1992) in theorizing on the circumstances for enacting critical literacy, and the necessity of teaching students to “read” their sociopolitical situation (p. 7).

From Foucault’s theories, Botelho & Rudman discuss the role of discourse in shaping and changing the boundaries of “truth” (Foucault, 1972) and the influence of power on our conception of knowledge (Foucault, 1980). Debates on the agent-structure relationship, such as the Foucault-Habermas debate (Kelly, 2013) draw attention to the problem in Foucauldian interpretations. Foucault’s theories have been criticized for underrepresenting the role of individual imagination and impetus as essential resources in the process of societal change (Bussey, 2008; Kelly, 2013; Weiner, 2016). Bussey (2008) and Weiner (2016) critique critical pedagogy on this basis, arguing that overemphasis on problematizing may demoralize young readers. Both argue for generative activities that construct hope, and focus on action emerging from a deep investment in the critical imaginary (Weiner, 2016), or a futures orientation to frame problems and create a teleological trajectory for framing solutions (Bussey, 2008).

Interestingly, Short et al. remark on this reconstructive goal. Short et al. (2017) say, “Freire makes it clear that we should also be looking for reconstruction, for the ways in which texts position characters as resistance to existing stereotypes and representations in order to develop counter-narratives, and to offer new possibilities for how to position ourselves in the world” (p. 6). Beach et al.’s (2009) study shows that a gifted analyst can still reveal hope and imagination from within a critical framework. Yenika-Agbaw’s contribution demonstrates how individual power is rhetorically and analytically framed in a CCA study to reveal the tension of agency and structures while revealing the individual power of the child protagonist (Beach et al., 2009). While applying postcolonialism in her analysis of *The Day of Ahmed’s Secret* (Heide & Gilliland, 1990), from which the actor’s delimited power is part of a sociohistorical discussion of

the effects of colonization, her scholarly approach still frames the child protagonist's active construction of their own identity and competency.

Yet, these hopeful and reconstructive dimensions of a story may not always be developed in CCA studies. Because the contributors do not remark on debates regarding how generative and imaginative discourses are situated in relation to conceptions of agency, the analyst may focus on problems at the expense of opportunities, per the critiques of Bussey (2008) and Weiner (2016). Through the selection of the critical lens, the analyst operationally defines and looks for indications of power or agency depending on their interrogative purpose (Bradford, 2017; Short et al., 2017). Bradford (2017) and Short et al. (2017) emphasize that analysts' selected critical framework affects how agency of a given actor is explicated in the study. As such, a CCA analyst may analyze for a discreet component of agency such as improvising a novel response, constructing a rational critique, or taking action to correct a perceived injustice. This might cause the analyst to overlook important insights about how a child actor constructs agency, thereby creating a skewed representation of children's mental life.

Silences: The Interests of Young Readers

Contributors regularly reference their ideological goal to benefit young readers. Beach et al. (2009) say, "The difficulty for teachers, like the challenge for content analysts, lies in provoking and sustaining a curiosity that question the author/illustrators' constructions of a "real world" while simultaneously imagining readers' likely points of engagement" (p. 142). They assert this to support content analysis as a method of closing the gap between an educators' study of the text, and the study of the text in context, e.g. in the classroom with students. That said, the interests of young readers is none-the-less a significant silence as I will explain.

Theorizing on young readers' interests is situated in their application of the mirror, window, sliding glass door metaphors (Bishop, 1990). Botelho & Rudman (2009) attest to the interest young readers have in understanding their social world beyond that which is available from an aesthetic reading of books. In other words, contributors share and support a belief that young readers respond to reflecting on culture and worldviews presented in multicultural children's literature. This indexes IE theory's conception of Romantic understanding (Egan, 1997; IERG, 2018), which is the dimension of understanding that emphasizes the literate individual's engagement with the world around them. Yet, the contributors did not discuss theories or research addressing the interests of children in influencing text selection despite the evident theme of influencing the teaching world (Moore, 2017). Further, Botelho & Rudman's positioning of aesthetic reading of texts fails to position mythic understanding as itself an important portal through which the construction of individual power can be apprehended. Through the lens of IE theory young readers' interest in the social world is accessed through their mythic imagination (Egan, 1997; IERG, 2018; Judson, 2018). This aligns with Cai's (2008) contention that any analysis should be anchored in the reader's aesthetic response.

Scholars report that young readers read, among other reasons, to frame their own viewpoints on world events (J. Beach, 2016) or explore their own coming of age (Duff, 2015). Recently, a comparative analysis by Beach (2016) compares "best" lists of adults compared to children and young adults. Adult choices include social agenda stories whereas children and young adults choose entertainment, exploration and growing up issues, and youth viewpoints and speculations. The latter two reasons are an indication children choose books that help them understand themselves, their inner life, and their place in the world. Duff's (2015) dissertation on the child-hero's journey is a reminder of the benefit of reading from a psychoanalytic

perspective. Duff (2015) points out that reading produces emotional/psychological growth in the young reader that contributes to their individuation, or coming of age.

In an early study by Neuman (1980), 313 students grade three through nine from 12 different schools wrote essays on the subject “Why I like to read.” Participation was voluntary and ungraded. Content analysis of the studies classified the reasons given into six categories—relief from boredom, instrumental learning, escape, cognitive stimulation, convenience of consumption, and for enjoyment. However, a number of responses index the development of a private imaginary as reason for reading, even if the reader is not reflectively aware of that purpose: “I feel like I’m in my own little world”, “It makes me dream”, “It puts pictures in your mind” (Neuman, 1980, p. 334-335).

Much research addresses students’ self-selected reading as an important consideration in building their habits as readers, and in their reading ability (Clark & Foster, 2005; Clark & Rumbold, 2006; Howard & Jin, 2007; Krashen, 1988; Shinn, 1998). Yet, in discussing the selection of texts, the contributors do not address this dimension for consideration by analysts. Instead, text selection is discussed as an extension of the analysts’ pathway of inquiry guided by critical tenets (Bradford, 2017; Botelho & Rudman, 2009; Short et al., 2017). While I agree that an analyst’s pathway of inquiry should drive their text selection, discussion about how an analyst might account for young readers’ interests would seem an important consideration. Multicultural children’s books popular with teachers may not interest young readers. If a book that is highly prized among educators and librarians for circulating culturally relevant messages does not spark the imagination of the target audience, critical interrogation may not leave a lasting impact.

That said, it is possible that contributors did not consider this an important theme because, as Short et al. (2017) discuss, the analysts’ own experiences with young readers, drawn

from their experiences as educators, is accounted for through Rosenblatt (1938/1978). An educator's transaction with texts for children is likely to index their classroom experiences. It is important, then, to determine whether educator/analysts account for this consideration in their CCA studies, which I address in Chapter 3.

It would be erroneous to suggest that researchers should only choose texts that are likely to be selected by children, since the analyst's inquiry may not lend itself to those selections. Also, the purpose of the analysis may be to target a text's capacity to interest young readers while advancing important knowledge about the social world. Further, it is erroneous to suggest that texts created for children are not carefully crafted based on the authors' or publishers' experiences with children's interests. However, when the purpose of the research is to further the goals of educators, these considerations should be explicated since children's interests have implications for how educators will approach the text during critical reading instruction.

Contradictions: Young Readers' Psychological Needs

Based on their shared commitment to critical literacy, the contributors clearly believe that teaching young readers how to critically interrogate cultural texts to reveal the interplay of power relations bestows psychological and cognitive benefits. Young readers' capacity to rationally critique power relations is a vital component in helping them develop critical consciousness (Botelho & Rudman, 2009; Short et al., 2017). IE theory (Egan, 1997; Egan, Cant & Judson, 2014) provides a frame of reference for interrogating how CCA methods operationalize the psychological needs of young readers. Although framed as a cognitive benefit, IE theory asserts that the emotional and imaginative capacity of students influences their cognitive development (Judson, 2018). As I state earlier, I am particularly interested in critiquing CCA methods for

mythic understanding, which requires analysis for the following: story, metaphor, abstract binary opposites, rhyme, rhythm and pattern, joking and humor, forming images, sense of mystery, games, drama and play (Egan, 1997; IERG, 2018).

The CCA methods, designed as they are for adult scholarly purposes, leverage cognitive understanding from the romantic, philosophic, and ironic categories. Ironic understanding is particularly noteworthy aspect of CCA methods given the agenda of critical projects to prepare the young readers for the capacity to engage in radical epistemic doubt (Egan, 1997). Using Egan's (1997) theories, radical epistemic doubt may be conceptually problematic for young readers that are still navigating mythic or romantic understanding. That said, it is unlikely a career educator would assume that their instructional goal would include students' independent application of this aspect of CCA methods. Rather, a classroom educator must focus on the developmentally appropriate activities that ultimately build the capacity of students over time (Hess, 2017; Knezek, 2014). At the level of mythic understanding, recognition of patterns and binary opposites are foundational to developing cognitive capacity with radical epistemic doubt. However, focusing on these elements may limit opportunities for the other cognitive tools, such as metaphor, sense of mystery, or even humor. Although it is important to guide young readers in discerning important patterns that show the interplay of power, the relevance may become lost on young readers if they are not able to make an emotional or imaginative connection with the text, which is accomplished when the many tools of mythic understanding are represented.

The implications for the CCA analyst are that even though they would be expected to apply their own ironic understanding in the process of developing a CCA study, they nonetheless must reference the insights that permit the implied reader (Iser, 1978) to recognize the children's books under investigation in relation to young readers' needs. Yet, even when

educators are writing for other educators, children's psychological needs must reference young readers' psychoemotive needs. The act of reading itself might be considered by contributors as carrying inherent mythic implications, since the analyst must engage their own imagination to make sense of the story under investigation. Through the theories of Rosenblatt (1938/1978) analysts' bring their own emotional and imaginative experiences into their relationship with texts to develop their CCA studies (Short et al., 2017). Further, through bottom up analysis, the skilled analyst will likely find the metaphoric patterns that reveal the mythic/metaphoric layers of texts. However, if analysts become so invested in the ordering and patterning of discourses to reveal worldviews, they may lose sight of the mythic/metaphoric resonance of the text. In those cases, mythic/metaphoric implications may not emerge in the analysts' writing.

Since the CCA methods do not currently include theories for reflecting on texts framed by mythic understanding any given CCA analyst may not account for this as a necessity when their implied reader includes classroom educators. The question I address in Chapter 3 is whether the desire to enact critical literary analysis in ways that honor scholarly discourses creates an imbalance in the representation of the child actor's individual power, or conceptualizes agency for educators in ways that align with the needs of young readers. By imbalance, I refer to defining agency in ways that reveal power from within a critical lens, but do not provide insights into the mental life of children. Without accounting for children's mental life in theories for CCA methods intended for education as a field, imbalances in representation of agency may emerge in CCA studies. This would be evident, for example, when the child actor's voice or activities are not framed to show agency in relation to children's evolving psychoemotive development.

Thinking Through Children: Enhancing CCA Methods

Although as educators our advocacy is focused on the welfare of children and adolescents, our subject position as adults may cause us to overlook important considerations about how children and adolescents are situated in our discourses. Our zeal to protect children from the ever growing dangers of the world, and the unjust systems of power that perpetuate them, may cause us to focus too much on supporting young readers' capacity to discern unjust relationships. We lose sight of what it means to provide experiences that help them construct themselves as capable and competent by treating their imagination as a valued resource. For this reason, I contend that theories that operationalize the significance of mythic/metaphor levels of cultural texts should be represented in the theoretical suite for doing CCA.

Based on analysis of CCA methods, gaps include 1) whether agency is operationally defined in ways that benefit young readers, 2) how the interests of young readers are situated and, 3) assumptions about who children are and what they need. CCA contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) seek to influence critical literacy engagement, and promote the emancipation of children from socio-historically constructed unjust power relations. They seek to disrupt its replication through critical reading (Johnson, Mathis & Short, 2017). Through critical reading, young readers construct an understanding of historically constructed power relations in cultural texts. However, children's emancipation is still defined by adult discourses based on adult worldviews. Young readers' own interpretation of the meaning and purpose of emancipation may not be accounted for.

Figure 4 shows my representation of the Doing CCA toolbox including questions to interrogate how analysts think through children:

Thinking With Theory Recursive relationship of critical theories to the process of doing CCA.	Top-down Analysis Analysis to frame understanding of the socio-historical-political forces influencing the text.	Proposed: Thinking Through Children Analysis to reflect on assumptions about children's mental life and subject position in texts created by CCA analysts. Construct is informed by Childism, IE theory, and life course agency. <i>Children as actors represented in texts:</i> <ul style="list-style-type: none"> How is agency operationally defined, identified, and explicated by analysts? <i>Children as reader/audience:</i> <ul style="list-style-type: none"> How do the analysts account for young readers' needs and interests? <i>Embedded assumptions about children:</i> <ul style="list-style-type: none"> What assumptions about children are embedded in the analysts' insights?
	Bottom-up Analysis Analysis of narrative methods and culturally relative considerations of genre.	
	Intertextual Analysis Interrogation of multiple texts to develop themes and constructs framing analysis.	
	Focalization Analysis for point of view and stance of the central actor(s).	
	Social Processes of the Characters Analysis for relationships between the central actor(s) and the social world represented in the text.	
	Subject Position Analysis Analysis for how the actor is positioned in relation to power, and how it affects opportunities to exercise of power.	
	Agency Analysis Analysis for how the actor leverages and enacts individual power within their social world to resist and possibly transform unjust discourses.	

Figure 4: Doing CCA toolbox enhanced with theories for thinking through children.

To enhance CCA methods, the theoretical constructs of Childism (Young-Bruehl, 2012), IE theory (Judson, 2018; IERG, 2018), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) contribute to the development of thinking through children. Like thinking with theory, thinking through children is a stance the analyst takes in relation to the whole analytic process as compared to a specific activity. Tenets drawn from the Childism, IE theory, and agency theory as defined for this study provide an opportunity for an analyst to reflect on their assumptions about children and adolescents, and consider how they are representing child and adolescent actors' mental lives.

Using the enhanced Doing CCA toolbox as an analytic tool, I propose evaluating CCA studies to trace the insights of analysts. Analysis of their insights may indicate possible

directions for theorizing to enhance CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) for the field of education. Educator discourses orient on the well-being of children, and the need to facilitate and support them in constructing themselves cognitively, socially, emotionally, and psychologically. The critical orientation of CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) scaffolds the goals of critical literacy, which seek to contribute to children's well-being by investing in their capacity to recognize power relations in cultural texts, and interrogate texts for possible discriminations embedded in its presentation of the world. Insights offered by analysts should provide clear indications of fellow educators as a target audience. Further, analysts should be transparent about their frame of references in representing children's mental life.

Summary of Chapter

In this chapter I reviewed CCA methods through the lens of Childism, IE theory and agency theory. Although contributors share a commitment to the teaching world, and to the empowerment of children, the conceptual frameworks and theoretical tenets that currently comprise Doing CCA require a theoretical correction. In the next chapter, I conduct a meta-analysis of CCA studies. Using the Doing CCA Toolbox enhanced with thinking through children, I analyze for insights about children evident in the CCA studies. I analyze the CCA studies by comparing and contrasting their shared approaches as CCA methods and then discuss the insights of the analysts through the lens of Childism, IE theory, and agency theory.

CHAPTER 3 - META-ANALYSIS OF CCA STUDIES

In this chapter, I conduct a meta-analysis of CCA studies both as exemplars of CCA methods, and to analyze how “agency” is explicated by analysts for educators both in relation to young readers, and the actors in the texts. I first explicate theoretical connections underpinning the relationship between CCA studies and CCA methods, and CCA studies and critical literacy. I then discuss the method for analyzing the CCA studies to frame my approach for the meta-analysis. The meta-analysis will include a) explicating CCA studies as exemplars of CCA method and b) analyzing CCA studies for how agency is explicated. From these analyses, I derive theoretical gaps that I address in Chapter 4.

In Chapter 2, I employ a navigation metaphor to describe the contributors. I employ the metaphor here to frame my scholarly intent for this chapter. Metaphorically, analysts are sailors who use the tools, and knowledges of mariners to craft their studies and navigate critical theories to arrive at insights about multicultural children’s literature as cultural texts. Analyzing the CCA studies, which replicate clear themes of child advocacy, through a lens of Childism is for me like rounding Cape Horn, where the hazards are particularly challenging. As child advocates, we may overlook our own biases about children or what they need, particularly when advocating for a particular epistemological tenet. Contributors and analysts share a common interest in navigating these CCA methods to the ports and harbors of schools and classrooms to provisions educators. It is on that basis that I scrutinize CCA studies that emerge from the tools recommended by contributors. I propose that additional theoretical technologies may be needed when the tools and knowledges are applied in classrooms.

Connection of CCA Studies to CCA Methods

CCA methods are drawn from scholarly approaches that analyze multicultural children's literature as cultural texts (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). CCA methods and CCA studies share the following theoretical tenets-- that students can be taught to read through a critical lens, that socio-historical contextualization is essential to revealing power relations embedded in texts, and that analysis for power relations raises the consciousness of the reader, contributing to their agency construction (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). In adhering to adult scholarly intentions for CCA, discourses about children, who they are, and what they need may become occluded or obscured. Whereas children's empowerment will certainly be a theme in the studies, children's interests, agendas, or understandings of power and its application in their lives may or may not be reflected in the CCA studies.

To help provide on-going clarity on how I reference contributors and analysts, Table 3 provides a list of each.

Table 3: List of contributors and analysts to clarify terms used to reference each

Authors of essays on CCA methods: <i>Contributors</i>		Authors of CCA studies: <i>Analysts</i>		
Bradford (2017) Seminal author describing her methods as a critical literary analyst	Beach et al (2009) Seminal authors of a study meant to reveal application of Bradford's methods	Braden & Rodriguez (2016)	Brooks (2017)	Dimmett (2017)
		Johnson & Gasiewicz (2017)	Martínez- Roldán (2017)	Mathis (2015)
Botelho & Rudman (2009) Authors of CMACL framework designed explicitly for educators	Short et al. (2017) Authors of chapter synthesizing CCA methods for educators	Mathis (2017)	Schall (2017)	Short (2017)
		Sung et al. (2017)	Wilson (2017)	Yenika-Agbaw (2017)

Critical researchers in children's literacy and literature recognize the complex power relationships that exist within multicultural children's literature (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Cai, 2008; Gopalakrishna, 2011; Johnson, Mathis & Short, 2017; Mendoza & Reese, 2001; Reynolds, 2007). According to Botelho & Rudman (2009), "Children's books are windows into society and the complexities of the power relations of class, race, and gender" (p. 117). In this, Botelho & Rudman borrow the seminal metaphor of Bishop (1990), who asserts that children's literature can act as a mirror, reflecting a reader's culture back to ourselves, a window, through which readers view another culture, and/or a sliding glass door, through which readers enter a relationship of meaning making with the culture through the text. CCA studies are cultural texts that demonstrate how CCA methods are applied to multicultural children's literature. They provide insights into what children's books reveal as mirror, window, and sliding glass door. Through a critical stance, they also reveal systems of power, and possible delimitations in the representation of groups.

Connection of CCA Studies to Critical Literacy

Discourses circulated through CCA studies have implications for how educators dialogue with students to support building their identity, resiliency and agency through their critical reading experiences. CCA studies reveal how analysts navigate theory, their own *history-in-person* (Holland et al., 1998), and the selected texts to enact CCA methods. History-in-person refers to the sediment from past experiences upon which one improvises using the cultural resources available in response to the subject position afforded them in the present (Holland et al., 1998). Analysts that construct CCA studies bring their beliefs about the value of critical reading to the reading transaction (Johnson, Mathis & Short, 2017). When educators read CCA

studies, it is an opportunity for them to build their identities as critical educators. Educators' changing relationship to children's literature is facilitated by reading the ways that fellow educators approach children's literature using CCA (Beach et al., 2009; Short et al., 2017).

CCA studies provide educators with exemplars for how analysts think with theory, and construct a critical understanding of power relations revealed using CCA methods to analyze multicultural children's literature (Johnson, Mathis & Short, 2017; Short et al., 2017).

Contributors proffer that knowledge of the methods transfers to critical literacy enactment.

Educators engage critical literacy to prepare children to envision and enact alternative narratives to transform unjust cultural practices (Bishop, 2014; Coffey, 2017; Hagood, 2002; Lankshear & McLaren, 1993; Shor, 1999). Moynihan (1988) points out "stories told or written for children are often indicators of the dominant values within a society" (p. 9). CCA studies provide insights about social issues, such as race/ethnicity, class, and gender and draw attention to the ways language shapes the representation of others, and impacts perceptions of readers about specific groups (Johnson, Mathis & Short, 2017). Botelho & Rudman (2009) contend that this is a key reason that children's literature should be problematized, and children should be taught to examine issues of diversity and social justice (2009).

Johnson, Mathis & Short (2017) discuss the relationship of CCA methods with critical reading. They parallel the requirements of close reading with the application of critical content analysis, asserting that in both language and texts are primary means for representing and reshaping the reader's understanding of the world and what is possible in society. The transformational potential of critical literacy is realized when readers' consciousness is raised, allowing them to reflect on new ways of approaching problems in their social world. Central to that goal is to expand understanding of how dominant discourses are embedded in cultural texts.

Researchers in adolescent and childhood reading point out that reading experiences contribute to building the reader's identity, resiliency, and agency (Crumpler & Wedwick, 2011; Lewis & Dockter, 2011; Short, 2011). The goal of critical reading is the socio-psychological growth of children's *critical imaginary*, which refers to our collective understanding of power, how it is constructed, and how it is circulated through our values, institutions, laws, and symbols (Weiner, 2016). Critical educators postulate that enhancing the critical imaginary contributes to a reader's *social imagination*, which refers to the capacity to "invent visions of what should be and what might be in our deficit society" (Greene, 2013, p. 5). The socio-psychological growth of children occurs when they transform their perceptions of justice, and are able to view the world through a social justice perspective (Lewison, Leland & Harste, 2014). Greene (2013) asserts that social imagination requires that action be taken to repair or renew. According to Bussey (2008) and Weiner (2016) this aspect of critical pedagogy continues to be constrained by contemporary educational praxis.

In her review of Johnson, Mathis & Short's edited collection, Moore (2018) references a commitment to a critical stance and to the field of education as a themes shared by the analysts and contributors. The CCA studies I reference in this study share the goal of raising children's consciousness so that they can eventually materially resist injustice. Yet, the delimitations sections of dissertation studies by Allen (2016) and Peintrandrea (2008) demonstrate that even when insightful critical reading takes place in classes, some children still resist the books selected (Allen, 2016) and in general children don't know how to apply concepts in their lives, or how to transfer them beyond the lesson (Allen, 2016; Pietrandrea, 2008). These studies suggest that additional theorizing on children in relation to critical reading is needed to better understand how to fully realize the goals of critical literacy.

Selection of CCA Studies

In this study, I analyze CCA studies that apply CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). I began searching for studies in 2016, initially looking for studies on representation and cultural authenticity in multicultural children's books to analyze how agency is represented. Once I identified that CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) are a distinct scholarly movement within discourses of multicultural children's literature, I looked for CCA studies that apply its tenets. Initially, I looked for studies that reference Beach et al. (2009), Botelho & Rudman (2009), and Bradford (2017), since Johnson, Mathis & Short (Eds.) (2017) published their edited collection after I started my study. I chose studies published between 2008 and 2017 to analyze how tenets drawn from CCA methods are applied by the analysts. I chose 2008 as the starting date since circulation of epistemologies in scholarly circles sometimes pre-dates publication of scholarly works such as Botelho & Rudman's 2009 framework.

Selection Criteria

I chose the following criteria since I am analyzing the CCA studies that employ the CCA methods from Chapter 2. My selection criteria for including CCA studies are:

- One or more of the contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) is listed in the study's references, or the study is published in an edited collection to represent the methods described by one or more of the contributors.
- Books selected for review are multicultural children's literature or are selected because they address issues of diversity, oppression, or non-dominant groups.
- The analyst ties the purpose of the study to critical reading or critical literacy in the

introduction, in the body of the study, in the discussion, and/or in the conclusions.

- The analyst refers to CCA in the title, goals of study, or methods section.

I searched Google Scholar, ProQuest, Ebsco, and Jstor for studies that employed CCA to analyze multicultural children's books. Literature referencing "critical", "content analysis", "critical content analysis", and "multicultural children's literature" crisscrosses many themes and discourses including "critical issues" (Cai, 2008; Gopalakrishna, 2011), "critical literacy enactment in classrooms" (Allen, 2014; Pietrandrea, 2008) and a plethora of studies referencing "cultural authenticity", or "representation" that I summarize in Chapter 1. I looked at the content pages of journals published between 2008 and 2017 containing the words "children's literature", "multicultural children's literature", "literacy", "reading" or "education" and used the hotlink features of online journals using the words "content analysis", or "critical content analysis".

I excluded studies that did not explicitly discuss the application of methods for critical reading in classrooms, such as the Hughes-Hassell, Barkley & Koehler (2009) study in which they analyze books to support transitional readers using critical race theory (CRT). Additionally, I exclude CCA studies for which the purpose of the study is to map themes across large corpuses such as Kos's (2015) study using critical race theory, gender schema, and critical disability theory to analyze diversity in 455 contemporary picture books. Finally, I exclude studies that did not analyze multicultural children's literature, such as Kelly's (2008) study using CMACL to analyze Rumpelstiltskin.

CCA Studies Selected

A total of 12 studies published between 2009 and 2017 meet the criteria, most of them published in Johnson, Mathis & Short's (Ed.) (2017) edited collection of studies. Many of the

authors drew from previously published studies to create the study in the edited collection. This includes Martínez-Roldán, whose contribution in Johnson, Mathis & Short updates a previous study originally published in the *Journal of Children's Literature* (2013). Where analysts updated previous studies, I chose the revised contribution, which either more explicitly addresses educators as an audience, reveals the analysts' interior thoughts, or discusses the meaning and importance of applying CCA methods or critical lenses with young readers. Two CCA studies selected are not published in the edited collection. Braden & Rodriguez's (2016) analysis of representation of Latino actors in children's books was first published in the *Journal of Language and Literacy Education*. Mathis published a CCA study on demonstrations of agency in international children's literature in *Literacy, Research, and Instructions* (2015). Those studies are included for the following reasons: Braden & Rodriguez's scholarly intent addresses the need for educators to develop their critical reading of Latino children's books to improve selection of texts for classrooms, and to frame instruction (2016). Mathis's (2015) study provides a comprehensive analysis and methodology for analyzing agency across multiple texts. Tenets addressed by Mathis position her study as an exemplar for analyzing agency in relation to child and adolescent actors.

Contributors critiqued scholarly critical literary analysts for not revealing their interrogation processes (Bradford, 2017; Beach et al., 2009; Short et al., 2017). To ensure that I reveal my interrogative processes, using content analysis, I draw out elements in the CCA to construct multiple figures and appendices. These allow the reader to reference the CCA studies for future use, and white-box my process of thought. I reference the figures and appendices to explicate the CCA studies throughout this study. Table 4 shows the studies by analyst, title of study, and theoretical framework(s) organized by genre to introduce the studies selected.

Table 4: *Selected CCA studies organized by analyst(s), title, theoretical framework, and genre*

<i>Picture Books</i>	<i>Historical Novel</i>	<i>Novel in Verse</i>
<p>Braden and Rodriguez (2016) Beyond mirrors and windows: A critical content analysis of Latinx children's books</p> <p>Critical Race Theory/ LatCrit</p>	<p>Brooks (2017) Having something of their own: Passing on a Counter-story about Family Bonds, racism and land ownership</p> <p>Critical Race Theory</p>	<p>Dimmett (2017) A poststructural discourse analysis of a novel set in Haiti</p> <p>Poststructuralism</p>
<p>Martínez-Roldán (2017) When entertainment trumps social concerns: The commodification of Mexican culture and language in "Skippyjon Jones."</p> <p>Marxism/ CMACL</p>	<p><i>Adolescent/ Young Adult Novels</i></p>	<p>Mathis (2017) The significance of the arts in literature: Understanding social, historical, and cultural events</p> <p>New Historicism/ Social Semiotics</p>
	<p>Johnson and Gasiewicz (2017) Examining displaced youth and immigrant status through critical multicultural analysis</p> <p>CMACL</p>	
	<p>Sung et al. (2017) Using intertextuality to unpack representations of immigration in children's literature</p> <p>Colonialism/ Postcolonialism</p>	
<p>Schall (2017) Representations of same sex marriage in children's picture story book</p> <p>Intersectionality/ Privilege Theory</p>	<p>Wilson (2017) Blurred lines: The construction of adolescent sexuality in young adult novels</p> <p>Postcolonialism/ Youth Lens</p>	<p>Yenika-Agbaw (2017) Re-imagining an alternative life after the Darfur War: Writing as emancipatory practice</p> <p>Intersectionality/ Third World Feminism</p>
<p>Short (2017) The right to participate: Children as activists in picturebooks</p> <p>Critical Pedagogy/ Childism</p>		<p><i>International--Various Genres</i></p>
		<p>Mathis (2015) Demonstrations of agency in contemporary international children's literature</p> <p>Agency/ Social Enactment Theory</p>

The analysts' application of the critical lens in relation to their discussion of the actor's agency is a point of analysis later in this chapter. In the next sections, I discuss the methods of analysis I apply to the CCA Studies.

Method of Analysis Applied to CCA Studies

Using thinking through children, I apply Childism (Young-Bruehl, 2012), IE theory (Egan, 1997; Egan, Cant & Judson, 2014), and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006) as theoretical lenses to reveal how analysts explicate what young readers need, and how analysts conceptualize agency in relation to child and adolescent actors. The tenets of each are explicated in Chapter 2.

I use content analysis to analyze the CCA studies. Patton (1990) defines content analysis as “the process of identifying, coding, and categorizing the primary patterns in the data” (p. 381). Hsieh & Shannon (2005) list three distinct approaches affecting the coding schemes—conventional, directed, and summative. In conventional approaches, coding is derived from the text data. Summative approaches apply counting and comparison of keywords or content followed by interpretation of the underlying context. In directed approaches, analysis starts with theory or research findings as guidance for initial coding categories (Hsieh & Shannon, 2005). I use a directed approach, since my coding categories for analysis are derived from the CCA methods using the constructs from the Doing CCA toolbox.

Although this is a content analysis study, it is not a critical content analysis study, since I am not analyzing the power relations that affected the analysts’ construction of their studies. Many themes referencing the power-relations are evident in the studies. However, in this study, I am not analyzing the socio-historical influences that produce the CCA studies as cultural texts. Rather, I am analyzing the analysts’ discourses to understand how the analysts think through children, which for this study I operationalize as analysis for how children’s mental life and subject position are accounted for, and how agency is explicated in relation to child and adolescent actors.

Research Questions

The research questions address how children are accounted for both as readers, and as actors analyzed within the texts. I derive these questions based on the gaps identified in the CCA methods in Chapter 2 (see Figure 4). I draw from the findings to propose additional theories for thinking through children, which I propose as enhancements for CCA methods in education as a field to frame it as a genre for the field of education. The questions are:

Children as actors represented in texts:

- How is agency operationally defined, identified, and explicated by *analysts*?

Children as reader/audience:

- How do the analysts account for young readers' needs and interests?

Embedded assumptions about children:

- What assumptions about children are embedded in the analysts' insights?

I propose that analysts reflect on these questions as an element of doing CCA. I employ them to understand how analysts conceptualize agency, and how they are situating children's mental life. I first conduct a meta-analysis of the studies using the Doing CCA toolbox. Those patterns will inform my answers to the research questions in the second meta-analysis.

“Insights” as Units of Analysis

My units of analysis are the analysts' insights. I draw from Flowers & Hayes' (1981) Cognitive Process Theory of Writing, which defines writing as an act that produces texts that are encoded with the writer's reasoning in relation to the topic under investigation, the audience, and the writer's intentions. I use the term *insights* to denote the connections, inferences, or conclusions of a writer emerging from the dynamic relationship of the knowledge under

investigation, and the writer's reasoning, purpose, and audience at the moment of text production as evinced by the text itself. The writer's reasoning is the crucible through which knowledge, inquiry, problem solving, and language production coalesce into insights (Flowers & Hayes, 1981). The analysts, as writers, produce texts and other resources to communicate insights to their intended audience. In the case of CCA studies as defined for this study, the intended audience, or implied readers (Iser, 1978) include educators. Through analysis of insights, I trace analysts' perceptions about how children reason, and how analysts remark on children's agency as young readers and as actors in the text.

Groups Represented in the CCA Studies

Botelho & Rudman (2009) assert that CCA must focus on representations of those who fall outside of the U.S. dominant norm. A range of groups who fall outside of the U.S. dominant norm are represented in the CCA studies including Latinx and Mexican culture (Braden & Rodriguez, 2017; Martínez-Roldán, 2017), immigrants, especially children, from various cultures (Johnson & Gasiewicz, 2017; Sung, Fahrenbruck & López-Robertson, 2017), children of poverty experiencing the effects of natural disaster or warfare (Dimmett, 2017; Yenika-Agbaw, 2017), women or children of color (Mathis, 2017; Yenika-Agbaw, 2017), LGBTQ (Schall, 2017), and teenagers exploring their sexuality (Wilson, 2017).

The African American experience is represented in studies that analyze historical fiction as counter-narratives including a story about a mixed white former slave during Reconstruction (Brooks, 2017), and an all-girl Swing band during World War II that includes a member who wore blackface to pass in the African American venues (Mathis, 2017). The two studies that analyze books on the immigrant experience vary the groups represented including Muslim,

Korean, Sudanese, Vietnamese, Cambodian, Argentine, and Moldavan (Johnson & Gasiewicz, 2017) and Vietnamese, Mexican, Korean, and Puerto Rican (Sung, Fahrenbruck & López-Robertson, 2017). Sung, Fahrenbruck & López-Robertson (2017) include the book *Call Me Maria* (Cofer, 2006) as a book on the immigrant experience despite the fact that Puerto Ricans, as U.S. citizens, are not immigrants since the U.S. is not a foreign country from our perspective. (I am Puerto Rican.) Reviews of the book also refer to the Puerto Rican migration experience as “immigration” (Kirkus Review, 2010). That said, from within a postcolonial framework, the experiences of island born, Spanish speaking Puerto Ricans mirror many of the experiences of people of Latinx groups who immigrate, even if the term “immigration” only loosely applies.

Ten of the studies analyze books where focalization is through children or adolescents (Braden & Rodriguez, 2017; Brooks, 2017; Dimmett, 2017; Johnson & Gasiewicz, 2017; Mathis, 2015; Schall, 2017; Sung, Fahrenbruck & López-Robertson, 2017; Wilson, 2017; Yenika-Agbaw, 2017) (see Appendix D and Appendix E). In Schall’s study on representation of same sex marriage, she observes that the books are, for the most part, child focused, and support a discourse that a regularized union, or marriage, provides a better home environment for children. In Brooks’ study analyzing Taylor’s *The Land* (2001), the protagonist, Paul Edward Logan, comes of age throughout the novel experiencing the historical trajectory of injustices shared by former slaves during Reconstruction. Short (2017) and Mathis (2015) draw on texts representing children in a wide variety of social and cultural contexts to discuss children’s activism and children’s agency respectively. Wilson’s analysis of adolescent sexuality analyzes how ideas about adolescence and youth are formed, circulated, critiqued, and revised. Mathis’s study (2015) provides the widest range of social, cultural, and political contexts representing children enacting agency across 27 children’s books published in the U.S. and internationally. Further,

Mathis's study provides interrogative tools for understanding how to frame analysis for agency. These studies in particular provide insights about what analysts focus on to understand how children reason, what children need, and how they respond to their world from within a text.

In two of the studies, texts selected include stories in which focalization is through anthropomorphized animals. In Martínez-Roldán's (2017) study, the protagonist of Schachner's *Skippyjon Jones* series is a Siamese cat that represents himself as a Chihuahua, and uses mock Spanish (Hill, 1993). In Schall's study, the actors in *Uncle Bobby's Wedding* (Brannen, 2008) are anthropomorphized guinea pigs, with focalization through the eyes of Chloe, who is afraid she will lose her favorite Uncle Bobby if he marries his friend Jamie.

The studies explore implications for race, class, and gender through the groups selected. Interestingly, in the studies that address marriage equality, or same sex marriage, and sexuality, evidence of privileging White, middle class culture is indicated. Schall (2017) remarks on how selected books on same sex marriage privilege "that narrow segment of lesbians and gays who are white, middle class, gender-conforming, and child-focused" (p. 103). In Wilson's (2017) study of adolescent sexuality, the actors are white, middle class, successful at school, and have reasonably supportive relationships with their parents. Wilson selected the texts *The Fault in Our Stars* (Green, 2014) and *If I Stay* (Forman, 2010) for their popularity as best sellers listed in *The New York Times*, and the text *Forever* (Blume, 1975) as a seminal text that describes a heterosexual encounter, and was seen as dangerous at the time of its publication (Knowles & Malmkjaer, 1996 as cited in Wilson, 2017, p. 155). Wilson (2017) attributes this to continued hegemony of the YA genre, which Coats (2011) distinguishes from preadolescent genre because of the inclusion of sexuality. Citing Freire & Macedo (1987), she says the adult author, is like a colonizing government taking on the role of shaping lesser humans, children, through literature.

Meta-analysis #1: Explication of CCA Studies as Exemplars of CCA Methods

Since one of my scholarly intentions is to reveal how the CCA studies apply the methodological and epistemological tenets framed by the contributors, I organize the explication of the CCA studies using the Doing CCA toolbox as an analytical lens. Rather than analyze each individual CCA study, to highlight them as exemplars of CCA methods carried into practice, I apply comparative analysis to explicate the CCA studies. I provide multiple appendices, tables, and figures to familiarize the reader with the CCA studies.

Overview of CCA Studies as Exemplars of CCA Methods

In this section, I provide an overview of the CCA studies by explicating Appendices B, C, and D. These reveal how CCA studies are constructed based on tenets from CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) and provide the reader with clarifying documents for following my explications in this section. I am mindful that my implied reader (Iser, 1978) may be an educator reading CCA studies to compare and contrast how the methods are applied. Appendices B, C, and D compare the CCA studies to reveal the scope and breadth of groups, theories, and questions analysts employ. I summarize them here to unpack the studies before deeply explicating them as exemplars of CCA methods. I reference more appendices later in this chapter.

Appendix B shows the inquiry questions of the analysts in relation to their theoretical framework, analysis methods, and groups represented. Analysis of their inquiry questions shows a shared interest in how the groups represented are portrayed, and how language is used to arrive at the portrayal of the groups. For educators, Appendix B permits analysis of the research questions to understand how they are designed in relation to the critical lens to derive insights.

Appendix C compares the theoretical frameworks to the tenets drawn out by the analysts. Analysis of the theoretical frameworks show a shared interest in revealing power relations. In some instances, the critical lens is selected by the analysts to reveal power relations within the texts. These include Agency and Social Enactment Theory (Mathis, 2015), Childism (Short, 2017), Colonialism/Postcolonialism (Sung et al., 2017; Wilson, 2017), CMACL (Johnson & Gasiewicz, 2017; Martínez-Roldán, 2017; Mathis, 2015), New Historicism and Social Semiotics (Mathis, 2017), Poststructuralism (Dimmet, 2017), and Youth Lens (Wilson, 2017). Schall (2017) and Yenika-Agbaw (2017) employ intersectionality to analyze interlocking systems of power influencing the actors. Martínez-Roldán (2017) applies Marxism to show the power relations that influence the circulation of texts. I also map the key tenets, questions, and concepts to reveal to educators how theoretical lenses are essentialized into theoretical tenets the analysts continuously reflect on throughout the critical interrogation (Jackson & Mazzei, 2012).

Finally, Appendix D summarizes the elements of the Doing CCA toolbox in relation to each CCA study. As per the tenets of critical literary analysis, each of the studies problematizes an aspect of multicultural children's literature, and selects texts where focalization draws attention to a minoritized group either through an authentic, or problematic representation. In the next sections, using a directed approach (Hsieh & Shannon, 2005) I compare and contrast the CCA studies using the tenets of CCA methods, and the Doing CCA toolbox.

The *Why*: What Do the CCA Studies Problematize?

Senek (2009) contends that people are guided by a sense of purpose. As such, it is important to start with the *why* to provides participants with a sense of purpose. To help readers of this study situate the purpose that guided each study, I begin by analyzing differences in what

the analysts problematize. Table 5 organizes the studies based on the problems the analysts evaluate which informed their purpose.

Table 5: *CCA studies grouped by what the analysts problematize in their selected texts*

Problematize portrayal of groups or cultural narratives in children's books as cultural texts.		Analyze children's books as counternarratives to delimiting discourses outside of the texts.	
Analyst	Problematizes	Analyst	Opportunity as a counter narrative
Braden & Rodriguez (2016)	Representation of Latinx groups in picture books.	Brooks (2017)	Analyzes a historical novel for how the protagonist, a mixed white former slave, becomes aware of himself racially in the Reconstruction Era U.S. South; counters narratives of racial invisibility.
Dimmett (2017)	U.S. interpretations about poverty compared to interpretations from the subject position of the group represented.		
Johnson & Gasiewicz (2017)	Representation of the immigrant experience in adolescent novels; analyzes U.S. discourses about immigration.	Mathis (2015)	The variations in portrayals of agency in international children's books; counters U.S. portrayals of agency to broaden understanding of children's agency from a global perspective.
Martínez-Roldán (2017)	Use of Mock Spanish in the popular <i>Skippyjon Jones</i> series; disrespectful representation of culture to young readers.		
Schall (2017)	Privileging of certain discourses related to same sex marriage in picture books.	Mathis (2017)	Experiences of an all women, interracial swing band in the U.S. South during World War II; discusses the arts as a space of resistance/ source of counter narratives.
Short (2017)	Portrayals of children taking action for social change in picture books.		
Sung et al. (2017)	Representation of the immigrant experience in adolescent novels; analyzes readers' mental images and assumptions using intertextuality.	Yenika-Agbaw (2017)	Experiences of Amira, a Darfur War Orphan, who emancipates her identity through poetry writing; discusses the arts as a space of resistance to delimiting, oppressive, and demoralizing social realities.
Wilson (2017)	Representation of teen sexuality in young adult novels; teenagers as a zeitgeist. (Petrone et al., 2015).		

The CCA studies fall into two groups when compared for how the texts are problematized—a) studies that problematize how groups or cultural narratives are represented in selected texts or b) studies that evaluate selected texts for how actors construct counternarratives in response to delimiting or unjust social contexts. These differences are significant as they affect how analysts approach the analysis of agency within their studies.

In the following studies, the analysts look for problems in how the books portray groups, or represent cultural narratives: Braden & Rodriguez (2016), Dimmett (2017), Johnson & Gasiewicz (2017), Martínez-Roldán (2017), Schall (2017), Short (2017), Sung et al. (2017), and Wilson (2017). Issues of problematic representation include representation of Latinx groups in Braden & Rodriguez (2016), Mexican Americans and the Spanish language in Martínez-Roldán (2017), and the people of Haiti, particularly the Haitian poor in Dimmett (2017). Cultural narratives problematized include immigration or the immigrant experience from the Latinx experience in Braden & Rodriguez, Johnson & Gasiewicz, and Sung et al.'s study. Johnson & Gasiewicz and Sung et al. analyze the experiences of multiple groups. Other representation issues include marriage equality in Schall (2017), the critical agency of children in Short (2017) and the portrayal of teenage sexuality in Wilson (2017). With the exception of Dimmett (2017), the analysts look at multiple children's picture books or adolescent/young adult novels comparing how the texts convey the representation or cultural narratives within the contemporary socio-historical contexts influencing the texts. Dimmett (2017) analyzes one text, Burg's (2013) *Serafina's Promise* to problematize how Haitian poverty is portrayed from the perspective of contemporary U.S. narratives of poverty.

In the following studies, I evaluate how protagonists are portrayed constructing counternarratives in response to delimiting societal contexts: Brooks (2017), Dimmett (2017), Mathis (2015), Mathis (2017), and Yenika-Agbaw (2017). With the exception of Mathis (2015), these analysts look at a single text and explicate it as a counter-narrative to delimiting dominant narratives. Brooks (2017) analyzes Taylor's *The Land* (2001), a historical fiction set in Reconstruction Era south that shares the story of mixed white former slave, Paul Logan, who identifies with his white, land owning father, internalizing success narratives that associate land

ownership with power and social arrival. Paul's story is a counternarrative to representations of Reconstruction Era former slaves, and a reminder that the stories of an era are comprised of multiple varying stories. Dimmett's analysis of *Serafina's Promise* (Burg, 2013) problematizes Serafina's counternarrative, to become a doctor for her poor, hurricane-damaged village in Haiti.

Mathis (2017) analyzes Nelson's *Sweethearts of Rhythm: The Story of the Greatest All Girl Swing Band in the World* (Nelson, 2009) differently. Mathis uses the text to analyze the arts as a form of resistance to oppression, in this case both racial and gender oppression in the U.S. South during WWII. Yenika-Agbaw (2017) draws attention to narratives about third world girls that portray them as helpless and delimited by multiple social and cultural narratives. Through her analysis of Pinkney's (2014) *The Red Pencil*, a novel in verse, Yenika-Agbaw portrays both the social and cultural constraints Amira experiences, as well as showing how Amira employs writing to emancipate herself and create an alternative personal narrative. Mathis (2015) analyzes multiple international children's books and young adult novels evaluating how agency is portrayed. Mathis' (2015) study is part of a larger study with the goal of comparing U.S. portrayals of agency in multicultural children's literature to portrayals in international books.

The differences in the analysts' purposes in problematizing the texts has implications for how analysts approach agency analysis, subject position analysis, and analysis of the social processes of the characters. I explicate those elements in greater depth later in this chapter.

The *Who*: What are Variations in Focalization in the CCA Studies?

Actors in texts can inform our imagination becoming part of the sediment upon which we improvise. Countering Senek's contention arguing the importance of starting with the why, Bachman (2018) counters with the importance of *who*, since all purposes must reference the well

being of individuals. Table 6 shows the CCA studies grouped by differences in focalization.

Table 6: *CCA studies grouped to show differences in focalization*

Focalization is through child or adolescent actors		Focalization is not through child or adolescent actors	
Analyst	Focalization is through	Analyst	Focalization is through
Braden & Rodriguez (2016)	Latinx children or adolescents.	Martínez-Roldán (2017)	Skippyjon Jones—a personified Siamese cat who pretends to be a Chihuahua, and uses Mock Spanish.
Brooks (2017)	Paul Logan, a mixed white former slave coming of age during Reconstruction Era.		
Dimmett (2017)	Serafina, a poor rural Haitian girl who dreams of being a doctor.	Mathis (2017)	Sweethearts of Rhythm—an adult all women, interracial swing band in the U.S. south during World War II.
Johnson & Gasiewicz (2017)	Multiple child and adolescent immigrants from varying cultural backgrounds experiencing displacement.		
Mathis (2015)	Multiple children and adolescents from a variety of countries making decisions in their own interest in their social worlds.	Schall (2017)	Chloe—a personified guinea pig whose uncles are getting married in <i>Uncle Bobby's Wedding</i> (Brannen, 2008).
Schall (2017)	Children or adolescents whose gay or lesbian parents are getting married.		
Short (2017)	Multiple children and adolescents from a variety of backgrounds taking action in their social world.		
Sung et al. (2017)	Multiple child and adolescent immigrants from varying cultural backgrounds internalizing or resisting colonization.		
Wilson (2017)	Three adolescent girls sexually coming of age in three U.S. novels—one in 1975, the other two contemporary (2010, 2014).		
Yenika-Agbaw (2017)	Experiences of adolescent Amira, a Darfur War orphan, from her own perspective experiencing cultural, economic and social displacement and trauma.		

As is clear from Table 6, the majority of analysts select texts that feature child or adolescent protagonists. Both Schall (2017) and Martínez-Roldán (2017) include children's books where the child actor is represented by a personified animal, which are *Uncle Bobby's*

Wedding (Brannen, 2008), whose characters are guinea pigs, and the *Skippyjon Jones* series (Schachner, 2003, 2005, 2006, 2009, 2011) which features a Siamese cat with big ears who decides he is actually a Chihuahua. Since ten of the CCA studies analyze books where focalization is through a child or adolescent actor, this allows comparison of the studies for how societal constraints and agency are described by the analyst. In Appendices E and F, which I explicate later in this chapter, I trace the common themes among the studies with respect to societal constraints (see Appendix E) and agency and identity (see Appendix F). Two of the CCA studies are problematic in comparison to the other ten studies for the purpose of analyzing for agency in relation to child actors. I discuss them in the next paragraphs.

One highly problematic study is Martínez-Roldán's (2017) analysis of the *Skippyjon Jones* series (Schachner, 2003, 2005, 2006, 2009, 2011). The study is problematic because the representation of the protagonist as a member of the group represented, Mexican-Americans, is inauthentic by design (Martínez-Roldán, 2017). Protagonist Skippyjon Jones adopts a Mexican-American personae, represented through a Chihuahua, in an attempt to construct a distinctive identity apart from his origins as a big-eared cat. Yet, the author chooses to use Mock Spanish, and stereotypical representations of Mexican-Americans to establish the protagonist's quixotic appropriation of an alternative cultural identity. Martínez-Roldán's (2017) discussions of agency focuses on the need to raise the consciousness of young readers about inauthentic representations, rather than positioning the texts as a possible mirror through which to understand and explicate agency to young readers (Braden & Rodriguez, 2016; Short, 2017).

Another CCA study that is problematic for the purposes of understanding how analysts explicate agency in relation to child actors is Mathis' 2017 study evaluating the representation of an internationally renowned all-women swing band, in the book *Sweethearts of Rhythm: The*

Story of the Greatest All Girl Swing Band in the World (Nelson, 2009). Although instructive for how she positions the arts as counter-narrative, Mathis' (2017) discussions of agency references adult decisions requiring separate discussion and analysis.

For both of these texts, I analyze issues of societal constraints and agency/identity in a separate appendix, Appendix F, both for transparency and because they are instructive precisely for their distinctions. Since my larger scholarly goal is to add to extant theory in CCA methods, CCA studies that are distinctive relative to the body of studies are still relevant. They allow discussion of how additional theorizing may influence analysis of multicultural children's literature that does not feature a child actor, as with Mathis' study, or where the representation is problematic, as with Martínez-Roldán's study.

I chose to begin the meta-analysis by comparing what the analysts problematized and who the source of focalization was. Having provided an overview of the CCA studies by comparing what they problematize, and through whose perspectives focalization occurs, in the next sections, I begin analysis of the elements of the CCA studies as exemplars of CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017).

Relationship of Inquiry to Critical Frameworks

Appendices B and C are useful references for following the explication of the relationship of the analysts' inquiry to their critical frameworks. Short et al. (2017) and Botelho & Rudman (2009) discuss the necessity of a critical focus underpinning CCA methods to reveal systems of power, and injustice related to those systems. Analysts select from a diverse array of possible critical lenses, which can be daunting for classroom educators inexperienced at approaching texts through theory (Beach et al., 2009; Botelho & Rudman, 2009). This has

implications for how educators approach the application of critical frameworks during critical literacy enactment. Beach et al. (2009) cite this need as a reason for their study, which applies four critical lenses to demonstrate analysis of the book *The Day of Ahmed's Secret* (Heide & Gilliland, 1990) using Bradford's doing CCA. As I state earlier, to support explication of this element of the CCA studies, I constructed Appendices B and C. Appendix B summarizes the CCA studies to show the analysts' inquiry in relation to their critical lenses. Appendix C shows the theoretical frameworks and tenets applied in the selected CCA studies. Using Appendices B and C, in this section, I discuss the critical frameworks applied by the analysts in relation to their scholarly intents as reflected in their inquiry questions.

CCA studies in which analysts' insights focus on the influence of dominant discourses include Braden & Rodriguez (2016), Dimmett (2017), Johnson & Gasiewicz (2017), Martínez-Roldán (2017), Mathis (2017), Schall (2017), Sung et al. (2017), and Wilson (2017). In those studies, analysts applied the following frameworks: colonialism/ postcolonialism, CMACL, Marxism, New Historicism, and poststructuralism (see Appendices B and C). Inquiry questions associated with CCA studies that apply those frameworks include words/phrases such as "discourses mobilized in (the) stories", "cultural narratives", "suggest about current U.S. culture", "produce a particular view of Mexicans and their language", or "contextualized in various socio-historical influences" (see Appendix B). Dimmett (2017) for example, uses poststructuralism to analyze how discourses are mobilized to portray certain social settings in *Serafina's Promise* (Burg, 2015) a first person novel-in-verse meant to reveal the interior world of a young Haitian girl before and after the 2010 earthquake. Dimmett questions how a western reader may interpret discourses on Haitian cultural life as compared to a Haitian reader, particularly regarding Serafina's ambitions. Martínez-Roldán (2017) applies Marxism to critique

the author's use of language to produce a particular view of Mexicans and their language in Schachner's *Skippyjon Jones* series. She argues that commodifying such representations reinforces their continued replication. Mathis's (2017) application of New Historicism and Social Semiotics allows her to analyze the role of arts in the lives of the protagonists and what a reader can learn about the socio-historical context of racial tensions and opportunities on the WWII homefront in the Southern U.S. These studies provide examples of the powerful insights produced when the reader applies critical frameworks that reveal historically constructed systems of power embedded in texts.

Other analysts' inquiries analyze the subjectivity, or subject position of the actor within the historical, political, or economic context evident in the texts. These include Brooks (2017), Mathis (2015), Short (2017), Wilson (2017), and Yenika-Agbaw (2017). Agency, subjectivity, and identity are themes shared by those studies in which analysts apply the following frameworks: Agency, Childism, CMACL, Critical Race Theory (CRT)/LatCrit, Intersectionality, Privilege Theory, Social Enactment Theory, Third World Feminism, and Youth Lens. Inquiry questions associated with CCA studies that apply those frameworks include words such as "agency", "identity", "emancipate", "represented", and "actions and decisions." Analysts situated analysis through the actors' activities and reflections, with the socio-historical context acting as the frame of reference for understanding the socio-historical forces that influence the actor's activities. Mathis (2015) cites Giddens (1991) saying that agency is realized within these limits, but that individual choices reinforce or transform those limits over time.

Brooks (2017), Johnson & Gasiewicz (2017), Mathis (2015), Short (2017), Sung et al. (2017), and Yenika-Agbaw (2017) discuss power, identity, and agency in terms of how it is constructed by the actor in relation to the socio-historical contexts focusing on how individual

choices reinforce or transform those limits. For example, Brooks' (2017) analysis of Taylor's *The Land* (2001) discusses how the character of Paul Edward Logan, a mixed race former slave during the Reconstruction period, identifies with his white father, and internalizes the dominant white narratives of aspiration and success associated with owning land, which drives his actions and activities throughout the novel. Johnson & Gasiewicz (2017) analysis of displaced and immigrant youth addresses actions of protagonists, such as Hannah in *Trafficked* (Purcell, 2012) who despite her subject position as a modern urban slave in an LA residence embraces risk by reaching out to a neighbor for friendship and help. Mathis (2015) analyzes 27 children's books to analyze enactment of person, social, and cultural agency and the myriad ways it is portrayed.

In four of the CCA studies, the analysts chose two theoretical lenses. Short (2017) employs Critical Pedagogy and Childism as theoretical frameworks, since the tenets of Critical Pedagogy provide a counterbalance to the tenets of Childism creating a framework that analyzes both the opportunities and the delimitations revealed in the texts. Short's approach provides theoretical inspiration for the theoretical lens I choose for this study. Martínez-Roldán (2017) applies Marxism and CMACL. For her study, CMACL performs as a method more than a lens applying analysis to the social interactions of the characters. Both Schall (2017) and Yenika-Agbaw (2017) apply intersectionality, which recognizes that identities represent a dynamic matrix of different group members influenced by interlocking systems of power (Berger & Guidroz, 2009; Crenshaw, 1989; May, 2015). Schall pairs intersectionality with privilege theories (Case, 2013) to analyze the privileging of White middle-class discourses of same sex marriage, and the invisibility of working class People of Color in books circulating that discourse. Yenika-Agbaw (2017) pairs intersectionality with Third World Feminism (Said, 1993; Mohanty, 1988) to analyze the multiple influences on the identity of Amira, the young

Sudanese girl who is the protagonist in the novel-in-verse, *The Red Pencil* (Pinkney, 2014) and who imagines an alternative life that acts as a counter-narrative to the distress and displacement she experiences as a Darfur War orphan.

Although Sung et al. (2017) and Braden & Rodriguez (2016) reference two theoretical lenses, in both cases the lenses are branches of the same central theory sharing important tenets. Sung et al. (2017) select colonialism/postcolonialism to analyze embedded power issues in immigration themed literature. Through the lens, analysts are able to reveal the mindset of the Other as colonized, and the position of the colonizers as from “advanced” civilizations. They reference colonialism and postcolonialism as related frameworks, where political domination creates a context for analyzing subaltern identity construction. Braden & Rodriguez (2016) apply CRT and Lat/Crit. LatCrit borrows tenets from CRT to study categories of race, law and power (Ladson-Billings, 1998; Solórzano & Yosso, 2002; Taylor, 2009; Yosso, Villalpando, Delgado Bernal & Solórzano, 2001), asserting that Latinx actors experience U.S. culture similarly (Delgado Bernal, 2002; Espinoza & Harris, 1997; Yosso, 2006).

Mathis’ (2015) study of the representation of agency requires special consideration as an exemplar both as a CCA study, and an exemplar for this study since I am also interested in how agency is portrayed. Mathis applies Agency and Social Enactment Theory in her analysis of demonstrations of agency across 27 international children’s books. Her questions ask what is in the text; how the dimensions of agency impact character, and influences the reader, and what the reader can learn about other cultures. Her questions are:

1. What demonstrations of agency in international children’s literature are available as English language texts?
2. How do the personal, social, and cultural dimensions impact the character’s actions

and decision potentially the reader's insights?

3. What significant insight to the youth of the global community might be identified in these texts regarding the notion of agency? (Mathis, 2015, p. 208-209)

Underpinning Mathis' inquiry questions are Bishop's mirror, window, and sliding glass door metaphors (1990). Through analysis for agency, the reader reflects on their own agency, thereby holding the mirror through agency despite cultural differences (Braden & Rodriguez, 2016). Through analysis of books reflecting the experiences of youth from the global community, the texts provide a window. The CCA process opens texts to critical interrogation allowing us to pass through the sliding glass door and enter a new worldview. This also indexes Rosenblatt (1938/1978) since each reader will construct a distinct relationship with self and world through interactions with the texts. Mathis's study stands out for constructing inquiry that positions agency as a part of the reader's mirror experience facilitated by implementing CCA methods. It is therefore instructive as an exemplar that I will reference in later chapters.

Socio-historically Constructed Unjust Power Relations

In this section, I discuss the socio-historically constructed unjust power relations addressed by the analysts. This element of the CCA method distinguishes it from contemporary literary analysis practices currently in use in classrooms (Botelho & Rudman, 2009), and is of particular interest to the contributors. Botelho & Rudman (2009) remark on contemporary literary analysis approaches in classroom as focusing overly on the aesthetic elements. In fact, Botelho & Rudman (2009) argue that as readers we are "lulled by aesthetic texts around us, often distracting us from their sociopolitical impact" (p. 10). The efforts by contributors to raise educator consciousness about CCA methods (Beach et al., 2009; Botelho & Rudman, 2009;

Bradford, 2017; Short, 2017) particularly address the necessity to socio-historically contextualize cultural texts. In this section, I provide an overview of the socio-historically constructed unjust power relations discussed by the analysts, since this element of CCA method (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short, 2017) is essential to educators approaching texts through a critical stance.

The majority of the studies engage top down analysis to raise awareness of socio-historically constructed contemporary U.S. issues. These issues include immigration (Johnson & Gasiewicz, 2017; Sung et al., 2017); race, ethnicity or culture within the U.S. (Braden & Rodriguez, 2016; Brooks, 2017; Johnson & Gasiewicz, 2017; Martínez-Roldán, 2017; Mathis, 2017); marriage equality (Schall, 2017); teen sexuality (Wilson, 2017); or representations of children and youth (Short, 2017; Wilson, 2017). Studies also analyze representations of groups outside of the U.S. (Dimmett, 2017; Mathis, 2015; Yenika-Agbaw, 2017) to understand how U.S. discourses position interpretation of those groups (Dimmett, 2017; Yenika-Agbaw, 2017) or to review books representing those groups to raise consciousness about globalization in the U.S. (Mathis, 2015). Dimmett (2017) employs a novel about Haiti to problematize how U.S. authors and publishers represent poverty. Yenika-Agbaw (2017) challenges assumptions of first world feminism by revealing the interior world of young Sudanese war orphan, Amira. This signifies a shared interest among the analysts to raise the consciousness of young readers about contemporary U.S. and world issues.

In two studies, the socio-historical context represented in the selected texts is not contemporary, but has implications for contemporary interpretation. These are the southern U.S. during Reconstruction (Brooks, 2017), and the southern U.S. during World War II (Mathis, 2017). Both analysts tie their discussions back to contemporary U.S. concerns. For example,

Brooks (2017) emphasizes the role of family stories handed down over time as a resource for constructing historical counter-narratives pointing out how they raise consciousness on contemporary issues. Mathis (2017) ties the generative themes in the book to analysis of contemporary U.S. movements of art to position them for analysis as counter-narratives.

Top-down analysis is employed by the analysts to better understand the socio-historical context represented in the books, such as Johnson & Gasiewicz's (2017) inclusion of the histories of the homelands represented in the stories selected for their study, and Yenika-Agbaw's inclusion of the Darfur Wars and the subject position of women and girls in rural Sudan to frame and understanding of Amira, her reflections on her world, and her construction of a personal mythology. The U.S. socio-historical contexts within which the books are situated is also explored, such as Martínez-Roldán (2017) discussion of U.S. publishing and consumerism. Martínez-Roldán (2017) also analyzed promotional materials employed to circulate Schachner's *Skippyjon Jones* series as instructional materials through which children learn Spanish, despite the blatant use of mock Spanish (Hill, 1993).

Analysis for Language Use and Bottom Up Analysis

Each of the analysts reference language use in the texts. The studies vary in how they code and categorize language to locate insights about sociohistorical context, discourses, identities, and/or agency. Braden & Rodriguez (2016) analyze the languages used to reveal the privileging of English in texts representing Latinx experiences. Although she does not reference it as translanguaging, a term applied by Williams (1994) which has come to describe the way bilinguals use their languages as an integrated system (Garcia & Lin, 2017), they denote Spanish words in English based texts or in English translation in Table 2 of their Appendix section. The

most commonly included are “Mama”, and “Señor and Señora.” Martínez-Roldán (2017) locates and codes instances of mock Spanish (Hill, 1993) as well as analyzing how it is used in the social interactions of the characters. Brooks (2017) looks for references to land and its meaning both in the reflections of the protagonist, and the exchanges between the actors. Yenika-Agabaw (2017) analyzes metaphors and figurative language in Amira’s poems to trace how she constructs a new vision for her future.

For some studies, bottom up analysis draws out insights about how U.S. poverty narratives are represented through the protagonist, such as in Dimmett’s (2017) study, in which Serafina’s desire for social mobility is framed by western conceptions of ambition, but is not drawn from her experiences as a rural Haitian girl. Serafina runs away from her employer, saying “...when I asked about school, she beat me” (p. 262 as cited in Dimmett, 2017, p. 177).

Yet, there is little reference in the text to understand how employment relations are contextualized—is Serafina a veritable slave, or is she entitled to leave an employer who mistreats her? Is Serafina’s agency resisting the power of her employer, her parents, or her own economic well-being? Yenika-Agabaw’s study (2017) reveals emancipatory opportunity driven by self-authorship by focusing on the moments in the text when Amira makes meaning of her past and possibilities through the metaphor of the sparrow. Amira references the sparrow as a symbol for her father’s expectations that she aspires to rise to. In various poems, the sparrow acts as a sort of spirit animal encouraging her to draw in “Hand, Twig, Sparrow” (p. 56), or to take flight in search of “What else is possible?” in “Flight” (p. 308). Both those studies analyze a novel-in-verse, and remark on the insights made available through metaphor, and the creative approach applied by the author.

Analysis for Subject Position/Agency

Appendix D provides a column in which I summarize the how subject position and agency are situated in the studies in relation to the other tools from the Doing CCA toolbox. Appendices E and F are also useful for following the explication in this section, in which I discuss patterns of societal constraints, and agency and identity. In this section, I discuss the patterns in subject position and agency remarked on by the analysts. This element of the CCA method has the most implications for analysis of agency, which is the element I propose would benefit from additional theory. I draw significantly from this section when I answer the research questions later in this chapter. Here, I explicate this element as part of revealing the CCA studies as exemplars of Doing CCA.

The subject position of an actor in relation to the society's discourses frames the societal constraints influencing an actor (Davies & Harre, 1990; Foucault, 2003; Weedon, 1997). The actor's individual choices reinforce or transform those limits (Weedon, 1997; Giddens, 1991). Botelho & Rudman (2009) cite Foucault, Weedon, and Davies to frame approaches for analyzing subject position, agency, and the social processes of actors in the CMACL framework. Similarly, Bradford (2017), and Short et al. (2017) reference analysis for subject position in discussing analysis for focalization. Analysts can apply those frameworks to understand how societal constraints are delimiting the actor, and can also understand how individual choices reinforce or transform those limits. Societal constraints may be reflected in material constraints—such as a lack of resources due to poverty, or delimiting discourses, such as the privileging of English. I read the analysts' remarks about the subject position or focalization of the actors, and the actors' interactions with other actors to construct the comparisons. I discuss themes of representations of children across the texts selected by the analysts as part of revealing

the content of the CCA studies using comparative analysis. In Appendices E and F, I trace the patterns of societal constraints, and patterns of agency remarked on by the analysts when the selected texts contain child or adolescent protagonists. I explicate insights related to those themes in the next sections

Societal constraints. Given the interest inherent in critical projects to reveal injustice, and the problem/solutions structures inherent in narratives that reference world cultures, it is not surprising that analysts reference oppression and distress revealed in the texts. Appendix E shows the pattern of societal constraints discussed by the analysts. Themes of societal constraints evident in the books selected by analysts include poverty/material uncertainty; warfare, natural disaster, or its aftermath; exploitation; abuse or bullying, either in or out of the home; and forced displacement. I include adult authority as a societal constraint, since from a young readers' perspective such constraints are evident and visible.

Poverty/material uncertainty is overt in many books selected by analysts. Those books are often associated with people of color, or people of poverty positioned in the stories, or in discourses embedded in the stories as the Other. For example, constraints experienced by child immigrants is discussed by Johnson & Gasiewicz, (2017), and Sung et al., (2017). The societal constraints associated with warfare, natural disaster, and the after-math are indexed in studies by Brooks (2017), Dimmett (2017), and Yenika-Agbaw (2017). In these stories, children experience sudden uncertainty, collapse of familiar societal or family norms, and confusion and distress as they make meaning of their new situations. These same books also indicate instances of bullying, or abuse. In *Trafficked* (Purcell, 2012), a young adult novel analyzed by Johnson & Gasiewicz (2017), Hannah is delimited by her subject position as an enslaved household laborer

in Los Angeles.

Some exceptions to these themes are studies that analyze same sex marriages (Schall, 2017) and adolescent sexuality (Wilson, 2017). The sources of distress in these studies relate to personal/interpersonal and familial situations. In Schall's study, the children, who are predominantly the actors through whom the stories are told, are generally represented as well cared for and well loved. In these stories, constraints and distress are personal, such as in *Operation Marriage* (Chin-Lee, 2011), when Alex loses her friend Zach, who tells her that her parents aren't married because two women can't get married (Schall, 2017). Although Schall argues that the representations are laudable, she also argues that they are, for the most part, "bland, idealized, and whitewashed" not reflecting the diverse realities, constraints, or distress experienced by LGBTQ communities (p. 103).

Wilson's study on adolescent sexuality finds themes that reflect the discourses of society. Wilson (2017) observes that the genre pushes morals as opposed to providing insights on emotional or physical elements of sexuality, and therefore represents the subject position of the actors from that discourse—ambivalent girls, horny boys, and delicate sexuality (2017). Although distress is not an overt theme in Wilson's inquiry, it is implied in her question "Who is in control in the sexual relationship?" (2017, p. 158), and in her micro-analyses of the texts. For example, in *Forever* (Blume, 1975), Michael insists on staying in the room when Katherine changes her clothes, implying his assertion of sexual control over Katherine.

Braden & Rodriguez (2016) also found utopian themes associated with Latinx children's books with few indications of societal constraints, with the exception of *Let's Salsa* (Ruiz-Flores, 2013), in which Estella's mother is limited by her work hours. This might be because the genre of texts she analyzed is picture books as compared to preadolescent, or young adult fiction. The

implied reader (Iser, 1978) for the books selected by Braden & Rodriguez (2016) are early childhood and K-3 readers based the publishers' materials for the books. However, Braden & Rodriguez (2016) point out that the emotional experiences of young children should not be downplayed. For example, she critiques the book *When Christmas Feels Like Home* (Griffith, 2013) in which the language separation experienced by Edoardo, who moves to the U.S. with his family, is not explored. Nor are the feelings of displacement normally associated with such a move represented in the book.

The most extensive analysis for societal constraints is in Mathis' (2015) comprehensive analyses of demonstrations of agency in contemporary international children's literature. Mathis analyzes three kinds of agency demonstration based on Liu (2009)—personal, social, and cultural levels. Her appendices (Mathis, 2015, p. 223-228) provide a comprehensive overview of the challenges and conflicts in the books, the aspects of agency evident, and how conflict is addressed. As well as the societal constraints discussed above, she denotes instances where books are driven by intrapersonal conflict. In *The Savage* (Almond, 2008), the child protagonist is dealing with the loss of his father, and bullying. In *Ways to Live Forever* (Nicholls, 2011), the child protagonist is aware that he is terminally ill and struggles with his feelings and hopes. In such cases, societal constraints contribute to the intrapersonal conflict, even if the conflict as depicted in the books focuses on the inner-conflict more than the societal constraints.

Individual choices reinforcing or transforming limits. In this section, I provide an overview of patterns of individuals' choices reinforcing or transforming limits referenced by analysts. Appendix F shows themes related to the actor's making individual choices. All of the CCA studies remark on some aspect of agency in their studies. As discussed earlier, the analysts

share a belief that engaging in critical reading supports the reader's construction of their own agency by raising their consciousness about injustice (Johnson, Mathis & Short, 2017). The analysts also share the belief that demonstrations of agency in texts provides a mirror for the reader. Braden and Rodriguez (2016) say, "... young children need representations of the ways they can influence the course of events in a situation," (p. 66). Mathis (2015) frames her inquiry based on this contention. In this section, I provide an overview of remarks and considerations of agency discussed by the analysts.

Although not all of the analysts focus on agency as central to their inquiry, almost all of the CCA studies either implicitly or explicitly reference the agency of the child actors. By implicitly, I refer to instances where the analyst refers to an actor's decisions, but does not per se frame their remarks with the word "agency." Since most of the analysts evaluate multiple books, some remarks about agency focus on one book from a collection of books analyzed. For example, Braden & Rodriguez (2016) only remarks on agency in reference to *Let's Salsa!* (Ruiz-Flores, 2013) in which young Estella creates a petition to allow her to participate in an adult Salsa class with her mother. An example of an analyst who focuses critical attention on agency is Short's (2017) study, in which she selects books featuring children who take action for social change. She critiques many of the books for the failure to represent children constructing an understanding of the socio-historical implications of their activities as activists. Short discusses *The Composition* (Skármeta, 2000) to exemplify books that contrast that pattern, describing how nine-year-old Pedro, a Chilean child living in the specter of the Pinochet regime, writes a school composition that creates an alternative family narrative to protect his activist parents from notice by school officials and by extension the regime. The family's evening activities, where they discuss the implications of the current regime, shows that Pedro is constructing awareness of the

political context in which his parents' activities take place.

Themes evident in analysts' remarks describe one or more of the child actors who critique the social/political world, leverage adult power to solve a problem, reflect on identity, and/or experiences a transformation in their social situation, or identity. However, in many of the studies, the focus on the social constraints of the actors, or the influence of dominant discourse on the actor's decisions, often eclipses analysis of a given actor's agency. Johnson & Gasiewicz (2017) frame the actions of Hannah, who leverages the power of a trusted neighbor to escape her situation of urban slavery. That observation is deemphasized to point out that Hannah, and many of the other child immigrants, relied on a male figure with authority. While such an observation is valid and important, the manner in which Hannah constructs her relationship of trust with the neighbor, and constructs herself to make the brave step of asking for help, index important considerations on the construction of agency.

Similarly, Sung et al. (2017) focus on the postcolonial influences that cause Maria, the protagonist of *Call Me Maria* (Cofer, 2006), to embrace acculturation when she moves with her father to New York from Puerto Rico. Through a postcolonial framework, Maria is represented as not resisting discourses that replace her allegiance to her homeland. However, Sung et al. (2017) don't remark on Maria's distinct cultural subject position compared to the other protagonists as an influence on that effect. As a Puerto Rican, Maria is unlike the other protagonists for whom displacement is enforced. Notably, Puerto Ricans are U.S. citizens who are free to move within the U.S. Based on Maria's subject position, U.S. discourses are an extension of her identity as a Puerto Rican, particularly given that her father is portrayed as originally from New York. Sung et al's (2017) analysis eclipses Maria's agency, overlooking Maria's critique of family and cultural discourses that question an adolescent Latinx girl living

away from her mother. While such an observation falls outside of the scope of their postcolonial analysis, it contextualizes Maria's agency as personal and social, if not cultural using Liu's (2009) analytic framework for agency (as cited by Mathis, 2015, p. 209).

Brooks' (2017) and Yenika-Agbaw's (2017) studies represent the actors as agents actively pursuing their own emancipatory interests even as they navigate social constraints. Brooks (2017) points out that an engrained sense of entitlement propels the audaciousness with which Paul Edward, a mixed white former slave who identifies with his White father, negotiates with White men, but that he becomes increasingly aware of the broader ideological meaning as he ages and experiences challenges. None-the-less, he continues to pursue land ownership as a meaningful indication of his security and independence. Yenika-Agbaw's (2017) analysis of Amira in *The Red Pencil* (Pinkney, 2014) supports Yenika-Agbaw's conclusion that whoever is constructing meaning has power. According to Yenika-Agbaw, Amira's emancipation from delimiting discourses, and bracingly demoralizing danger in her lived world is facilitated by her construction of herself through writing. Mathis (2015) locates two books where personal agency results from the actor constructing meaning through writing. The child protagonists in *The Savage* (Almond, 2008), and *Ways to Live Forever* (Nicholls, 2011) address their conflicts by writing their stories to find acceptance of constraints they cannot change, and to change their perception of their position in relation to constraints that they can.

The analysis of agency through Liu's (2009) three categories in Mathis's study is instructive, as it is a reminder that delimiting representations of agency from one critical framework may mask nuanced portrayals of agency that a young reader might discern at an unconscious level. Most of the studies orient their attention on what Mathis refers to as cultural agency. Cultural agency is denoted by Mathis when texts show actors aligned with or emerging

from a struggle to defend their culture in personal or social ways. She particularly remarks on the books where agency, culture, and conflict is perceived through the eyes of young people who offer resistance to keep their language, traditions, and freedom (Mathis, 2015). She discusses *Bamboo People* (Perkins, 2010) a story of two Burmese teenagers on opposite sides of a conflict between the Burmese government and an opposing political faction, as an example. According to Mathis (2015), “cultural characteristics weave throughout the novel as necessary agents in the boys’ growth and evolving cultural agency,” (Mathis, 2015, p. 213).

As compared to the analysts who locate and remark on instances of agency, Mathis represents agency as an evolving construct. Similarly, Yenika-Agbaw’s study analyzes how writing contributes to Amira’s construction of her identity. This constructed orientation on the analysis of agency has important implications when engaging CCA with children as critical literacy, which I elaborate on in the Summary.

Adult Authority

Ten of the twelve CCA studies analyze multicultural children’s books where the actor is a child or adolescent (see Appendix E and Appendix F). In those books, adult authority ranges from well-intentioned decision-making that affects children and adolescents materially to overt abuse of adult power. Active mistreatment of children is denoted by the analysts from many possible dimensions including the enslavement of Hannah (Purcell as cited by Johnson & Gasiewicz, 2017), the political oppression of Amira (Pinkney as cited by Yenika-Agbaw, 2017) and of Pedro (Skármeta as cited by Short, 2017), and the myriad social and personal struggles denoted by analysts. Analysts also remark on subtle but significant adult constraints that influence child and adolescent actors, such as Wilson’s (2017) comment that adolescent

sexuality occurs under the watchful eyes of adults. However, other than Short (2017) and Wilson (2017), the idea that each of the protagonists lives in a world that is largely controlled by adults is not explicitly remarked on. Rather, those relationships are implicit to references to family or social dynamics.

Summary of CCA Studies as Exemplars of CCA Methods

Clearly, the CCA studies reflect the ideologies that the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) are intended to circulate. All of the studies employ the tools in the Doing CCA toolbox and contribute insights important to understanding how analysis for socio-historical context contributes to understanding systems of power embedded in multicultural children's literature. Further, by virtue of how they are designed, they are positioned as cultural texts that might be used to raise educators' consciousness about how critical frameworks contribute to generating insights about dominant discourses, counternarratives, and the decisions and actions of actors in texts in response to those discourses. They also might contribute to raising educator consciousness about the importance of problematizing cultural texts, both to challenge texts that may replicate unjust representations and dominant discourses, and to raise our own consciousness about recognizing power relations.

With the exceptions noted in Appendix G, the books selected by the analysts are also notable for representing children engaged in active problem solving. Except where noted, most of the analysts select texts with clear indications of children experiencing genuine life struggles in real-world contexts (see Appendices E and F). However, important distinctions between how agency plays out when the actor is engaging youth culture, as compared to when they are engaging adult culture, are not remarked on. Naturally, this is most likely to occur when the

distinction falls outside of the theoretical lens selected by the analysts. Short (2017) and Wilson (2017) for example do explicate these kinds of differences through the critical lenses of Childism (Young-Bruehl, 2012) and Youth Lens (Petrone, Sarigianides & Lewis, 2015) respectively. Given that these distinctions are significant in the lives of young readers, I argue that such distinctions should be an embedded element of discussion referencing agency when CCA methods are intended for educators as implied readers. In the next section, based on the insights excavated from comparative content analysis of the CCA studies, I answer the research questions to review the studies on that basis.

Meta-Analysis #2: Analyzing CCA Studies as Cultural Texts that Conceptualize Agency for Educators

As I stated in Chapter 1, my central purpose in conducting this dissertation is to understand how agency is conceptualized for educators by CAA analysts. I contend that current theories of agency embedded in CCA methods focus on adult scholarly intentions and define and contextualize agency for adult scholarly purposes. I further postulate that CCA studies, which are constructed based on methods recommended by contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) may also circulate conceptualizations of agency that do not fit the needs of classroom educators were they to apply these methods in classrooms.

As with the previous section, I first provide an overview of the CCA studies using an appendix to support the reader in following the explication. In Chapter 2, I derive research questions based on gaps identified in the CCA methods (see Figure 4). The questions are:

- How is agency operationally defined, identified, and explicated by the analysts?

- How do the analysts account for young readers' needs and interests?
- What assumptions about children or adolescents are embedded in the analysts' insights?

I use these questions to reflect on how analysts think through children from which I derive gaps in theory that I address in Chapter 4. I anticipate that the analysts operationally define, identify, and explicate agency in relation to the selected critical lenses, an approach I argue delimits analysis of agency from a life course perspective. I expand on my critique and my approach to addressing theoretical gaps in Chapter 4.

Overview of CCA Studies as Cultural Texts that Conceptualize Agency

Analysts, who compose CCA studies, seek to raise educators' consciousness about how critical theories and CCA methods produce insights about multicultural children's literature that index power relations, cultural authenticity, and representation of marginalized groups. As such, the CCA studies are cultural texts that conceptualize agency for educators. In this section, I discuss CCA studies framed by that purpose.

Agency is discussed by the analysts both in terms of how it is constructed by reading and enacting CCA, and how it is located in the texts to analyze the actors. Analysts discuss the necessity of raising the consciousness of educators and young reader about social injustice by approaching a text through a critical lens, which indexes Freirean agency (1970). Agency is also approached as a "look-for" when analyzing the multicultural children's books. Analysts reference both intentions when explicating agency.

Table 7 is informative for providing an overview showing how the analysts conceptualize agency. Generally, all of the analysts reference the importance of resisting dominant narratives. Most of them reference it in relation to the stance of a reader toward critical interrogation of

texts. For some, this was also a “look-for” when they analyzed agency through their critical lens. This includes Braden & Rodriguez (2016), Short (2017), and Sung et al. (2017). I constructed two appendices to analyze agency in terms of the analysts’ look-fors.

Table 7 shows how analysts operationally define agency. I underscore the analysts with the theoretical lens applied by the analyst.

Table 7: *Operational definitions of agency in CCA studies*

Braden and Rodriguez (2016) (Critical Race Theory/ LatCrit)	Brooks (2017) (Critical Race Theory)	Dimmett (2017) (Poststructuralism)
<ul style="list-style-type: none"> Resisting dominant narratives/cultural or social injustice. Countering whitewashing in multicultural children’s literature (Ex: Use of English instead of Spanish). 	<ul style="list-style-type: none"> Counter storytelling. Evolving racial awareness. 	<ul style="list-style-type: none"> Ambition of emerging consciousness (p. 178). Self-determination. Signification of story by the reader.
Johnson & Gasiewicz (2017) (CMACL)	Martínez-Roldán (2017) (Marxism/ CMACL)	Mathis (2015) (Agency/ Social Enactment Theory)
<ul style="list-style-type: none"> A possession-- who has agency, power and status? Manifested in relation to the subject position and the social world. Taking action in one’s own interest. Resisting dominant narratives/cultural injustice. 	<ul style="list-style-type: none"> People’s capacity to change and transform their circumstances (Venable, 1945 as cited in Martínez-Roldán, 2017). Resisting dominant narratives/cultural injustice. 	<ul style="list-style-type: none"> Classifiable as personal, social, and or cultural (Liu, 2009 as cited in Mathis, 2015). Present amid the internal dialogues of the mind; exists when people continually negotiate links among their past, present and future selves (Moore & Cunningham, p. 136 as cited in Mathis, 2015, p. 207).
Mathis (2017) (New Historicism/ Social Semiotics)	Schall (2017) (Intersectionality/ Privilege Theory)	Short (2017) (Childism/ Critical Pedagogy)
<ul style="list-style-type: none"> Ability to create, navigate the social world or emancipate themselves through arts. Construct a meaningful self in opposition to societal norms through the arts. 	<ul style="list-style-type: none"> Resisting dominant narratives/ cultural injustice from multiple sites of oppression. Recognizing and acknowledging privilege 	<ul style="list-style-type: none"> Contributing to society in the present moment informed by root causes of issues. Capacity for choice and expression of one’s own interests and reasoning.
Sung et al. (2017) (Postcolonialism/ Colonialism)	Wilson (2017) (Postcolonialism/ Youth Lens)	Yenika-Agbaw (2017) (Third World Feminism/ Intersectionality)
<ul style="list-style-type: none"> Indicated by defending the homeland; maintaining allegiance to cultural heritage. Resisting dominant narratives/cultural injustice by maintaining allegiance to Homeland. 	<ul style="list-style-type: none"> Learning to trust one’s own consciousness and reasoning. Self-selecting experiences. 	<ul style="list-style-type: none"> Ability to create, navigate the social world or emancipate the self through the arts. Capacity to construct joy, movement, music, confidence, and ability.

Additionally, Appendix H provides a comparison of the analysts' insights on what young readers need, the agency "look-fors" analysts apply to the text, and remarks on what teachers must consider. I group the CCA studies to distinguish between studies where the analyst evaluates three or more books that are not part of the same series as compared to studies where the analyst evaluates a single text, or multiple texts from the same series. I designed Appendix H as a snapshot document, to allow the reader to reference the analysts' central insights and follow the explication. In Appendix I, I provide examples of references to agency in the selected books referred to by analysts, as well as the societal constraints experienced by the protagonists.

As I state earlier, the number of texts selected has implications for how agency is contextualized and explicated by the analysts. Seven of the studies analyze multiple texts. Of the analysts that evaluated multiple texts, Wilson (2017) analyzed the fewest—three adolescent novels on themes of teen sexuality, and Mathis (2015) analyzed the most—27 picture books of multiple genres including picture books, chapter books, and historical novels. Analysts who evaluate multiple texts generally set out to show educators how to analyze discourses across a genre for unjust representations, dominant discourses, or white washing of social phenomena. For example, Johnson & Gasiewicz (2017) identify the American mythology of individuals "pulling themselves up by their bootstraps" (p. 38) as a dangerous discourse that delimits the role of social networks in providing children in distress with access to resources. Schall's (2017) analysis of multiple texts reveals that the selected books that portray marriage equality are generally bland, idealized, and white-washed. The notable exception is Mathis (2015), who analyzes portrayals of agency to increase the pool of eligible texts for consideration in classrooms to include international children's books. Mathis does not reference a common discourse among the selected texts.

Analysts who evaluate a single book generally sought to analyze exemplary texts to promote insightful analysis of worldviews and discourses. Brooks (2017) chose Taylor's (2001) *The Land* because the story of Paul Edward Logan is a counter-narrative to typical or stereotypical representations African American experiences during Reconstruction. Both Mathis (2017) and Yenika-Agbaw (2017) analyze their texts to show the emancipatory power of the arts and writing. Dimmett (2017) promotes the opportunity to evaluate an exemplar text both for what it discursively represents about a group as presented by and author, and for what the reader brings to the interpretive relationship.

In the next sections, I discuss what insights I draw from constructing and analyzing the figures and appendices to answer the questions.

Insights on What Young Readers Need

The analysts share the contention that young readers benefit from expanding their understanding of the world through reading experiences. In this, all of the analysts recognize the power of literature to invest in young readers' history-in-person (Holland, 1998) through literacy engagement. Braden & Rodriguez (2016) additionally note the opportunity it brings for children to "talk back to social problems" (p. 58). Short (2017) similarly remarks on how multicultural children's literature affords children opportunities to develop complex understanding about global issues and engage in critical inquiries. Dimmett (2017), Johnson & Gasiewicz (2017), and Sung et al. (2017) draw attention to the opportunity to show young readers how to critique dominant discourses. Analysts who either explicitly or implicitly address young readers' need to expand their conceptions of agency include Braden & Rodriguez (2016), Mathis (2015, 2017), Short (2017), Wilson (2017), and Yenika-Agbaw (2017). Braden & Rodriguez (2016)

specifically reference how representations of agency provide a mirror experience for readers. As stated earlier, Mathis (2017) and Yenika-Agbaw (2017) remark on the role of the arts and writing in providing empowering portrayals of agency.

Analysts also had contrasting purposes in relation to the competency they hoped to encourage in young readers. Analysts who seek to invest in the reader's capacity to problematize, deconstruct and critique include Braden & Rodriguez (2016), Dimmett (2017), Johnson & Gasiewicz (2017), Martínez-Roldán (2017), Schall (2017), Short (2017), Sung et al. (2017), and Wilson (2017). Analysts who seek to invest in a reader's capacity to construct alternative narratives include Brooks (2017), Mathis (2017), and Yenika-Agbaw (2017). Underpinning their effort is the recognition of how critical interrogation influences the readers' worldview, which parallels the window and sliding glass door metaphors. However, despite the importance of analyzing the potential of texts to affect a young reader's conception of agency, discussion of agency in relation to actors in the texts varied depending on the critical orientation. For example, Martínez-Roldán (2017) does not reference the protagonist's activities in terms of agency, focusing on problematizing Mock Spanish, and stereotypical representations of cultural appropriation. Whereas Yenika-Agbaw (2017) focuses considerable attention on how the actor, Amira, emancipates herself through writing.

How Agency is Identified and Explicated

In this section, to analyze how agency is demonstrated and explicated by the analysts, I analyze how analysts operationally define agency and the perceptions, decisions, and reflections of the protagonist(s) that analysts draw on to reference and discuss agency. I first provide an

overview of the analysts' operational definitions of agency, followed by an analysis of the examples of agency from the texts denoted by the analyst using those definitions.

As is evident from the agency look-fors column (Appendix H) agency is located by the analysts using language that shares common themes—action taking, meaning making, resiliency in the face of struggle, negotiating, aspirations, awareness of one's interest, and confidence. Evidence of successful enactment is denoted by transformation of circumstances, or a heightened awareness of the social world or the self in relation to the social world. None-the-less, although the analysts share conceptions of agency drawn from theories embedded in the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017), there are variations in how the analysts operationally define agency, which influences their insights. In some cases, such as Dimmett (2017), the operational definition of agency was not explicit. Rather, I had to read deeply into the analysts' explication of poststructuralist discourse analysis to understand that Dimmet located agency in Serafina by her “ambition of emerging consciousness” (p. 178) remarking on the fact that a Haitian reader might remark on this ambition quite differently than a U.S. reader.

Clearly, all of the analysts share the conception that agency is enacted when an actor takes action in their own interest indexing Kelly (2013). What varies is what constitutes their scholarly interest. Analysts look for agency by the action an actor takes to transform injustice, indexing Freire (1970), include Braden & Rodriguez (2016) and Short (2017). Using Liu's (2009) categorization of agency as personal, cultural, or social, most analysts identify agency in relation to their protagonists' defense of cultural or group representation (Braden & Rodriguez, 2016; Johnson & Gasiewicz, 2017; Martínez-Roldán, 2017; Schall, 2017; Sung et al., 2017;

Wilson, 2017). For others, identification of agency was social or personal (Johnson & Gasiewicz, 2017; Short, 2017; Sung et al., 2017; Wilson, 2017).

As I stated earlier, analysts tied their identification of agency to their critical lens. Brooks (2017), who employs CRT, focuses on Paul's evolving racial awareness as an indication of his emerging consciousness. Similarly, Sung et al. (2017), who apply postcolonialism and colonialism, reduced their analytic focus to whether the actors resist "othering." In contrast, Johnson & Gasiewicz (2017), who also analyze stories with immigration themes but instead apply CMACL, broaden their operational definition of agency to look for how it is manifested in relation to the social world. In fairness to Sung et al. (2017) their methodology applied intertextuality, where their unit of analysis included the mental images and assumptions the analysts drew from their memory of the multiple texts (see Appendix B). Their reduced analytic focus may be related to the methodology, which requires them to recall information in relation to their critical lens in a focus group setting. I should also add that their methodological choice, to reflect on what they remember about the stories through their chosen lens, is instructive given that educators in classrooms draw on mental images and assumptions to guide students' critical conversations.

Not unexpectedly, the broadest definition of agency is in Mathis' (2015) study. Mathis (2015), who uses agency theory as a theoretical lens, cites Moore & Cunningham (2006) saying that freedom of interpretation keeps people's past and current situation from determining their futures. Mathis (2015) emphasizes that agency is constructed of multiple voices to argue that literature can be a source of these voices for young readers, and a method of explicating the agency of protagonists.

Short (2017) works from a definition that includes one's contribution to a just society, a key tenet of critical pedagogy, which is one of her critical lenses. In this, Short works from a definition of agency drawn from Freire (1970) that goes beyond resisting societal constraints for personal interest, and looks for actions where the child actor takes an interest in social justice. Arguably, it is in the personal interest of individuals to contribute to a just society (Bussey, 2008). However, such a stance requires an expanded worldview made possible by critically evaluating the concept of "personal interest" beyond definitions that imply safety from danger, or the right to a distinct identity that counters dominant assumptions. It implies a conceptualization of personal interest that is inclusive of the well-being of others (Bussey, 2008). Short (2017) critiques how the commitment to the well-being of others is addressed in relation to child protagonists' agency in the texts, since the lack of socio-historical contextualizing calls into question whether the children's actions are based on a rational critique of their social world.

Short's (2017) insights index important implications for young readers' regarding how rational worldviews are constructed. For example, Short (2017) explains how Pedro constructs a worldview that informs his decision to lie on a composition about what his parents do at night. Insights drawn from Mathis (2017) and Yenika-Agbaw (2017) focus on how agency is developed through creative acts, which become tools for emancipation (Yenika-Agbaw, 2017) or transformative resistance (Mathis, 2017). Yenika-Agbaw's insights are drawn from her encounter with her text, *The Red Pencil* (Pinkney, 2014), in which the actor's hope and emancipation, enacted in her reflective poetry, counter the despair and danger in her lived world. Her use of Third World Feminism and Intersectionality allows her to leverage insights about Amira's emancipation showing how critical lenses can be employed beyond problematizing to show emancipatory opportunity. Mathis (2017) also frames agency from the actors' hope and

creativity, addressing how the musicians resist the limitations of the segregated south, and of the gender expectations of the period. For both analysts, agency is indicated in the building of confidence and competence despite societal constraints. This indexes Greene's (2013) contention that it is through the social imagination that we envision what should or might be to address deficits in our society, although neither analyst references Greene.

How Analysts Account for Young Readers' Interests

CCA studies introduce children's book titles to educators, sharing insights about opportunities and limitations for the selected texts in relation to the critical lens to raise the critical consciousness of young readers. To learn how analysts account for young people as readers, I looked at the analysts' selection criteria, and any references to reader interests within the selection criteria, or in the body of study. Selections support J. Beaches' (2016) findings in his comparative analysis that adults select texts because of their social agendas.

Only one study explicitly employed the interests of young readers to select the texts for the CCA study—Wilson chose *The Fault in Our Stars* (Green, 2014) and *If I Stay* (Forman, 2010) for her study on young adult novels featuring adolescent sexuality because they were on the *New York Times* bestseller list for young readers. Most analysts chose texts that are in use, or are recommended for use as curriculum. I define “in use as curriculum” to mean if the analyst referred to the children's books in relation to its history as a text used in classrooms, or currently available in a school library. Braden & Rodriguez (2016) select books available in a school library and evaluate the books as texts selected for student use. Brooks (2017) asserts that she selected Taylor's *The Land* (2001) from a short list of historical fiction in use in language arts, reading, and English curriculum. Martínez-Roldán's (2017) urgency in analyzing books from

the Schachner's *Skippyjon Jones* series was its uncritical popularity among educators. Mathis (2015) justified her analysis of international children's books based on the need for educators to support children's awareness of globalization. Other analysts do not mention classrooms, but none-the-less, treat their texts as recommended books to address selection gaps. Yenika-Agbaw (2017) selected *The Red Pencil* (Pinkney, 2014) both to address the need to represent children's divergent experiences, and to show a text that depicts the emancipatory power of writing. Dimmett (2017) chooses *Serafina's Promise* (Burg, 2015), which is written by a cultural outsider about the distressed circumstances of the Haitian poor, through the eyes of Serafina, whose already materially confined life is further delimited after a hurricane. Dimmett (2017) references young readers' need to see how first world assumptions might color our perceptions about the inner consciousness of people from other cultures, particularly cultures where poverty is pronounced.

In several studies, the position of the texts in relation to curriculum is not mentioned. Short (2017) doesn't mention whether or which books are in use in classrooms, focusing instead on the relationship of the texts to the theme of inquiry—children who take action for social change. Schall (2017) mentions that she selects texts from her own book collection, possibly because her theme, same sex marriage, is still not universally accepted for classrooms.

Assumptions About Children/Adolescents Embedded in the Analysts' Insights

As I stated in the introduction, a challenge for posing assumptions about children is that to do so risks discussing them in monolithic terms. However, several truths about children underpin all of the studies. These include: children are a vulnerable group, have an authentic

point of view, are capable of critically interrogating their social world, and have powerful potential imaginations. In this section, I explicate their assumptions in relation to these themes.

Children and adolescents are vulnerable. Several analysts caution educators about texts that portray groups, or replicate narratives that risk misconceptions. Martínez-Roldán (2017), who analyzes books about Skippyjon Jones, a Siamese cat imagining himself as a Chihuahua, addresses the potential damage to young readers in portraying a culture group's language disrespectfully. Potentially damaging effects for young readers are also denoted by Johnson & Gasiewicz (2017) who problematize the American immigration mythology of America-as-opportunity/homeland-as-dangerous because of the narrow interpretations a young reader might form about immigrants and their lived experiences. Narrow representations of groups are denoted in several studies, including Braden & Rodriguez (2016), Schall (2017) and Wilson (2017). These include the representation of Latinx women as mothers and homemakers (Braden & Rodriguez, 2016), the representation of LGBTQ marriages through white, middle class groups (Schall, 2017), and the representation of teenagers as white and middle class (Wilson, 2017). Johnson & Gasiewicz (2017) also remark on the danger of American immigration narratives implying the U.S. as preferable to home country. In these studies, analysts share a concern that young readers are vulnerable to disrespectful, or skewed representations, presumably because young readers may approach such texts with credulity. The educators' responsibility in those contexts is to encourage young readers to question the sociocultural underpinnings to situate the sociohistorically, socioculturally, and critically situate the children's books.

Children and adolescents experience authentic struggle. The choice of books selected by the analysts often represents children experiencing authentic life struggles. This implies a commitment on the part of the analysts—that the struggles in children’s lives are often masked by adult agendas (Short, 2017) or a propensity by adults to view childhood in superficial or self-serving terms (Young-Bruehl, 2012). As such, educators must ensure that these authentic struggles, and how children deal with them, are represented to children during critical literacy instruction (Mathis, 2015). With the exception of Martínez-Roldán’s (2017) and Mathis’s (2017) studies, all of the analysts chose books that represent children dealing with authentic struggles. Struggles in the CCA studies include traumatic events such as displacement due to immigration or migration (Braden & Rodriguez, 2016; Brooks, 2017; Johnson & Gasiewicz, 2017; Sung et al., 2017), forced labor (Brooks, 2017; Dimmet, 2017; Johnson & Gasiewicz, 2017), poverty (Brooks, 2017; Dimmet, 2017), or political conflicts (Short et al., 2017; Yenika-Agbaw, 2017). As I discussed earlier, Braden & Rodriguez (2016), Johnson & Gasiewicz (2017), Schall (2017), and Wilson (2017) critique selected texts for reflecting utopian social worlds. However, even within apparently utopian social worlds, contexts of personal struggle are denoted such as Schall’s (2017) observation of children losing friends or being bullied because of their parents’ marriage indicating homophobia.

Children and adolescents are capable of critically interrogating their social world. Both through their commitment to applying authentic critical lenses in their analysis of children’s books and in their critiques of representations of children actors, the analysts’ share the contributors’ contention that children are capable of critically interrogating their social world. A notable example is in Short’s (2017) study, where nine-year-old Pedro in Skármeta’s *The*

Composition (1998) recognizes the danger his political dissident parents might face if he is honest in his essay about what they do in the evenings. Short's chief critique of other texts that she analyzes through Childism is that children are not always represented with an awareness of the sociohistorical or sociopolitical contexts they are trying to change in books with child activism themes. Although Short's study stands out for a direct interrogation of texts that show children and adolescents critically interrogating their social world, most of the studies remark on the value of applying a critical lens to improve young readers capacity to interrogate their social world. Braden & Rodriguez (2016) specifically addresses the need for young readers to learn "to 'talk back' to social problems" (p. 58). Johnson & Gasiewicz (2017) remark on the value of having "dangerous conversations" about U.S. immigration narrative.

Children and adolescents have imaginative potential. Several of the analysts offer that selections of texts that are counter-narratives are beneficial to young readers. When read through a lens of resistance, such as the critical lenses applied by the analysts, stories that represent counter-narratives raise consciousness about emancipatory activities enacted by the protagonists. Such findings are indicated in Brooks (2017), Mathis (2015), Mathis (2017), and Yenika-Agbaw (2017) each of whom remark on the power of counter-narratives, and the representation of divergent experiences. Mathis (2017), who selects a story in verse about an all lady swing band, the Sweethearts of Rhythm, shows the potential benefit to young readers in seeing people from non-dominant groups empower themselves through the arts (Mathis, 2017). Emancipatory opportunities are analyzed by Yenika-Agbaw (2017), who like Mathis (2017) points out that the benefit to young readers when focusing on the arts and healing. In her selected text *The Red Pencil* (Pinkney, 2014), Yenika-Agbaw (2017) addresses the emancipatory

power of writing. These studies frame a young reader as an individual who benefits from reading counter-narratives and divergent experiences, including creating their own counter-narratives through arts and writing. Emancipatory thinking requires that the actor project beyond the problems of the moment to imagine alternative narratives (Bussey, 2008; Green, 2013).

Implications Drawn from Thinking Through Children

Three themes of interest for this study emerge from evaluating the studies based on thinking through children—that adults largely control texts circulated and critiqued as multicultural children’s literature, that children navigate adult worlds, and that analysts believe that young people want to and benefit from reading about their own social world. In this section, I discuss each implication.

Adults Control Children’s Books

In all of the studies, the selected texts reflect the control adults have over what is made available to young readers. In Chapter 3, I cite the NCTE (2018) position statement on text selection, which argues for greater trust and freedom for English teachers in making selections for students. In fact, a shared assumption that is silent but significant in the CCA studies is that the classroom educator is likely to be the agent most responsible for selecting children’s literature for critical literacy enactment.

The latter would seem obvious, given that analysis of multicultural children’s literature is problematized on that basis going back to Larrick (1965). Since adults have so much power over children’s literature in terms of writing, publishing, distribution, and classroom use adults have an obligation to reflect on and analyze how we produce, select, and approach the analysis of

children's literature. This is in essence the advocacy intent underpinning scholarly movements in multicultural literature, as I explicated in Chapter 1. Problematizing our criteria for selection in relation to what matters to young people as readers is a way of reflecting on our advocacy—specifically how our own interpretations about selecting texts might be constrained by adult assumptions.

One important observation—all of the texts examined are created by adults for children. Fair, given that this is the reality of the publishing industry, and since advocacy for children often motivates adult writers. However, I wonder where discussions might go with children if the assumption of adult capacity to represent children, or conceptualize agency for them, were a point of inquiry interrogated by contributors and analysts. What insights might emerge when children are encouraged to critique adult developed books using their lived experiences?

Children Navigate Adult Worlds

Despite the fact that the most obvious constraint in the social worlds of children and adolescents are adults, out of 12 analysts only four address these constraints within their analyses—Short (2017) and Wilson (2017) through their critical lenses of Childism and Youth Lens, and Mathis (2015) and Yenika-Agbaw (2017) who apply agency theory (Liu, 2009) and intersectionality respectively to evaluate the relationship between the actors' constraints and their actions in their own interest. All of the analysts are conscious of the fact that children and adolescent power occupies a distinct subject position, evidenced by their remarks about dangers faced by young actors as well as their delimited access to power in varying social contexts. However, as demonstrated by reviewing the CCA studies, when the analysis focuses on socio-

historical contexts, this dimension becomes reduced in the scope of the analysis. This has implications for how educators frame their analysis of young actors for young readers.

Beach et al. (2009) observed that it is beneficial to analyze texts from a variety of critical lenses. Botelho & Rudman (2009) similarly remark on the importance of multiple lenses. They design the CMACL framework to analyze the interlocking systems of class, race, and gender. Two of the analysts, Schall (2017) and Yenika-Agbaw (2017) employ intersectionality, which analyzes how interlocking systems of power influence marginalized groups (Berger & Guidroz, 2009; Crenshaw, 1989; May, 2015). A tenet of intersectionality is that “any examination of identit(ies) must include an analysis of systems of power and inequality, in which privilege and oppression are enmeshed” (Schall, 2017, p. 93). Children’s subject position, and competency at leveraging power within the adult worlds, are in constant flux as they physically, socially, and emotionally develop (Crocket, 2002; Hitlin & Johnson, 2015). Further, in some societies, influential adults that children encounter may change yearly. An example is American schools, where primary adult relationships with teachers change annually, and during middle school and high school, hourly as well. The special circumstance of children’s agency must be framed by the special circumstance of their social process contexts, subject positions, and psychological dispositions if we are to conceptualize agency in ways germane to their needs.

Conceptions of Young Readers’ Needs

Analysts offer that critical reading (Braden & Rodriguez, 2016) and application of CCA strategies (Johnson & Gasiewicz, 2017; Martínez-Roldán, 2017; Sung et al., 2017) guides readers in constructing a counter interpretation of the texts in relation to dominant assumptions, referred to by Mackey (1993) as a resistant reading. From this stance—a young reader is an

individual who must be mentored in resistant reading approaches, and who benefits from locating, analyzing, and explicating agency demonstrated in multicultural children's literature (Botelho and Rudman, 2009; Braden and Rodriguez, 2016; Mathis, 2015). Such analyses must be framed by socio-historical and socio-political contextualizations for reasons I discussed in Chapter 1 and Chapter 2. CCA methods arose from a recognition of that need (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). However, Egan (1997) critiques Western educational paradigms for having an imbalanced view of children's mental lives. Although Egan (1997) is advocating for orality in his essay on alternative approaches to teaching and curriculum, it is none-the-less fair to critique the analysts' conceptions of young readers for focusing on a limited set of children's intellectual capabilities—specifically, their capacity to recognize unjust power relations and raise their consciousness about injustice. Further, since the focus of the methods encourages student-talk to interrogate, but does not encourage students orally enacting or role-playing to understand the stories, the entirety of the critical reading paradigm underpinning the methods might also be subject to critique on that basis.

Conceptions of Agency

Central to the advocacy intent shared by critical educators is to raise the consciousness of young readers' about power relations, and how people effectively counter those power relations, thereby contributing to their agency (Johnson, Mathis & Short, 2017; Mathis, 2015). Braden & Rodriguez (2016) and Mathis (2015) propose that generating insights about how child and adolescent actors enact power is essential to young readers' construction of agency, referring to it as holding the mirror for agency. However, the construction of agency goes beyond the visible

actions taken by an actor. Construction of agency also indexes an individual constructing themselves as capable of courage, foresight, ingenuity, and action-taking (Bussey, 2008; Weiner, 2016). At issue is whether analysts are representing agency in their CCA studies as a struggle of consciousness, as compared to a series of actions and reactions in response to power relations.

In many of the CCA studies, emphasis on critiquing power relations, or critiquing delimiting representations of power relations, overshadows analysis of how a given actor's imagination contributes to their capacity to construct and enact counternarratives, the structure versus agency debate. Because content analysis can be reductive, analysis through any given critical lens risks distortions in how agency is conceptualized since it narrows the look-for an analyst might attend to. For example, Sung et al. (2017) focus on agency as revealed by an actor defending the home-country resulted in a narrowing of the concept that occluded important indications of agency in their selected texts. For example, Maria in *Call Me Maria* (Cofer, 2006), chooses to move to the United States with her father of her own volition. This risks replicating delimited interpretations of agency to young readers.

Notable exceptions are studies conducted by Brooks (2017), Mathis (2017), and Yenika-Agbaw (2017). In those three studies, analysts' application of the critical stance also reveals how the protagonists leverage power to construct counternarratives, and construct identities within otherwise delimiting or dangerous social worlds. Certain of the CCA studies leveraged aesthetic elements to discuss the development of consciousness that underscored the agency of the actors in their selected texts. Brooks (2017), Mathis (2017, 2015), Short (2017) and Yenika-Agbaw (2017) move analysis beyond the focus on constraints and oppression and advance discussions of the developing consciousness of the actors in the texts, or the developing consciousness of young readers when their consciousness is raised about counternarratives

(Brooks, 2017), the unique expression of children's agency (Mathis, 2017, 2015; Short, 2017), and the emancipatory power of writing (Yenika-Agbaw, 2017). In each of these, bottom-up analysis included a search for meaningful symbolism, metaphor, or deep narrative shifts that conveyed the actor's emerging consciousness.

The most notable exception to my above critique is Yenika-Agbaw's analysis, which uses intersectionality and Third-World Feminism to demonstrate the constraints on the life of Darfur war orphan Amira, but focuses attention on the emancipatory potential of the story, written (2017). Similarly, Yenika-Agbaw's contribution to Beach et al.'s (2009) analysis of *The Day of Ahmed's Secret* (Heide & Gilliland, 1990) using post-colonialism focuses on Ahmed's competency at navigating the markets in Cairo, even as she remarks on the post-colonial barriers that he faces daily. Even as he navigates his day as a child propane seller, he spends the day imagining his family's surprise and delight when she shares his secret. This approach to showing both the delimiting power relations as well as the actor's growing competencies, and how imagination informs those competencies, shows that CCA studies can be framed to raise young readers' consciousness about how actors construct their competency in their social world, and the role of imagination in developing that competency.

The most fundamental critique of how agency is conceptualized is that in analyzing agency in terms of discrete actions in response to power relations, the CCA methods put the analyst at risk for failing to represent agency as a process. Focusing on instances, it becomes easy to see agency in terms of decisions made at a critical moment. However, from a life course perspective, construction of agency is a process for which any given decision is a culminating action resulting from multiple life experiences over time (Blanchett-Cohen, 2008; Curtis, 2008; Seiffge-Krenke, 2012). Further, children's subject positions within their own life experiences,

and in their social worlds, may not support enacting agency in ways displayed by adults. I am reminded of a guest speaker at YISD's 2018 TNTc Conference who, after reading about the importance of standing up for people, told the story of standing up to his alcoholic father about beating his mother only to be punched across the room and left unconscious. He was eight years old at the time. It would be years before his mother summoned the courage and monetary resources to leave his abusive father. The speaker's agency at eight years of age was limited to mustering the courage to endure the experience, and to encouraging his mother to find her courage. Beyond representing exemplars of agency in terms of discrete actions, young readers must also reflect on those actions informed by their lived experiences. I argue that accounting for children's mental life (Egan, 1997) and distinct subject positions (Weedon, 1997) should be an essential dimension informing how analysts reflect on agency when developing conceptions that might ultimately influence educators.

Implications for Young Readers

In employing doing CCA, the analysts derive important insights about the texts to raise educators' consciousness about how power relations are portrayed. However, the analysts do not directly address how educators should reflect on the distinctions in the two purposes with respect to applying them with young readers during critical reading. Educators, therefore, must infer how the methods might inform instruction. For example, a secondary educator might engage older learners in critiquing multiple texts as represented by eight of the 12 CCA studies selected. Older learners are more likely to critique and doubt the social world as represented to them by adults. K-5 educators might prefer the models represented by Brooks (2017), Mathis (2017), and Yenika-Agbaw (2017) since their studies show how the critical lenses are used to show how the

protagonists leverage power to construct counternarratives, and construct identities within otherwise delimiting or dangerous social worlds. Dimmett (2017) similarly discusses how the protagonist constructs a counter-narrative, but her complex critique also addresses how the central narrative panders to Western discourses about poverty and identity.

In the four CCA studies identified above, the way the analysts think through children deserves special attention, since the analysis highlights how the actors construct hope to navigate social constraints. These studies are promising exemplars for how an analyst applies a critical lens to analyze hope and opportunity. In these studies, analysts pay special attention to metaphors and mythic narratives during bottom up analysis. Per Rosenblatt's transaction theory (1938/1978), the CCA analysts' personal experiences and worldviews informed their capacity to construct insights at the mythic/metaphoric layers of the texts as compared to the CCA methods. I propose that additional theories would allow novice or developing CCA analysts to think through children with comparable mythic/metaphoric depth as the four analysts noted.

For these reasons, I argue the CCA methods must include theories that analyze the mythic/metaphoric layers of text as part of understanding who the actor is in relation to the deep mythic story underpinning a text. Flowers & Hayes (1981) Cognitive Process Theory of Writing is a reminder that writer's encode their writing with their reasoning in relation to the topic under investigation, the audience, and the writer's intentions. Currently, the reasoning of CCA analysts is informed by the suite of theories underpinning the Doing CCA Toolbox, and their own experiences as educators and scholars. Therefore, informing the analysts reasoning by including theoretical constructs that provide discursive formations for discussing agency in ways that reference the role of hope and imagination. I contend that these discursive approaches are

essential when framing agency for young readers, which is an implied goal shared among the contributors and analysts.

Summary

In Chapter 2, I analyzed CCA methods to frame the Doing CCA toolbox (see Figure 4), which I then critique through Childism and agency theory to question whether theories that currently comprise CCA methods account for children's mental life (Egan, 1997), and life course agency (Blanchett-Cohen, 2008; Curtis, 2008; Seiffge-Krenke, 2012). As I discuss in Chapters 1 and 2, given the shift in implied reader to educators for the purpose of recommending methods for critical reading, I found that extant theory contributing to CCA methods do not provide guidance for how analysts might reflect on children's mental life. In this chapter, I conduct a meta-analysis of CCA studies to evaluate how analysts carry the CCA methods into practice, and to evaluate how children's mental life is represented in the studies. Some gaps in how children's mental life is addressed are based on a) whether the analyst is problematizing texts, or exploring the development of counternarratives, and b) whether the analysts' own frame of reference is informed by meaningful understanding of children's mental life.

Currently, when analysts approach explication of agency in ways that would benefit young readers' emerging consciousness, it is apparently a result of a given analysts' capacity to imagine children's mental life in ways that benefit young readers. In the next chapter, I explore and explicate theoretical correctives that I propose as essential to include in the Doing CCA toolbox. In CCA for multicultural children's literature, children and adolescents are an intended beneficiary of the scholarly activities. As such, important shifts in rhetorical intent that position CCA methods for education as a field require additional theorizing to account for that context. I

believe with these theoretical additions contribute to CCA for multicultural children' as its own genre for educators.

CHAPTER 4 - THEORIES TO ENHANCE ANALYSIS FOR AGENCY

In this chapter, I explicate additional theories that I recommended for CCA methods. The theories are intended as correctives for CCA methods to more fully address young readers' needs, and to position the CCA method for the field of education as a distinct genre. Critiques from Bussey (2008), Egan (1997), Greene (2013), and Weiner (2016) address theoretical gaps that affect our conception of children's mental lives in education in general (Egan, 1997; Greene, 2013) and critical pedagogy in particular (Bussey, 2008; Weiner, 2016). All the theorists discuss the role of the imagination in developing the individual. I focus on two theoretical constructs—archetypal analysis and futures' theory—as theories that reference the imagination, and index the psychoemotive well-being of individuals as foundational for healthy interaction in the social world. I discuss the implications for reconceptualizing CCA methods, given their possible influence on classroom educators and young readers (Beach et al., 2009; Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017).

Based on the meta-analysis of the CCA studies, analysts' considerations about what young readers need is informed by their shared desire to raise educators' and young readers' consciousness about social injustice and power relations through critical reading. CCA methods are employed to reveal delimiting discourses and limited representation of minoritized groups in multicultural children's literature, as well as raise the consciousness of the analyst (Beach et al., 2009; Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017). Research in children's and adolescent's perceptions of agency (Blanchett-Cohen, 2008; Curtis, 2008; Seiffge-Krenke, 2012) suggest such a focus may contribute to a given young reader's belief that they are not in control

of the positive things that happen to them (Curtis, 2008; Weiner, 2016). It may also challenge a young reader's belief in their capacity to cope with complex life events (Seiffge-Krenke, 2012).

In her CCA study analyzing portrayals of agency in international children's books, Mathis (2015) asserts that as with living individuals, a character develops his or her identity through a combination of personal, social, and cultural influences (Liu, 2009) and that a strong sense of identity precedes agency. The efferent orientation that underpins CCA methods, particularly given their critical and socio-historical agenda, warrants additional theories to adjust for possible refractions that occur when focusing on patterning knowledge risks occluding its mythic/metaphoric import. Greater attention to theories that leverage mythic/metaphoric layers of text would add to our understanding of how to read texts in ways that encourage the development of a young readers' identity at the unconscious level. CCA methods can be reconceptualized to include theories that leverage mythic/metaphoric layers of texts in the service of analyzing how actors construct and enact their individual power.

Recommending Theoretical Constructs to Expand the Critical Imaginary

The two theoretical constructs that I recommend are intended to enhance our conception of the critical imaginary (Weiner, 2016). Including analysis at mythic/metaphoric levels of texts supports children's developing mental life (Egan 1997). Conceptualizing agency through these constructs bestows a benefit on young readers, since understanding story at the mythic/metaphoric and archetypal layers contributes to their psychoemotive competence (Campbell, 1949/2008; Duff, 2015; Jung, 1969), and their capacity to liberate their consciousness from narrow conceptualizations of critical agency (Bussey, 2008). By using language that portrays agency as an enactment of archetypal energy informed by a well

considered alternative preferable narratives, analysts are able to discuss agency as a struggle of consciousness informed by, but not inhibited by, socio-historical constructs. In this section, I discuss how those theoretical constructs can expand our current critical imaginary.

Weiner (2016) challenges us to reframe what it means to be critical citing Greene's (2013) call for exploring the role of imagination in realizing the freedom needed to imagine new possibilities. Greene (2013) addresses the value and role of the arts in instantiating acts of imagination within educational pedagogy. Further, Greene (2013) posits that investing in imagination frees our minds of the confines of expectations and assumptions. Rautins & Ibrahim (2011) link Greene's conception of wakefulness with Freire's conscientiza in evaluating the role of the arts in enacting pedagogies of freedom. Greene's advocacy of aesthetic education also informs the work of Bussey (2008), and Rautin & Ibrahim (2011), in their theoretical critiques of how critical pedagogy is currently enacted. Weiner (2016) argues the goals of critical pedagogy will be unrealized if researchers continue to focus on the critique without evaluating the role of an enhanced critical imaginary, which are the symbols, values, institutions common to critical theorists and critical analysts.

Bussey (2008) and Weiner (2016) argue that continuously focusing on problematizing results in recreation of oppression created by new historical agents. Weiner says, "If critical pedagogy is going to achieve anything close to a critical mass, it must start to reach beyond what it claims to already know" (2016, p. 36). This is in keeping with the tenets of critical theories, since critique is only the beginning of a true critical trajectory. Freire (1970) makes it clear that we should also be looking for reconstruction, for ways in which texts position characters as resistant to existing stereotypes and representations in order to develop counter-narratives and to offer new possibilities for how to position ourselves in the world.

I propose two theoretical constructs as part of re-imagining a critical imaginary that includes generative imagination—archetypal analysis, and futures studies. I choose them for their capacity to elucidate the role of the imagination and hope in the development of critical consciousness. Before elaborating on the theoretical constructs, in the next sections, I briefly summarize tenets drawn from each and discuss how they relate to this study. For ease of reference, Table 8 shows the tenets that I draw from each theoretical construct to expand our critical imaginary, particularly as it relates to children’s mental life:

Table 8: Tenets of archetypal analysis and futures studies of relevance to expanding our critical imaginary for application to CCA methods

Archetypal Analysis	Futures Studies
<ul style="list-style-type: none"> • Archetypes are metaphoric constructs of psychic dispositions that leverage our shared unconscious (Jung, 1969). • Analysis of myths/metaphors promote psychological healing/ integration (Jung, 1969). • The deep structure of stories echoes the deep structure of our psyche (Campbell, 2008; Duff, 2015; Vogler, 2007). • We frame our conception of the “self” through narratives (Janks, 2008). • Reflecting on our shadow promotes our attainment of wholeness of Self (Jung, 1969). • People draw from multiple sources of personal power to engage the social world (Hillman, 2015; 1995). 	<ul style="list-style-type: none"> • Social and political changes are attainable if we conceptualize alternative possible futures using our imagination to generate conceptual possibilities (Bussey, 2008; Hicks & Slaughter, 1998). • Myths and metaphors 1) underlie all cultural texts and can be leveraged to understand the formations of knowledge that underpin societies and 2) form the frame of reference from which a society develops worldviews, and conceptualizes its future (Inayatullah, 2004; Ramos, 2003). • People’s intuitive, rational, and imaginative capacities are cultural resources and sources of hope and reconstructive energy needed to enact agency (Bussey, 2016, 2008).

The tenets listed have particular relevance for opening a dialogue for adding theories to the theoretical suite in the Doing CCA Toolbox. To provide the interpretive connections of relevance to my arguments, in the next sections, I summarize the constructs and their relationship to expanding our critical imaginary. I chose to frontload a summary of the theoretical constructs before deeply explicating them to rhetorically situate their significance in relation to CCA methods. I provide a fully developed explication of the theories following the summaries.

Archetypal Analysis

Archetypal literary criticism has its origin in Boken's *Archetypal Patterns in Poetry* (1934). Boken applied Jung's theories of the collective unconscious to reveal how imaginative experiences are communicated in poetry (Boswell, 1936). Archetypal analysis in literature generally refers to analysis for characters' types, shared symbols, stereotypes, and motifs (Boken, 1934; Campbell, 2008; Devika, 2017). As a form of literary criticism, the approach focuses on recurring myths and archetypes. Analysis for monomythic structures, and its eight iconic archetypes have significantly influenced both literary scholarship and multiple other fields. A Google Scholar search of articles on archetypes for content analysis results in 64,600 articles from a plethora of fields including music theory, religious philosophy, psychology, and media analysis. Narrowed to articles that focus on Jungian archetypes in content literary analysis since 2017 alone resulted in 2,580 articles.

Studies that have employed archetypal analysis as a method of tracing representation published within the last 20 years include Ellefsen (2015), Mack (1997), McCabe (2011), Parsons, Fuxa, Kander & Hardy (2017), and Ricks (2003). Tracing the trends in the archetypes reveals biases the authors embed by relying on particular archetypes in relation to certain kinds of characters, such as the trends in archetype found in relation to gender in children's literature studies (Ellefsen, 2015; Mack, 1997; McCabe, 2011; Ricks, 2003). Ellefsen (2015), Mack (1997), and McCabe (2011) found that representations of female actors were generally represented as Innocents and Orphans. Most recently, Parsons, Fuxa, Kander & Hardy (2017) employed archetypes to trace representations of adoption in young adult fiction finding extensive representation of Orphans, and Seekers as a means of creating credibility to problematic stereotypes. These studies demonstrate that archetypes can be useful in representation studies,

since they trace whether biases exist at the mythic/metaphoric levels as well as at the cultural/discursive level. More importantly, archetypal analysis can be employed to leverage aesthetics at the deep psychic level, thereby benefitting young readers' construction of "self", which is a necessary dimension for constructing a sense of personal competence (Krause, 2015). Duff (2015) approaches analysis of agency by tracing coming of age, but does not critically evaluate patterns related to culture, or discuss the relationship of individuation to agency.

A central focus of psychoemotive competence in analytic psychology is *individuation*, which is the term used to describe the process of transformation whereby an individual assimilates their whole personality by bringing the personal and collective unconscious into consciousness through reflection (Jung, 1969). Central to that process of reflection is assimilating the *shadow*, which represents the dark side of our egos, our own moral deficiencies, or our unprocessed fears. The process of assimilating the shadow includes reflecting on dreams, stories, and projected fears to bring images and archetypes to consciousness.

Freire (1970) similarly values reflection for raising consciousness. In Critical Theory, the purpose of reflection is to reveal injustice in the social world. In Jungian terms, such an enterprise positions the unjust discourses of the society as the shadow. However, when individuals confront a society's shadows absent the psychoemotive competence to assimilate one's own shadow, the individual is at risk for becoming frozen, or despondent. Critiques by Bussey (2008) and Weiner (2014) discuss this phenomenon, although not in Jungian terms. For that reason, I argue that framing subjectivity, and subject position using archetypal analysis can leverage psychoemotive images that promote shared understanding. I also contend that it permits educators to discuss cultural actors framed by archetypes, thereby promoting students' individuation, or coming of age (Duff, 2015).

Futures Studies

Scholars of futures studies share the belief that social and political change is made possible by conceptualizing alternative possible futures (Hicks & Slaughter, 1998). Several CCA analysts remark on how CCA methods can be employed to discuss counter narratives with young readers (Brooks, 2017; Johnson & Gasiewicz, 2017; Mathis, 2017; Yenika-Agbaw, 2017). Inayatullah (2004) asserts that the construction of alternative futures becomes possible if we analyze the mythic/metaphoric underpinnings of a society's cultural texts. Ultimately, underpinning critical theory, which informs CCA methods and CCA studies, is the desire to invest individuals with the capacity to rationally critique power relations to reveal unjust discourses. Freire (1970) asserts that such an endeavor raises the consciousness, or *conscientiza*, of individuals contributing to their capacity to act on their own agency. However, as per critiques by Bussey (2008), Greene (2013) and Weiner (2016), the enterprise of critical interrogation alone does not necessarily foster the imaginative capacity to envision alternative preferable futures. Further, as seen in the analysis of the analysts' agency look-fors in Chapter 3, when agency is not discussed as a process, where a given look-for is an indication of the individual's on-going transformation, conceptualization of agency might become delimited.

Bussey (2008) argues critical agency is fully realized if agency is framed through Neohumanism, which incorporates knowledge as noemic and shamanic. Bussey (2008) argues that only by envisioning our connectedness to each other and to all life can we envision alternative futures, the need for which becomes evident through the process of critical reflection. For that reason, I argue that futures studies, particularly as framed by Busseyan conceptions of agency, permits critical conversations to go beyond problematizing, and move to the imaginative and hopeful dimensions addressed by Bussey (2008) and Weiner (2014). Such a movement of

the critical is evident in some of the CCA studies, notably Brooks (2017), Mathis (207) and Yenika-Agbaw (2017) whose studies focus on the emancipatory themes evident in their selected texts. I contend that applying a Busseyan conception of agency would allow analysts to critique texts on the basis of whether the agent is constructing an alternative preferable future that incorporates a belief in our connectedness to all life, and our obligation to serve others.

Scholarly Purpose of the Two Theoretical Constructs

I offer the two theoretical constructs summarized as additions to extant theory that currently comprises the framework of CCA methods. I proffer that they provide theoretical correctives that address theoretical gaps that emerge when the implied reader is classroom educators, and the scholarly purpose includes recommending CCA methods for possible application with young readers. As I have discussed, I contend that young readers' needs can be addressed concurrent to adult purposes in applying CCA methods by including theories that address children's mental life. In the next sections, I elaborate on the two theoretical constructs to provide insights into how they can be applied for that purpose.

Archetypal Analysis: Tracing Subjectivity Through the Mythic Imagination

Myths, stories, and literature display psychological issues and narrate events in ways that produce emotional and psychological growth (Campbell, 1949; Egan, 2012; Duff, 2015; Jung, 1969). Campbell (1949/2008), Egan (2012), and Jung (1969) contend that psychologically, we conceptualize our social world in narratives within which we are protagonists. Futures theorist Inayatullah (2004) argues that all worldviews are drawn from the mythic/metaphoric levels of stories that comprise a culture's literature. Citing Campbell (2008) and Jung (1969), Duff (2015)

argues that children's individuation, or coming of age, is promoted by encouraging young readers to recognize archetypes and mythic narratives in literature. For those reasons, I contend that framing subjectivity and generativity through archetypes bestows a benefit to young readers during critical literacy. That said, whereas archetypes are often perceived as fixed and possessing a coherent core (Neher, 1996), I present them in relation to Deleuze's concept of the rhizome to emphasize the generativity inherent in viewing archetypes as rhizomes.

In this section, I first define how the concept of archetypes is represented in the literature, including critiques. I discuss the Hero's Journey with its eight iconic archetypes (Campbell, 1949/2008), which has influenced multiple disciplines including analytic psychology, from which it originated through Jung, and literary criticism, for which Campbell envisioned the archetypes. To address considerations of agency as a process, I also discuss and explicate Hunter's application of the archetypes for developmental psychology. I reframe conceptualization of archetypes using Deleuze & Guattari's (1980/2013) consideration of knowledge as rhizomic as compared to hierarchical and categorical. Finally, after explicating Campbell's monomyths and Hunter's developmental archetypes, I explicate its utility in CCA methods.

Two frameworks of archetypes are of particular relevance for adding theory in CCA methods: Campbell's Hero's Journey, and Hunter's Developmental archetypes. Campbell's framework is instructive for situating archetypes in relationship to the monomyth, or Hero's journey. This provides a metaphoric framework for understanding the relationship between the actor and their social world when an actor moves from their ordinary world into an unknown place. For young readers, childhood is a constant series of movement unto unknown places, since every year of their life through the age of twenty-one or older requires them to cross

developmental thresholds into new relationships with their social world. Hunter's developmental archetypes are instructive for how they metaphorically describe the agency process, which I will describe in greater detail in that section.

Defining Archetype

The critical focus of CCA studies may not reveal the numinous underpinnings that give meaning and power to the study of literature. I contend that representing actors through archetypes can frame understanding of agency by leveraging those numinous underpinnings during critical interrogation. Given that I put archetypes in generative conversation with critical agency, I will briefly discuss archetypes based on their utilization in Jungian discourse.

The Greek origin of *archetype* defines it as a pattern, model, or representation. It implies the existence of a *quintessential framework*, where an underlying framework informs shape and potentiality. Seminal theorist Carl Jung (1968, 1969, 1970), who conceived of the archetypes as thresholds for reflecting on the unconscious in analytic psychology, asserts that psychic quintessentials are a stable part of our human inheritance, and are stable across multiple manifestations of human externalizations such as myths, dreams, art, poems and imaginative ruminations. Laughlin & Tiberia (2012) describe archetypes as neural circuits that develop into elaborated structures called complexes. According to Laughlin & Tiberia (2012) "Thoughts, memories, emotions, imagery, and reactions may all become clustered about the developing archetype" (p. 130). These formulate into the complexities that inform the psyche.

Laughlin & Tiberia (2012) point out that while the sweeping archetypes of the trickster, or the wise man are often the most cited and discussed, the smaller archetypes of face or hand are often overlooked. As a way of promoting understanding of archetypes, particularly for readers

less familiar with their psychological meaning, I will engage you, reader, in an experiential exercise based on Laughlin & Tiberia's (2012) assertion of the hand as a form of archetype. I ask the reader to please look at your hand. Your hand connects you to all humanity, as well as to all primates, in that we share a quintessential framework that includes the potential inherent in having an opposable thumb, a fan of four digits and a central palm. You might be flexing your hand right now, fanning your fingers, or observing a distinguishing mark such as a scar or fingerprint. You may also have lost a finger, have lost control of digits, have crippling arthritis or have a prosthetic hand. The hand can represent an archetype, in that we have collective experiences with manipulation, and emotional traces that we share across the spectrum of experiences we have had or potentially have through our hands. But it can also be a stereotype when we narrow our conception to exclude variations from the quintessential-- the simulacra that perform as the archetype even as they vary from its quintessential structure, e.g. prosthetic hands, or feet used as hands.

I use the above experiential exercise for two reasons: 1) to reinforce that apprehending Jung requires phenomenological awareness (Brooke, 2000; Dourley, 1984; Laughlin & Tiberia, 2012) and 2) to represent the concept of quintessential construction in balance with local and contingent potentiality. Adams points out that Jung expressly repudiates the concept of the archetype as an innate idea in the Platonic sense (2010, p. 108). Rather, an archetype is a formal, ideational, categorical potentiality that must be actualized experientially (Adams, 2010, p. 108). It emerges from our collective inheritance, but is filled in by our conscious experiences through image formations that carry emotional portent (Adams, 2010; Kugler, 2010).

The Hero's Journey: Eight Iconic Archetypes

A notable approach to archetypes applied explicitly to literary criticism is Campbell's *The Hero with a Thousand Faces* first published in 1949 and still in publication in 2008 (New World Library). The approach encapsulates the conception of the *monomyth*, or hero's journey, where the cycle of the journey engages the hero with eight archetypal characters (if we include the hero's relationship to self) in a cycle of adventure that results in the hero's transformation. In this section, I briefly discuss the multiple representations of the concepts of archetype, and their relationship to conception of the monomyth. I later discuss how the archetypes can be employed to reference the subject position of a protagonist, and to analyze the mythic underpinnings of the story that a protagonist is enacting.

Over the years, Campbell's original work generated multiple representative models of the Hero's Journey to convey Campbell's seminal vision (Delta College, N.D.). Campbell's original conception framed 17 stages grouped into three acts, which are *the departure*, *the initiation*, and *the return*. Other mythologists framed the stages differently, sometimes avoiding gendered assumptions underscoring Campbell's original work (Vogler, 2007), or to conceptually simplify the monomyth structure for particular kinds of audience (Cousineau, 1990; Vogler, 2007). Cousineau (1990), for example framed the monomyth with eight stages, which he employs in constructing and analyzing films. Vogler (2007), like Cousineau a filmmaker and lecturer, frames the monomyth with twelve steps arguing that writers both enact and produce monomyths when they compose narrative scripts.

Figure 5 shows four representations of the Hero's Journey from four blogs. The representation developed by Delta College is meant to represent Campbell's original monomyth. Caminocasebook is a blog whose authors are dedicated to exposing private immigration

detention centers in the U.S. I should note that although they attribute the citation to Wikipedia, that graphic is no longer the current graphic associated with the Hero's Journey. Yeah Write! Includes four representative graphics to support their blog about Campbell's Hero's Journey. Finally, Kreuger (n.d.) is an educator who employs the graphic as an interpretive model for asking her students to create a hero, and represent their hero's journey. These demonstrate the breadth of influence of Campbell's work for varying rhetorical purposes. They also demonstrate the multiple ways that the concept of monomyths can be conceived to meaningfully represent and interpret the social world.

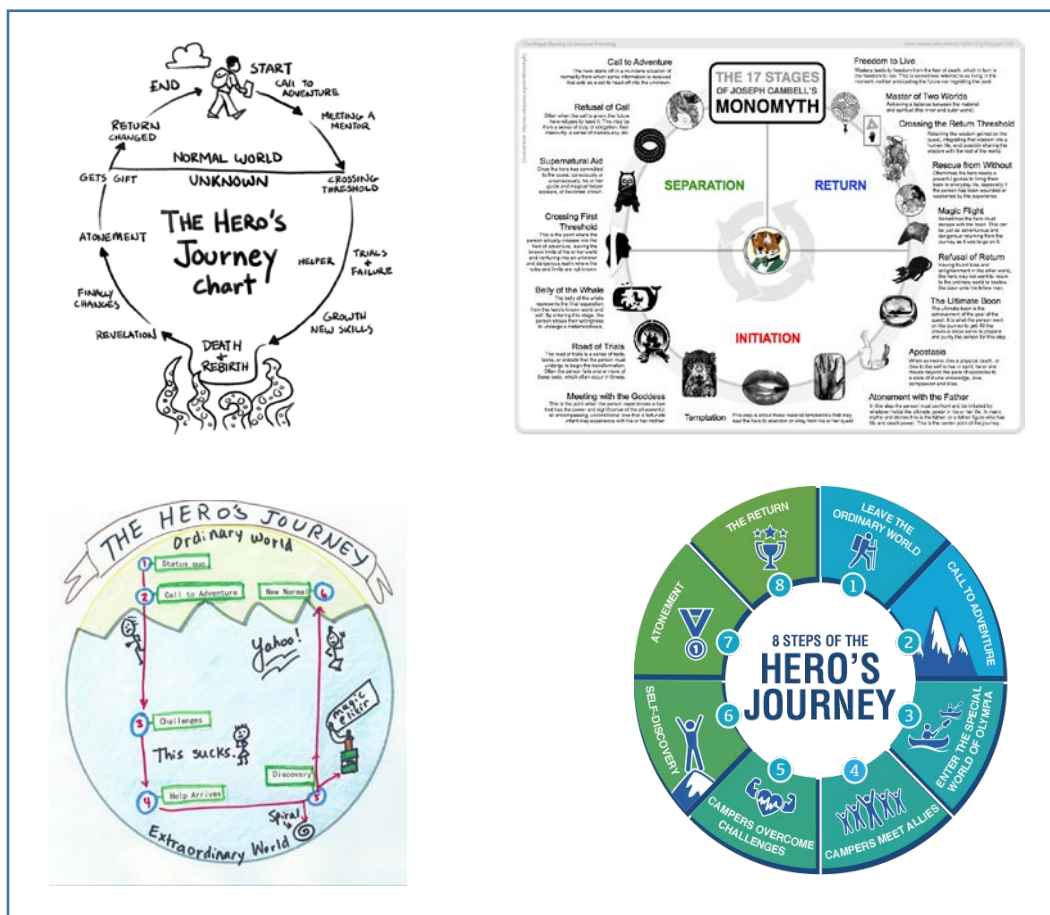


Figure 5: Four interpretive graphic representations of the Hero's Journey from four blogs (clockwise from the top left: Delta College, n.d.; Caminocasebook, 2011; Yeah Write!, 2019; Kreuger, n.d.).

The Hero's Journey is itself iconic, since it is a metaphor for life experiences that challenge our current conceptions and require us to immerse ourselves in new forms of knowledge, adventures, or ways of thinking. For example, in reading this dissertation, you may be taking a form of Hero's Journey now, particularly if any given knowledges I represent challenges your current conceptions of your ordinary world, and cause you to cross a threshold. Most certainly, you are reading a representation of the journey that I took to produce this scholarly work. Each of the contributors and analysts that I discuss took Hero's Journeys to develop their contributions, which is why I chose the navigation metaphors to represent their contributions. The theories underpinning the CCA methods are all forms of thresholds that contributors and analysts cross to move from their ordinary worlds into a new relationship with critical theory and its relationship to representation research in multicultural children's literature. The process abounds with archetypes. For example, Jackson & Mazzei (2012), in advising analysts to think with theory, perform a mentor role to help analysts locate insights within a critical framework and return to their known world to share their gifts.

Jungian theorists interpret the monomyth as a microcosm of psychic transformation experienced when people successfully navigate individuation (Campbell, 1949/2008; Duff, 2015; Hunter, 2008). Stories provide the mythic material that allow people to reflect on their life experiences in the process of integrating them to promote the individual becoming a well-functioning whole (Campbell, 1949/2008; Duff, 2015; Jung, 1969). This state of emerging psychoemotive competence influences the capacity of individuals to successfully engage agency. The eight archetypes represent the quintessential frameworks of people or challenges we encounter when we enact a Hero's Journey, as well as the archetypes we enact when we are participants in another person's Hero's Journey. I include the hero as a figure the individual

encounters, since navigating the Self is as much a part of the hero's journey as navigating the archetypal figures in the social world. Table 9 shows the eight archetypes that are actors in the Hero's Journey and a brief description of their subject positions within the monomyth:

Table 9: *The eight archetypes whose character interactions forward the actions of the Hero's Journey.*

Hero	Mentor	Ally	Herald
The individual through whom the journey is focalized; the hero leaves their ordinary world to enter an extraordinary world where their familiar skills may or may not be useful.	The mentor provides guidance to the hero on how the new world operates, and equips the hero with needed tools.	The ally is a person who helps the hero on their journey by providing support, and by helping the hero face or deflect danger.	The herald announces a change in the world that will require the hero to leave their ordinary world. It may be a person, an animal or an object.
Trickster	Shapeshifter	Threshold Guardian	Shadow
The trickster crosses boundaries, violates boundaries of social or natural order; may be cunning or humorous; may be the ally, or may be enacted by the hero.	The shapeshifter is not necessarily who they appear to be; may seem to be a villain but is actually an ally; or may appear as an ally, but shift to an enemy.	The threshold guardian tests the hero before they face a great challenge; the hero may need to solve a riddle, sneak past, or defeat the guardian to resume the journey.	The villain, or dark force that is often an externalized representation of the hero's inner struggle with their own repressed negative emotions.

I employ the term “subject position” as compared to “role” when describing the archetypes since when the archetypes are enacted in stories, a given individual may perform multiple archetypes depending on their changing subject position within the story. For example, the character of Pedro, the Hero in *The Composition*, enacts the Trickster by lying to the government officials on his composition, the ally in relation to his parents, and the shapeshifter in relation to the gaze of power—naïve student becomes political activist. Further, the concept of subject position avoids the modernist notion of fixed, or structurally formalized interactions in favor of recognizing that roles are discursively enacted and play out in dynamic ways (Davies & Harre, 1990). An archetype, then describes a discursive construct that manifests from the social processes of the characters in any given story. Seven of the archetypes are represented from the

interpretive stance of the hero, through whom the journey story is focalized. And yet, a hero can also discursively construct a relationship to the Self in which they enact any of the archetypes as part of their own Hero's Journey.

Hunter's Six Developmental Stages

Archetypes as conceptualized by Campbell provide insights into the protagonist's relationship to challenges faced in the social world. However, a hero is also on a developmental journey throughout their life course. Jungian developmental psychologists use archetypes to help people reconstruct the self through contemplation of their life experiences at differing places in their life course, and in their personal emotional development (Hunter, 2008). Using these archetypes, the analyst can evaluate whether an actor has transformed the self.

Hunter developed his six developmental stages based on research into the archetypal representation of stages in analytic psychology (2008). He cites Radin in Jung's book, *Man and His Symbols* (1968), who developed his identification of the stages by analyzing the tribal myths of Winnebago Indians that signified growth and maturity. He also cites Perry (1962), who identified patterns of images reported to him by his schizophrenic patients remarking that the patients' images occurred in the same sequence (2008, p. 111-112). Finally, Hunter discusses the work of Pearson (1986), who developed the following stages based on analysis of contemporary literature without reference to Perry or Radin: The Innocent, the Orphan, the Wanderer, the Warrior, the Altruist, and the Magician (2008). Hunter critiques Pearson's method of arriving at the archetypes as lacking scholarly rigor, comparing her to Perry, whose archetypal stages he developed through the imagery reported by his patients. However, he

justifies the validation methods used by Jung, Campbell, and Perry, each of whom located archetypes by coding the themes and patterns across multiple patients, clients, or literary works.

Table 10 shows Hunter's *Lessons to Learn*, which lists the developmental archetypes, as well as the emotional dispositions associated with each:

Table 10: *Hunter's Lessons to Learn showing passive/accepting, active/rejecting, and balanced enactments of the developmental archetypal stage (2008, p. 91).*

Archetypal Stage	Lesson to learn...	Passive/ Accepting	Active/ Rejecting	Balanced
Innocent	Identity and love	"Do it for me" No spine	"You can't make me" complainer, angry	"I may have something new to contribute"
Orphan	Attachment and independence	"Save me. It's not my fault I'm a mess." Helpless	"Go away. Everything's my fault." Angry/ depressive	"Where can I find reliable directions?" Ego sense is established.
Pilgrim	Learning and direction	"This isn't quite right for me somehow..." Too many directions; accepting; vague	"This is all wrong and you are all fools." No direction/ angry.	"What can you teach me?" Ego rising.
Warrior-Lover	Faces life/ death issues	Bully. "Let me hide behind something and terrorize others." No principles/ angry	Zealot. "You have to do it my way." Rigid principles.	"What is right, and how can I do it?" Ego diminishes.
Monarch	Service to others	Too gentle. Tries to nurture others without discrimination. "I want you to love me." Not enough ego.	Tyrant. Judges others. "I don't care what you think of me." Too much ego.	"What must we do?" Letting go of ego gratification.
Magician	Inclusion of others	Aloof from the world; Reclusive.	Arrogance.	"How can we find ways to create harmony and love?"

Hunter uses developmental psychology to frame his approach citing Piaget and Erikson (2008). He associates different archetypal stages to certain classic developmental ages such as likening the *Innocent* to childhood, the *Orphan* to the early teens, the *Pilgrim* to the late teens and early adulthood, the *Warrior-Lover* to adulthood, and the *Monarch Pair*, and the *Magician* to more deeply actualized stages of adulthood. Although he refers to them as stages, he asserts

that they should be viewed as a continuum (Hunter, 2008). In Table 10, Hunter charts the psychic lesson that must be internalized for an individual to evolve to the next stage. He also lists the *shadow* of the stage, which is our inclination to repress or neglect our psychic needs, leading to soul starvation (Hunter, 2008).

Arguably, his description of the stages is broadly defined through sweeping descriptions of life experiences that are typically urban, and middle class. He remarks on how often adults remain in Orphan, or slip back into Orphan when facing a difficult life stress, or choose a passive/rejecting stance (Hunter, 2008), which harkens hegemonic imagination. He also references that a person within a given stage might also reveal indications of other stages, which he refers to as subcategories. It is on that basis that I contend the archetypes be viewed as rhizomes rather than hierarchical categories, which I discuss in a later section.

Critiques of Archetypes

Archetypes have been critiqued for being essentialist instead of contextual (Neher, 1996), conjectural and a priori rather than empirical (Drake, 1967; Dry, 1961), and ethnocentric rather than multicultural (Neher, 1996). Adding to those critiques, the metaphoric formations used to describe an archetype may replicate cultural biases. For example, “father” as a metaphor for sternness and authority, replicates cultural assumptions of male social roles. Ngũgĩ wa Thiong’o (1986) has argued that language carries the histories, values, and aesthetics of a culture and is the collective memory of a people’s experiences. Yet, from a Jungian perspective, the quintessential framework of our collective experience with sternness underpins the cultural term. A given cultural term might associate sternness and authority with a male role model (father), but

the psychoemotive experience of sternness and authority is shared at the level of our unconscious irrespective of gender.

I have specific critiques of Hunter apart from the general critiques of archetypal analysis. Although his framework emerges from developmental psychology, his archetypes are not intended as a method for tracing developmental stages, but as a technique for helping his clients individuate by locating and organizing their own psychoemotive struggles indexing subjectivity. However, in describing his process for selecting the archetypes relating to those life stages, he does not reference the process he engages as a theorist when he correlates a relationship between a particular life stage and the competency described by the archetype. This would be similar to critiques made by CCA scholars such as Johnson, Mathis & Short (2017) that the coding and analytic approaches of higher education critical literacy scholars, prior to Bradford's contribution, were often masked rather than transparent.

A second critique I address in Hunter's work is that he misrepresents history in the section on Monarchy. In discussing the shadow of the Monarch archetype, he asserts, "Marie Antoinette's intrigues ran France in a thoroughly corrupt fashion that were the equal of any medieval Pope's machinations" (Hunter, 2008, p. 73). First, he does not provide a citation for the claim. Second, and importantly, the historical record disputes this representation (Fraser, 2001) thus calling into question Hunter's possibly hyperbolic, and certainly colloquial representation of Marie Antoinette's political influence. This lack of empirical rigor in his historical explications calls into question his scholarly rigor in his interpretations and descriptions of the archetypes. Are they also informed by colloquial reasoning as compared to empirically grounded in his experiences as a scholar as well as a developmental psychologist?

Finally, and most importantly, although I honor Hunter's observation of increasingly constellated psychic complexity across a lifetime, I would also argue that some of his developmental contentions seem colored by Childism (Young-Bruehl, 2012), in that he 1) assumes a middle class child within normative social boundaries obeying the authority of adults and 2) underestimates the power of children to formulate meaningful psychic emergence when confronted by life circumstances that challenge White middle class norms. This may be a result of the publishing intent of the book. For example, if the publisher envisioned a White middle class audience as the target market for the book.

Despite the structuralist underpinnings to theories of archetypes, I employ them from a poststructuralist approach. Archetypes can be employed to locate the subjectivity of an actor by analyzing an actor's *critical contemplations*, which defines the thoughts of the actor about his/her relationship to both their individual power, and power relations in their social world.

Archetypes as Rhizome

The most significant critique of archetypes is that they are often viewed from a Platonic stance, assuming crystalized and fixed structures. Further, in addressing Hunter's archetypes, they are represented as hierarchical developmental categories. Given the contextual multiplicity attached to archetypes, it is fair to represent them as rhizomic (Deleuze & Guattari, 1980/2013). Rhizome is a concept emerging from the work of Deleuze & Guattari (1980/2013), who counter Western assumptions of hierarchical or cause-effect assemblages with the concept of burgeoning multiplicity. In botany, it refers to a continuously growing stem that creates new lateral shoots and roots from previously cut or split root systems. As an example familiar to most Western readers, the Internet has been associated with the Deleuze & Guattari's conception of the

rhizome to explain the many possible entry and exit points, and the multiple assemblages emerging from the interactions of users (Buchanan, 2007). Deleuze & Guattari (1980/2013) framed the metaphor of rhizomes as a method of understanding dynamic multiplicity in opposition to categorical universality. Because Deleuze & Guattari (1980/2013) were interested in the emergence of natural systems and its association with becoming, I found their conceptual metaphor provided opportunities to reconceptualized archetypes and their role in the emergence of psychoemotive competence.

Six principles underlie the rhizome as a conceptual metaphor. They are *connection*, *heterogeneity*, *multiplicity*, *a-signifying rupture*, *cartography*, and *decalmonia* (Deleuze & Guattari, 1980/2013). Deleuze & Guattari's descriptions of the principles, as cited in Mackness, Bell & Funes (2016, p. 82) in their Figure 1 are as follows:

- Connection—"A rhizome ceaselessly establishes connections between semiotic chains..." (Deleuze & Guattari, 1980/2013, p. 6).
- Heterogeneity—"There is no ideal speaker-listener, there is [no] homogenous linguistic community" (Deleuze & Guattari, 1980/2013, p. 6).
- Multiplicity—"There is no unity to serve as a pivot in the object or to divide the subject" (Deleuze & Guattari, 1980/2013, p. 7).
- A-signifying—"A rhizome may be broken [] but it will start up again on one of its old lines, or on new lines" (Deleuze & Guattari, 1980/2013, p. 8).
- Cartography—"...[a] map that is always [] modifiable and has multiple entryways and exits and its own lines of flight" (Deleuze & Guattari, 1980/2013, p. 22).
- Decalcomania—"The tracing has [] translated the map into an image it has already transformed the rhizome into roots and radicles" (Deleuze & Guattari, 1980/2013, p. 13).

In their study of the application of rhizomes as a metaphor in massive open online courses (MOOCs), Mackness, Bell & Funes (2016) found that as a metaphor, learners found the constructs challenging to conceptualize. Their explications of the constructs in relation to teaching and learning are useful for this analysis since they show how the constructs are enacted into practice to develop pedagogy. Using *connection* and *heterogeneity*, the construct allows analysis of ceaseless connections, diversity of people, ideas and resources, and multiple points of entry (Mackness, Bell & Funes, 2016). Using *multiplicity* and *a-signifying rupture*, the construct allows analysis of systems that are decentered, or the decentering of systems (Mackness, Bell & Funes, 2016). Using *cartography* and *decalcomania*, the construct allows analysis of patterns emerging from deterritorializing, leading to opportunities, spaces of uncertainty, and individual pathways (Mackness, Bell & Funes, 2016).

Archetypes can be understood through connection and heterogeneity since at the unconscious level, any given individual may make an association with any given archetype. Through Rosenblatt (1938/1978), Campbell (1949/2008), and Hunter (2008), the reader brings their own psychoemotive material to the story experience. Cole (2009) asserts that Rosenblatt (1938/1978) came close to realizing the rhizomic underpinning of the ecology of reading, since beyond the ecologically symbiotic relationship, as with the orchid and wasp relationship described by Deleuze & Guattari (1980/2013), the lines between the two become inseparable.

Campbell's (1949/2008) hero's journey underlies multiple formations of story and lived experiences, even as the archetypes allow analysis of subject position in relation to a hero. Hunter's (2008) developmental archetypes show that as the reader's psychoemotive competency changes, what they glean from the reading experience also changes. Further, any given book or

story may represent the archetypes through diverse people, ideas and resources providing the reader with opportunities for ceaseless connections.

Archetypes can be understood through multiplicity and a-signifying rupture, since any given archetype can act as a focalizing mechanism through which new insights about the social world become possible. In Sendak's *Where the Wild Things Are* (1963), the child Max is innocent, trickster, hero, monarch, and orphan. And he is angry. The formation of Max was also the formation of the archetype of the angry child struggling with his feelings (Conley, 2012). Where an adult might see a child as a naughty innocent, within the child's world, his feelings of anger are legitimate. Through imaginative play he becomes the monarch of those feelings, and eventually as an orphan longs for reintegration into the connection with his mother. The character of Max as an archetypal representation of childhood anger was disputed in its time as bad for children (Conley, 2012). While such children certainly existed prior to the book, their representation in public discourse about children tended to be associated with disobedience and the need for discipline. Using a rhizomic orientation of archetypes, the arrival of Max as an archetype for children and childhood upends stereotypes by creating an a-signifying rupture.

Finally, archetypes can be understood through cartography and decalcomania since in terms of psychoemotive implications, as images from our life experiences create new metaphoric possibilities, new possibilities for dispositions of rational critique also emerge, opening opportunities for wonder (Egan, Cant & Judson, 2014). Foucault (1972) says for a language event to have discursive meaning the context of the language event is significant to the meaning. Equally, so an archetype is meaningful when it is performed into being within certain contexts. It is through the interaction of beings within a given context that the archetypal relationship is realized. The hero archetype arises when an individual is on a challenging quest, and must

derive from the experience new knowledges and actions to meet the challenges (Campbell, 1949/2008). In this respect, every action we do to acquire new knowledge is a hero's journey. Further, every action an individual takes within their own story may index multiple archetypes. Multiple quintessential energies, or archetypal energies, become a site of opportunity from which a new archetypal formation might emerge in the reader's unconscious imagination. Rational critiques from within a given archetypal subject positions may reflect multiple archetypal stances, depending on the challenges the actor is engaging, or the power relations the actor is navigating. As such, archetypes can form dynamical systems where new imaginative opportunities are created.

Operationally Defining Archetypes for CCA Methods

For my operational definition, *archetypes* are constructs of psychic dispositions, which we describe in metaphors to activate psychoemotive images that promote shared understanding. Employed in content analysis, through bottom up analysis they reveal focalization such as how characters are constructed, the symbols and metaphors used to create them, and an author's potential biases in archetypal representation (Ellefsen, 2015; Mack, 1997; Parsons, Fuxa, Kander & Hardy, 2017; Ricks, 2003). As I stated, I intend to use archetypes as a method for analyzing representations of agency, since rational critique is informed by the quintessential framework associated with the representation of the actor. I believe that by locating actors' critical contemplations I can locate the noetic emergence in actors, thereby revealing how the hegemonic boundaries and transcendent opportunities influence an actor's enacted power.

A Futures Informed Theory of Agency

In searching for expanded conceptions of agency, I found generative inspiration in *Where Next for Pedagogy? Critical Agency in Educational Futures* by Bussey (2008) as a mentor text. Bussey employs *critical poetics* to develop new categories of agency and theorizes how futures thinking and Neohumanism expand our conceptions of the possible, particularly to engage pedagogy through those conceptions. Equally important are Bussey's commentaries on the role of intuition, anticipation, and imagination in constructing consciousness needed for pedagogical praxis, which he describes as the development of the futures senses (2016).

Bussey's chief contribution to futures studies is theorizing on imagination, intuition, and shamanic futures as cultural resources (2008, 2016). In this, he addresses a gap identified by Gidley & Hampson (2005) who utilize Wilber's (2000) integral futures model to identify areas of growth for futures in education. From Bussey's imaginative stance, the individual engaged in intuitive and imaginative work informed by their obligation to service is a cultural resource. Further, our commitment to encourage the development of futures senses and the enactment of critical praxis through understanding expanded forms of agency is an investment in each individual as a cultural resource.

Bussey (2008) asserts that not enough attention is given to dimensions of agency emerging from generativity leading to the agent's noemic, and potentially shamanic emergence. The generativity of agency is masked by a focus on social constraints when analysis of individuals navigating social spaces does not reference imagination (Bussey, 2008; Guiner & Torres, 2002; Weiner, 2016). Representations of actors within contexts of power are indicative of author's assumptions and biases about the people and cultures they are representing (Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017; Short, 2017). In problematizing texts for

critical reflection, analysts may fail to analyze dimensions of the actor's activity that indicate agency as a process informed by the imagination. Through a futures perspective, analysts can evaluate embedded assumptions that reflect how authors represent cultural actors' *futures thinking*, which is thinking about the future in strategic ways. For example, in their analysis of books with an immigration theme, Sung et al. (2017) look for agency through indications that the actor yearns for and defends the home country. Using futures perspective, the actors are envisioning an alternative preferable future where their cultural identity is treated with respect, and are acting to enact that alternative preferable narrative.

It is difficult to describe Bussey only in terms of his themes in much the same way as critiquing a symphony the morning after the concert does not do justice to the music. Where possible, I preserve his work, and include experiential exercises to reveal Bussey's explications. In this section, I explicate his application of futures studies to critical agency braiding his subthemes of post-structuralism and shamanic futures within those discussions. I also discuss his considerations on intuition and rationality, which underpins his futures senses (FS), futures spectrum (FSp) and futures spectrum of critical formations (FSCF). These constructs become analytic tools, which I describe in the Methods section.

Futures Studies

The work of Bussey is deeply informed by futures studies, which he offers as a form of pedagogy that involves "a cognitive-intuitive shift that allows openness, imagination, and curiosity" (2016, p. 40). Futures studies postulates possible, and preferable futures by analyzing patterns that allow prediction for plausibilities. Notable fiction writers such as H.G. Wells and Jules Vernes postulated on the possible in their stories, which took place in an imagined future

space. In the 1940s, Flechtheim postulated that a science of futurology could frame and predict possible futures (Kessler, 2011). Whereas Flechtheim was focused on prediction, modern futures theorists are focused on preferable possibles. Cold War futurist Kahn, for example, applied Game Theory and scenario development to postulate possible outcomes for nuclear war (Bell, 1997). While many futures researchers have primarily shown interest in knowledge seeking, the futures movement is concerned with promoting social and political change (Hicks & Slaughter, 1998).

Futures Education

Bussey's work extends on the traditions of futures education, particularly the critical and cultural traditions. Gidley & Hampson (2005) list three traditions of futures education:

- The empirical tradition, which originated in the U.S. and was supported in the World Future Society in the 1960s and which has largely been critiqued by advocates of the critical and cultural traditions;
- The critical tradition, which originated in Europe emerging out of critique of overly empirical U.S. approaches and led to the founding of the World Futures Studies Federation (WFSF) in the 1970s;
- The cultural tradition, which emerged from WFSF members who advocated for inclusion of theories from non-Western cultures to deepen awareness of civilizational futures. (p. 256)

The *critical tradition* is advocated by Slaughter & Hicks. Slaughter critiqued the American empirical tradition's "obsession for quantifying through numerical and statistical approaches" (Ramos, 2003, p. 16). Slaughter asserts that "speculative imagination, not reductive science, would help individuals in 'imaginative constructions [to] take the human mind out

beyond the boundaries of currently constituted reality—beyond trends, forecasts and the like—and feed our capacities for speculation, imagination, and social innovation” (as cited in Ramos, 2003, p. 16). Gidley & Hampson (2005) have attributed much futures work in school education to theories advanced by Slaughter & Hicks. However, as Ramos points out, much of this work influences Australian education systems more so than U.S. systems (2003).

The *cultural tradition* largely reflects the work of Inayatullah, the creator of Causal Layered Analysis (2004) and Sardar, who has argued that postmodernism is an extension of colonialism that continues to marginalize non-western thought and cultures (1997). Inayatullah in particular is important as Bussey extensively applies Inayatullah’s Causal Layered Analysis (CLA) to explicate post-structural theories, and spiritual philosophers to reveal the mythic levels of their beliefs. However, in that Bussey (2008) situates much of the mythological underpinnings of the holonic and shamanic within eastern stories and philosophies, Bussey is responsive to observations made by Sardar, situating his discussion on the generativity that occurs when contrasting geophilosophies concurrently inform a space of reasoning.

Gidley & Hampson (2005) also list *empowerment-oriented approaches*, which focus on action research, and the *integral futures model* (Wilber, 2000), which they employ to audit work done in futures education to cite areas of growth needed in the discourse. Among the areas cited are—the psychological processes involved in teaching futures, and a lack of development of futures’ cultural resources and artifacts. These two are the areas of Bussey’s contribution to futures education. Through Bussey’s framework, I hope to contribute to discussion on the role of the futures field in youth culture, specifically through critique of current applications of critical theory in research of multicultural children’s literature.

Causal Layered Analysis (CLA)

Causal Layered Analysis (CLA) examines the worldviews and myths underlying scenarios or postulations (Inayatullah, 2004; Ramos, 2003). The approach is important to discuss as it supports the importance of myths and metaphors as formations of knowledge that underpin social activity (Inayatullah, 2004; Ramos, 2003). Given that archetypal analysis also accesses knowledge formations at the metaphoric and mythic levels, CLA analyzes at the social level what archetypal analysis explores at the psychic level.

CLA is a futures analysis method used by Bussey throughout his thesis on critical agency in educational futures (2008). Bussey's employs CLA to analyze the intersection of post-structural and structural processes needed to better understand and operationalize critical agency. He postulates three premises about CLA to establish broad claims about its utility in his project establishing multiple epistemologies concurrently influencing educational futures:

- CLA is central to understanding and activating critical agency [LSEP]
- CLA successfully encompasses both post-structural and structural concerns, while representing a transdisciplinary and intercivilizational temper [LSEP]
- Curriculum can be rethought through the application of a Causal Layered Pedagogy (CLP) (p. 122) [LSEP]

Bussey selects CLA because it “offers an account of social reality that works the interface (or in between) of agency and structure” (2008, p. 319). The approach was developed by political philosopher Inayatullah (Ramos, 2003). Inayatullah (2004) draws on post-structural, macrohistory, and postcolonial multicultural history to develop this analytic methodology. The approach was developed using what Inayatullah refers to as a *post-structural toolbox*, which includes deconstruction, genealogy, distance, alternative pasts and futures, and reordering

knowledge (2004). Using these tools, Inayatullah develops a framework for analyzing social spaces to design approaches for futures analysis. He argues against single variable approaches, asserting that to capture the complexity of social spaces requires a multivariable approach. According to Inayatullah (2004) CLA "...contextualizes data (the predictive) with the meanings (interpretive) we give them, and then locates these in various historical structures of power/knowledge — class, gender, varna², and episteme (the critical) ... along with the unconscious stories that express, and to a certain extent, define the episteme" (p. 11-12). He positions power relations as constitutive of the boundaries of the agent's knowing, from which they must imagine other ways of being, and recreate their realities (Inayatullah, 2004).

The resulting analytic framework includes the following components:

- Litany—official, unquestioned view of reality.
- Systemic perspective—social causation.
- Discourse/worldview—deeper unconsciously held ideological, worldview and discursive assumptions; how different stakeholders construct the litany and system is explored.
- Myth/metaphor—unconscious emotive dimensions of the issue.

Inayatullah (2004) asserts that the framework is predicated on *complexity theory*, which suggests that the future is patterned and chaotic; that is, it can be known and yet unknown, or explained but not accurately predicted. According to Inayatullah, "this 'both-and' perspective is especially useful in reconciling classical dichotomies such as agency (individuals can influence the future) and structure (structures define individuals and limit what is possible)" (2004, p. 11). Analysis using this framework permits complex understanding of the social space in a way that provides insights to the analyst for framing counter narratives, or explicating likely next-step scenarios.

Developing Causal Layered Pedagogy (CLP): Explicating Agency Through CLA

In Bussey's 2008 study, his target inquiry is "How can agency be rethought with relevance for curriculum and educational praxis?" Using CLA both as an analytic tool, and as a model framework, he constructs CLP as a method of auditing and guiding pedagogical activity from a futures perspective with the purpose of encouraging the construction of students' agency within a Neohumanist framework.

Bussey (2008) focuses considerable attention on analysis of poststructuralist debates to understand how agency has been approached and framed, and how to imagine agency through the lens of the possible. Bussey grounds his understanding of post-structuralism on theorists who postulated the relationship between individuals and power including Dewey (1938), Arendt (1954), Latour (1991), Deleuze (1993) and Sarkar (1982). He draws on their considerations on Pragmatism, Social Theory, post-structuralism, subjectification, and intercivilizational dialogue to establish a sociohistorical understanding of modern debates in post-structuralism, particularly to frame discussion on the tension of the individuals in relation to institutions. Bussey employs CLA to analyze critical agency in the works of critical pedagogists (Apple, Giroux, McLaren, and hooks), post-structuralists (Butler, Deleuze, and Derrida), and cultural/spiritual philosophers (West, Giri, and Sarkar).

Bussey begins by analyzing how agency is framed by multiple scholars using Inayatullah's CLA. Bussey analyzes the debates on the tension between the structural needs of the system implementing educational policy, and the need to fulfill personal potential (2008). In Appendix J, I synthesize Bussey's (2008) multiple figures (presented in the original source as Figures 5.7, 5.8, 6.1, 6.2, 7.1, 7.2, 8.7, 8.8), which he constructs as he builds his fugue. I refer to it as his score. I use the term "score" to honor Bussey's continual application of music as the

controlling metaphor underpinning his work. He considers his work a fugue, in that it builds on a subject, and includes multiple repetitions of constructs in different “pitches” recurring across the composition. Each “movement” of scholarship was analyzed in three suites, with common themes of agency.

Bussey (2008) explicates each theorist as well as analyzing their works through CLA. Bussey reveals three tonalities of theory that harmonize in their theoretical intent. These movements can be thematically categorized as the agent resisting (Apple, Giroux, McLaren, hooks), the agent transcending (Derrida, Butler, Deleuze) and the agent transforming (West, Giri, Sarkar). Bussey critiques the work of Apple, Giroux, and McLaren as invested in a historically informed present and in need of transformative tones that move their considerations into a futures space, lest the next manifestations of power replicate the hegemony it originally resisted. He remarks on the work of bell hooks as exceptional among the critical pedagogists for her recognition of the role of consciousness and prophetic imagination to create new categories for emancipation (Bussey, 2008). Among the transcendent agents, Bussey gives significant attention to Deleuze, whose theories on de- and re-territorialization are important to the discussion of intercivilizational dialogue as a process of transcending delimiting geophilosophies. Finally, and of great importance is his relationship to the work of Sarkar, whose fundamental principles of service to all beings are memorialized in Sarkar’s theories of Neohumanism.

Interpreting the score through intonation. Musicians hear music when they see the notes on the sheet, a process called audiation. As a way of promoting understanding of Bussey’s score, created through critical poetics, particularly for readers less familiar the theorists, I will engage you as reader in an experiential exercise meant to allow you to hear the poetics of the

theorists. I offer the following language pattern to help the reader apprehend the virtuosity of theorists through reading the score (Appendix J). It will require you to intone the sentence patterns aloud:

The theorist

enacts a *critical agent formation*.

At the *given level* he-she

looks for/ discerns/ engages/ reflects on

a given process

through *a given style*.

Here is an example to intone critical scholar Apple. Please, read it aloud:

Michael Apple

enacts *a witness with emancipatory imagination*.

At the *litany level*, he

looks for *practical alternatives*

through *community works*.

At the *systemic level* he

discerns the *formation of alliances*

through *interdisciplinary systems*.

At the *worldview level*, he

engages *discourses of resistance*

through *political and cultural workers*.

At the *myth/metaphor level*, he
reflects on the *witness*
through *the remembrance of story*.

I invite you, reader, to select a theorist and read the score using the language pattern to understand the selected theorist's contribution to Bussey's fugue.

Bussey's analysis of each of the ten theorists is extensive and elaborate, remarking on common critical threads, such as Butler's conception of embodied ethics and hooks' embodied intellectual. I now invite the reader to read the myth/metaphor level's Style column as a found poem. A *found poem* takes existing texts, leaves the words as they were found, but collects them as a form. If you intone the Style column of the myth/metaphor level aloud, you will apprehend the emotional/spiritual spectrum of Bussey's critical continuum from the critical through the shamanic.

Intoning Neohumanism. You will notice that the continuum mirrors the six critical rationalities of Neohumanism from the empirical through the shamanic. Of particular thematic importance is Sarkar, whose theories of Neohumanism forms the shamanic reasoning memorialized by the six critical rationalities. I use the language pattern to intone Sarkar based on the score (see Appendix J). I translate the meaning of the components that come from Sarkar's geophilosophical genesis following the intonation. Please read it aloud:

Prabhat Rainjan Sarkar enacts
Sadvipra, the spiritualist who fights against immorality.

At the *litany level*, he
looks for *maya, or thinking*
through *service as yajina, or service as worship*.

At the *systemic level* he
discerns the *natural systems*
through *construction of new social rules aligning to them*.

At the *worldview level*, he
engages *purposeful creation: Brahmachakra, or the cyclic nature of creation*
through *relational being, or relating to all beings*.

At the *myth/metaphor level*, he
reflects on the *Battlefield of Kurukshetra, an Indian narrative where the central*
theme of longing for expansion is in tension with loyalty to family
through *the longing for greatness juxtaposed with humility and obligation*.

Intoning Sarkar through Bussey's CLA score, it is evident that Bussey intends to infuse critical agency with the spiritual underpinnings of Eastern philosophies, specifically those components that remind us of the role of service, and longing for greatness essential to emancipation of self and society. Sarkar reminds us that we free ourselves from hegemonic constraints not just to realize personal freedom, but to bring our enlightenment to the service of our community, which is comprised of the universe and all that is in it. In this, Sarkar's

shamanic intent mirrors the archetype of the Magician, who must overcome the desire for disconnection and aloofness and whose lesson is learned at the point of service to others (Hunter, 2008). As I stated earlier, the numinous underpinnings of Jung's project are often lost in the effort to locate archetypal structures without reference to their psychoemotive essences. Hunter's and Bussey's work meet at the point of post-structuralism, where the individual in the process of individuation is constantly drawing on the social world, whose potentialities for infusing the individual with greatness is related to the person's navigation of that world with a revitalized imagination moving the individual through the continuum of rationalities.

Bussey's Critical Poetics

By process of what he refers to as *critical poetics*, Bussey reanimates the mythic underpinnings of the theorists to discover opportunities for enacted power. Poetics is an Aristotelian conception. In his *Poetics*, Aristotle analyzed the structure and purpose of texts, developing genres, and structures (trans. 2014). Poetics as a tool of criticism provides generative approaches for revealing new categories of understanding (Booth, 1992; Stallybrass & White, 2002; Strier, 1975). Theories of poetics are employed for different reasons including to analyze the principles by which a representational medium is constructed (Bordwell, 1989), or as a generative methodology to critically reassemble, reprocess, and reanimate a body of texts (Perez, 2016). Culler (1997) describes it as understanding how different elements of a text come together to produce certain effects for the reader. Originally used by Aristotle to categorize and describe poetic forms, Bussey employs it to describe a set of tenets that presuppose an aesthetic relationship to reality and order promoting understanding of function and form.

Table 11 shows the Bussey's (2008) "Nine Principles of Critical Poetics".

Table 11: *Bussey's Nine Principles of Critical Poetics that underpin holistic critical praxis and liberate consciousness from narrow contextual limitations (2008, p. 267)*

Poetic	Process	Expression
Libratory Praxis	Combination of theory and practice	Subjective approach and objective adjustment
Embodied	Discursive and prediscursive	Shamanic futures thinking
Passionate	Head, heart and body	Thinking is feeling— feel the story
Craft technē	Develop tools to engage the life-world	Can be taught as an approach to life
Pragmatic	Reality constructed interactively	Focused on practical issues of life-world
Relational	Desire energized by love and longing— restless energy	Concientization: Involves tension between the micro and the macro
Context Specific	Critical Continuum	Moves across the futures spectrum; paradox and hybridity

Bussey drew on these principles as themes from his analysis of the ten post-structural theorists. In contrast to the definition of ‘critical’ in critical literacy, which analyzes for power relations to reveal injustice and oppression, critical poetics reassembles and reanimates texts to discover opportunities for enacted power. I draw your attention to how the ten theorists influenced Bussey’s nine principles. For example, hooks, Butler, and Sarkar contribute the poetic of embodiment. Whereas as Apple, Giroux, and McLaren contribute to libratory praxis, and passion, Bussey (2008) says:

The *poetics of critique* maps a sense of being human that is free from the confines of a critical Marxist temperament Like consciousness itself, ... it can be seen to move from physical needs, to intellectual needs and then to spiritual needs. As has been acknowledged regularly in this thesis, this is a mythic journey, one that breaks down barriers to critical capacity and expands our sense of critical agency to the infinite. (p. 267)

The poetic that I draw from for use as critical content analysis is context specific, and is

revealed through the Futures Spectrum, and the Futures Spectrum Critical Audit. I also employ the Futures Senses, which reference the poetics of the embodied, the passionate, the relational, and the process orientations. In the next section, I reanimate Bussey's Futures Frameworks with contemplative questions. I derive the contemplative questions from Bussey's own explications of the constructs that comprise his framework. I choose to represent them in question form to invite wonder and contemplation, and to render them as tools for deriving insights for content analysis of multicultural children's literature. In this, I seek to embody his shamanic intent.

Bussey's Futures Frameworks

To help educators reflect on their activities through CLP, Bussey developed four frameworks as tools to reimagine and audit pedagogy with the goal of shamanic agency. They are the futures senses (FS) (2016), the futures spectrum (FSp) (2008), and the futures spectrum critical audit (FSCA) (2008), and the futures spectrum critical formations (FSCF). Bussey (2008) developed FSp, FSCA, and FSCF in his study theorizing futures and Neohumanism as methods of expanding agency as a cultural resource. The three are interlinked by the six critical rationalities and form a common analytic motion for futures spectrum analysis. After explicating theorists' conceptions of agency, and the agency enactments evident in their texts, he turns his scholarly attention to how to employ the critical rationalities of neohumanism in the service of expanding conceptions of agency. The development of the FS emerges eight years later, as Bussey attempts to create a framework for understanding his hidden curriculum to enact futures pedagogy, which by explicating the elements transparently renders them hidden in plain sight. I proffer the frameworks as potential critical analytic tools to trace contemplations through questions. I describe the frameworks before discussing their possible role in CCA methods.

Futures Senses (FS). Bussey (2016) introduces the futures senses as a means of explaining the epistemological framework informing his teaching. He introduces this as an epistemological route that generates new forms of data (Bussey, 2016, p. 41). His futures senses post-date the futures spectrum, which he creates through rhizomic categorizing of the six critical rationalities of Neohumanism. I discuss the FS first since it ties most closely to the goals of individuation while memorializing his belief in the individual as a cultural resource. I reference the critical rationalities indexed in the futures sense before discussing the FSp.

Bussey asserts that the Futures Senses—memory, foresight, voice, optimism, and yearning—are cultural resources and sense making tools that underpin his teaching. His fundamental conceptions of each are as follows:

- *Memory*—focuses on the biography of the individual understanding that heritage is a source of future tools, but also acknowledges that the past can condition us to think within boxes.
- *Foresight*—is the space of intuition and anticipation. Bussey asserts that this sense is essential to moving past status quo rationality.
- *Voice*—represents the individual apart from society, experiencing the world from a singular perspective. Bussey puts this concept in conversation with Heidegger’s conception of *dasein*, or being, existence, and presence.
- *Optimism*—refers to the constructive hope arising from realizing human potentiality.
- *Yearning*—is predicated on the yearning for relationship that “finds expression in dreams, visions, and constant restlessness that both troubles and vivifies life” (2016, p. 42).

Bussey describes how each element interacts with the others implying that he views the relationship of the categories as rhizomic and dynamic. Bussey asserts that multiple pedagogies

emerge as innovative, but begin to ossify when they become bound to political economies, which sideline innovation in favor of stability (2016, p. 40). He offers the Futures Senses as a method for continuously revitalizing imaginative capacity through a futures capacity building process. I formulate questions based on Bussey's descriptions to help locate indications of FS in content analysis of texts. In Figure 6, I present the *Futures Senses Analysis* framework, which I have enhanced with questions for use as tools in content analysis of multicultural children's literature. I analyze it here to demonstrate its connections to his theoretical principles.

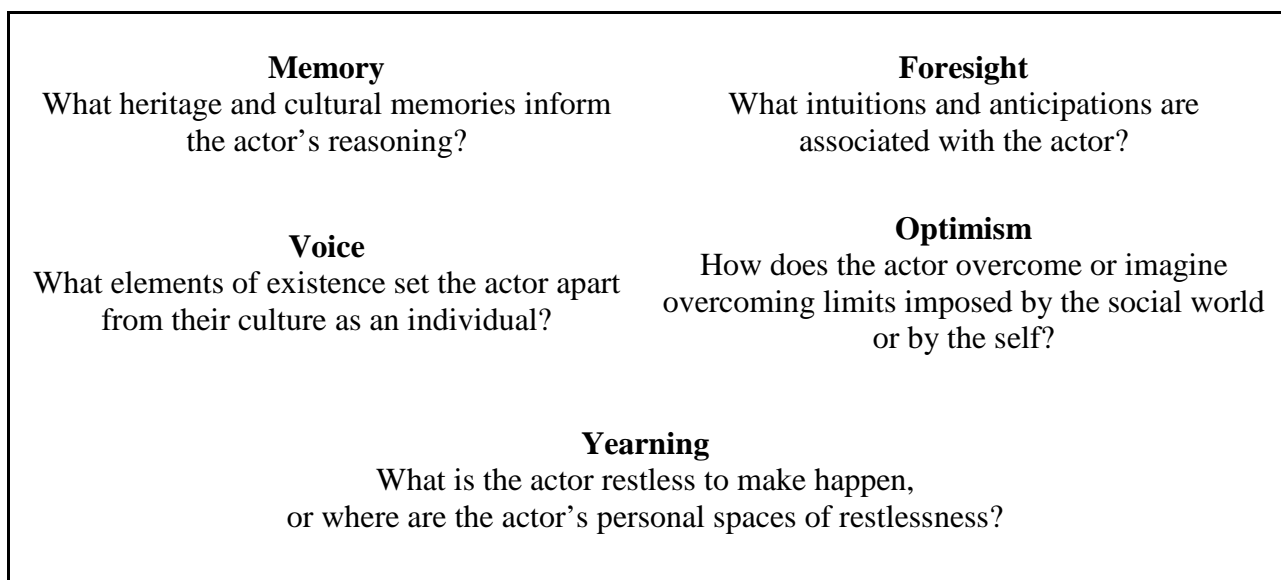


Figure 6: Futures Senses Analysis Framework showing Bussey's five futures senses (2016) enhanced with questions for focalization analysis.

The elements of the futures senses index numerous concepts of relevance to this study. Memory indexes how our past experiences shape, but do not have to bind our conception of the possible. Foresight parallels Bussey's description of the shamanic modality in his futures spectrum as it is prediscursive and relational (2008, p. 83). Bussey asserts that intuition and rationality mutually inform each other indicating that foresight also indexes rational critique of power relations (2008, p. 41). Voice is referenced in this study through the archetypal analysis, since individuation occurs through the contemplation of self (Hunter, 2008). Optimism indexes

the critical modality of the Futures Spectrum, since overcoming limits requires dissent and revolution, and also indexes the anticipatory modality, in that it references engagement and involvement. Yearning draws on restlessness and the need for the relational referenced in the shamanic modality. As with voice, it harkens archetypal analysis in that the quest for individuation is driven by restlessness (Hunter, 2008), but is also associated with the relational.

This analytic tool especially opens the conversations about agency formulation since it analyzes the actor's developing conceptions of their social world. The futures senses also advance the project of Gidley & Hampson (2005) whose analysis of integral futures includes a call for cultural resources and artifacts in youth culture, as well as methods to allow the education system to reflect on itself. If authors develop children's literature carrying the portents of futures senses, these become potential artifacts and resources for influencing youth culture. Further, the analytic method of characterization can be employed to analyze young adult fiction, such as dystopic novels, which Gidley & Hampson (2005) offer as fiction in the tradition of futures in need of revitalization for hope and action. This in conversation with cultural authenticity allows discussion of what it means to develop characters fully engaged in the imaginative resources that influence formulation of agency from a futures perspective, within an authentically depicted culture, or as close to authentic as any single text can arguably achieve. I will explicate the contribution of this study to futures in the implications section.

Futures Spectrum (FSp). Bussey extensively references *shamanic futures thinking*. He predicates his theorizations on neohumanism, which is Sarkar's expanded conception of humanism that includes our obligation as participants in the universe to extend our understanding of love and respect beyond our attachments to ego, family, territory, society, and species (Sarkar,

1990). In Bussey's estimation, critical praxis requires us to move agency beyond the critical into spaces of the anticipatory, holonic, and shamanic to authentically realize the aims of transformative justice (2008).

Table 12 shows Bussey's futures spectrum categorizing the modality of thought, rationality, worldview, and agency associated with the six critical rationalities (2008, p. 83). I augmented the original figure with contemplative questions to reflect the inquiry underpinning each modality of thought identified by Bussey.

Table 12: *Bussey's (2008, p. 118) futures spectrum showing the six critical rationalities of Neohumanism with their critical modalities of thought, rationality, worldview, and agency, enhanced with contemplative questions.*

Empirical Observe	Interpretive Explain or Explicate	Critical Problematize	Anticipatory Predict/ Participate	Holistic Synthesize	Shamanic Transcend
analytical What are its observable parts?	relativist What does it compare to?	dissenting What problems do we see with it?	engaged What makes it interesting/ unique/ distinctive?	synthetic How is it formed or to what does it merge?	prediscursive What do we experience before we reason with language?
instrumental What was it designed to do?	hermeneutic What is the message?	epistemic How is the knowledge made valid?	interactive How do we respond and relate to it?	evolutionary How will it change over time?	spiritual/ relational To what does it emotionally connect us?
positivist What data or experiences inform our understanding of it?	Subjectivist Who does it effect or who effects it?	revolutionary How do we change or challenge it?	participative How do we involve ourselves in it?	holonic How do its parts inform its wholeness?	layered What emotional and spiritual levels does it invoke?
functional How is it functional?	Contextual Where or how is it situated?	historical Where did it come from? How did it arise?	participatory How do we influence involvement?	noetic How does it influence our consciousness?	intuitive What do we metaphorically, emotionally, and reflectively understand about it?

To frame the modalities of thought beyond the critical, Bussey developed the futures spectrum based on the six critical rationalities of neohumanism the six critical rationalities are

empirical, interpretive, critical, anticipatory, holistic, and shamanic indicating the inquiry modalities of replication, understanding, doubt, praxis, reflection and transcendence, respectively. A *spectrum* is a phenomenon that incrementally shifts across a range becoming distinctive at certain modalities, such as colors across a rainbow, or tones across an octave. The relationship between the six critical rationalities, or modalities, is a spectrum in that categories inform each other across their spaces as well as being categorically independent.

The questions in Table 12 are intended to scaffold understanding of inquiry within each modality and to re-develop it as an approach for critical content analysis. I used questions in relation to the categories created by Bussey to frame the futures spectrum for contemplative analysis. I also included the modality of thinking associated with each rationality in the headings. For example, at the empirical modality, the actor is observing, defining, and understanding the ontology of the phenomenon. Whereas at the interpretive modality, the actor is making meaning of and explicating the phenomenon. I proffer that the framework allows the content analyst to trace an actor's contemplative questions in relation to their social world.

Since the critical continuum ties to *context*, it describes the rationalities that reflect the formations of contemplative relationships of the individual to their social world. The modality of thoughts it describes takes place in relation to the actor's rational disposition to experiences. Bussey (2008) offers that it denotes the conception of the possible attached to inquiry through each modality. At the critical modality, the actor is problematizing and interrogating knowledges and narratives provided. This is the modality that Bussey positions as an important place of shift, but cautions that lingering in this modality has caused the project of critical pedagogy to stymy (Bussey, 2008). Beyond the critical, the anticipatory, holonic, and shamanic are the modalities where the actor can transform or transcend social distortions. The

anticipatory, which moves people into a relationship with the phenomenon, is the space of hope and generativity. Bussey (2015) has offered this as the space where the rational, intuitive, and imaginative formulate possibilities. At the holonic, these considerations evolve into formations that are both clearly shaped and yet capable of transcending through their own formations, such as the Arrente art of *tyepety* or “sand stories” of Arrente-speaking peoples of Central Australia, which hold their form for long enough to convey meaning before being transformed into the next manifestation of meaning (Green, 2014). Finally, at the shamanic, the actor has transcended the noetic, thereby reformulating consciousness to connect to emotional wholeness and transcendent understanding. Bussey refers to this topography of the critical rationalities as a Critical Renaissance, or reawakening, since it reframes our understanding of the critical, and the inquiries in relation to our social world.

Whereas in archetypal analysis the actor is seen asking questions that lead to individuation, the FSp reveals the modalities through which the actor reflects on the social world to construct consciousness. In this, the FSp can trace both the subjectivity and the generativity of actor struggling to understand the social world. Tracing the pattern of modalities evident in a text reveals potential biases an author in characterizing actors through certain kinds of modalities. For example, if the actor is continuously interpreting, but not doubting, or if the actor is problematizing, but not engaging anticipatory modalities to frame the possible.

Futures Spectrum Critical Audit (FSCA). In his 2008 analysis of agency from a futures perspective, Bussey conducted a critical audit of Neohumanist schools to determine how agency is enacted at each modality of the futures spectrum. Presumably, a Neohumanist school should be guiding learners through the continuum of rationalities to develop shamanic

consciousness. As sources of information, he includes: Ananda Rama's global survey of Neohumanist schools (2000), two surveys of the Ananda Marga River School in Queensland Australia (Milojević, 2006; Potter, 2007), and quarterly reports from the Gurukula Network (Gurukula, 1998 to present) (as cited in Bussey, 2008, p. 118). From this, he develops practical categories for how critique is conducted within Neohumanist perspectives, and the actions that represent educational possibilities. Table 13 shows the critical audit of Neohumanist schools.

Table 13: *Bussey's futures spectrum critical audit of Neohumanist schools (2008, p. 118)*

	Empirical Observe	Interpretive Explain/ Explicate	Critical Problematize	Anticipatory Predict/ Participate	Holistic Synthesize	Shamanic Envision
Critique	Identify deprivation of fundamental human needs	Focus on social justice issues	Challenge roles and the forces (media, economics, dogma of religions, etc.) that maintain them	Develop imagination, creativity and courage	Foster understanding of systems, sense of awe and wonder, identification with planet	Explore silence, presence, stillness, pattern, relationship to the numinous
Action	Service that empowers, service to the present (i.e. soup kitchen but also training)	Scenarios, role playing, play back, group work, shared responsibilities	Question, advocate, change patterns of consumption, service to the past (dangerous memory)	Play, story telling, service to the future (e.g. plant a tree, consume less)	Singing and all Arts, ask unanswerable questions (i.e. play with paradox and aporia)	Meditation, listening

Since the critical audit references critique and action, it is a framework that reveals formations of agency, which I offer as useful for adding theory to CCA methods. Through this framework, Bussey demonstrates the look-fors for interpreting agency formation. The actions Bussey lists as exemplars, such as story telling at the anticipatory, provide insight for analysis of agency formations. Some of his actions may be arguable for the purposes of revealing agency in

children's literature, such as his inclusion of singing at the holistic. Whereas a neohumanist school might include singing for the purpose of encouraging awe, wonder, or identification with the planet, thereby warranting its inclusion in his audit, an actor in a text might be depicted singing without comparable resonant purpose. As such, the context of the action in relation to the actor's social world is of significance in determining whether an action a) reveals agency at a given level of rationality, b) is contextually an act of compliance, or c) is simply reflexive action. Is the actor singing to comfort a dying loved one, in a school choir as part of a compulsory elective, or in the car during heavy traffic humming with the radio?

Futures Spectrum Critical Formations (FSCF). As a second reference for tracing critique and action, I also include Bussey's futures spectrum critical formations (FSCF). The FSCF extrapolates from the FSCA. For example, as is shown from the FSCA, singing is a prediscursive action at the interpretive level. Whereas engaging in singing in order to inspire others would move the action of singing to change agent. Spiritual songs meant to encourage full presence are at the nexus of shamanic and shamanic. The two frameworks provide interpretive tools for analyzing the rational critiques and actions of the actors. Specifically—whether the critiques and actions are showing actors moving toward affectively informed dimensions of care and service to others, which is realized through the holonic and shamanic dimensions.

Bussey develops the futures spectrum critical formation (FSCF) (see Figure 7) to create expanded opportunities for educators to understand the formations of enactment associated with the modalities through a shamanic futures perspective. He derives the formations based on his experiences observing Neohumanist schools using the Critical Audit.

	Empirical	Interpretive	Critical	Anticipatory	Holistic	Shamanic	
Empirical Observe	STATISTICS Counting, measuring, testing, spelling	INTERVIEW Show and tell, stories, documentaries, social science	ANALYSIS Social studies, Media studies, Politics	EMERGENT TRENDS Documentaries on new science, nature, technology, energy, etc.	SYSTEM THINKING Mind mapping, systems thinking, ecological studies, futures	SERVE Serve others, visit the elderly, soup kitchens, fund raising	
Interpretive Explain or Explicate		DIALOGUE Negotiated space, group work, listening to others	OTHER-NESS; GEO-PHILOSOPHY AND GEOHISTORY Myths from other places and times, alternative histories	UTOPIC SPACE Utopian story writing, plays, movies, novels such as Obernewtyn (Carmody, 1987)	PREDISCURSIVE Feelings, movement, dance, singing, sitting, playing, laughter, joy	LISTEN Active listening, empathy, presence, openness, feel the story	
Critical Problematize			DISSENT Activism, PCAP, challenge stereotypes	VISIONING Write plays, stories, songs, paint, design houses, cities	EMBODIED RESISTANCE Vegetarianism, growing own food, walking and biking more, buy local, footprint, tears	IMMANENCE Looking for alternative stories to explain, every problem is an opportunity	
Anticipatory Predict/ Participate					PARTICIPATE Design classroom, school, communities, get involved in grass root movements	CHANGE AGENT Inspire others to do the above, newsletters, passionate engagement	TRANSFORM Subjective approach – objective adjustment, alignment, being who we want to be
Holistic Synthesize						EVOLVE Change patterns and relationships in school, home, community	MICROVITA Microvita, energy, space, integrity, alignment
Shamanic Envision						MEDITATION Meditation, presence, stillness, kiirtana, spiritual songs, back to meditation	

Figure 7: Bussey's futures spectrum critical formations (2008, p. 257) showing how enacted agency reflects a nexus of two critical rationalities.

Bussey (2008) recognizes that any given enactment of agency can index more than one dimension of the critical rationalities. The levels of enactment within a modality might

themselves vary considerably, depending on how meaningfully an actor engages the activity. For example, a Neohumanist school that only carries out service through visiting soup kitchens or fundraising is only at the beginning of pedagogical enactment and may become trapped in the empirical. The FSCF provides a tool method for reflecting on pedagogical activities. For this study, it provides the reader with insights on how each modality might be enacted by actors.

Across the horizontal continuum of the critical is dissent-visioning-embodied resistance-immanence, which captures part of Freire's conception of the process of *concientization* from dissent through embodied resistance (Freire, 1970). However, Bussey advocates for a spiritually informed dimension of agency seen here at the shamanic/critical nexus. *Immanence* is a construct in Bussey's Shamanic Tool Kit, which he offers as important to shamanic futures thinking for its "subjective openness to possibility and the realization, in both individual and collectivities, that hope can be strategic and that ability to respond to change is more lasting when it is affective instead of strategic" (Bussey, 2008, p. 77). The dimension of the critical grounds noetic emergence leading to shamanic consciousness, but still requires the leap into holonic praxis. However, it is at the holonic/holonic nexus that the emancipatory goals of critical agency find emergence, since changing the patterns of the social world is a measure for determining whether the emancipatory goals of agency have been realized (Kelly, 2013). This aligns with Freire's assertion of the importance of praxis (1970).

Critique of Bussey

Bussey's frameworks scaffold understanding of shamanic futures thinking as applied in pedagogical spaces. Given their recency, I was not able to locate formal and documented critiques of Bussey's theories in the research, which are apparently an extension of critical

educational discourses in the Australian tradition. Despite my advocacy of his approach, my chief critique is that he does not address disempowerment, or suffering as challenges to achieving the shamanic ideals he proposes. Children's suffering affects their capacity to learn and imagine (Elmore & McPeak, 2017). Although he was explicitly inspired by foundational theorists Marx and Gramsci, and critical pedagogues Apple, Giroux, McLaren, and hooks (2008, p. 19), he also reveals that his personal consciousness is informed by romanticism, given his parents' artistic backgrounds and inclination toward spiritually informed philosophies (p. 20). It is on this basis, his romanticism, that I offer critique.

From a Marxist perspective, Bussey can be critiqued for failing to account for how economic disempowerment and oppression structurally narrow and inhibit opportunities to realize revitalized imagination. The socio-cultural structures that privilege or disprivilege shamanic reasoning within given geophilosophical traditions are also not explored, although admittedly this was not his scholarly intent. Despite the fact that understanding suffering is a key understanding of geophilosophical truth in the shamanic tradition, Bussey does not discuss the limitations suffering imposes on imagination, or how educators might address students' psychoemotive distress. Despite this, I defend Bussey on this point, since the core belief of neohumanism is that aiming our hearts and souls toward our connectedness to others is the reconstructive energy from which we rise from suffering (Sarkar, 1990).

Bussey critiques Apple, Giroux and McLaren asserting that their arguments linger in the critical and angry. This critique, although accurate, overlooks the power of fearsomeness when resisting systematic, mechanized, institutional oppression numbed by casual cruelty or, as is currently the case in U.S. political life, exploiting the frustrations and violent tendencies of people for political expedience and domination. Underlying Bussey's assumption is that

suffering occurs when people are emotionally lost, which parallels Hunter's conception of the orphan as the subcategory of an individual who has not learned the lessons of their archetypal stage (2009). The idea that our dark nature (or shadow in Jungian terms) occurs in response to our unrealized hopes is to be expected when theorizing exists to move forward the ideal of hope through the numinous. However, in defense of Apple, Giroux, and McLaren, when cruel and narcissistic discourses are held in place at the systemic level, the expression of people's fears through cruelty, lies, and greed as methods of maintaining power requires sentinels, heralds, and warriors as well as magicians.

Despite my advocacy for his theories, I'm mindful that introducing agency constructs tied to the shamanic, an eastern philosophical construct, is likely to trip nativist triggers among educational conservatives, causing them to create discrediting counter narratives that overwhelm allies of this discourse before it has circulated among educators. To summarize my critique on that basis, Bussey's approach is generated in a philosophically idealistic space that does not necessarily reflect the politically dangerous terrain a hermeneutic messenger must traverse to convey it across a hostile political minefield.

That said, exploring concepts of agency through hope and action necessarily implies that the imaginative space should be informed by idealization and be conducted in safe contemplative spaces, much like a rare bud in a greenhouse. Although this also begs the question of whose ideals are being idealized, Bussey might recommend that toxic social spaces where individuals discredit narratives before experiencing its numinous energy should be analyzed using CLA to plan for possibilities at the mythic level.

Bussey's work is not meant to be singularly transformative, nor is it meant to replace multiple forms of resistance expressed in different social spaces for different purposes. Bussey

seeks to generate tools that instantiate hope in pedagogical spaces, in which displays of fearsomeness among the oppressed groups would likely meet with swift repercussion. For example, most students who directly challenge unkind teachers with displays of anger are isolated in detention, or sent to alternative schools. Rather, enacted powers implicitly advocated by Bussey invoke the powers described by Hillman (1995) as “influence”, “charisma”, “rising”, “persuasion”, “ambition”, and “decision.” Bussey’s work, therefore, moves the conception of agency away from the Socratic gadfly, who resists by posing provocative questions, yet still submits to his own demise at the behest of power. The bottom metaphor of Busseyan agency is Yudhisthira, crossing the battlefield with his armor off, his hands in prayer seeking the blessings of the dying Bhishma. Yudhisthira seeks wisdom and blessing from a trusted other whose allegiance belongs to his foes. Yudhisthira steps into danger fully vulnerable to revitalize himself in the face of struggle.

At least one of my alpha readers argued that Inayatullah’s CLA framework seemed to be a reasonable approach for analyzing multicultural children’s literature directly without the mediation of Bussey’s CLP. Given that Inayatullah’s approach is designed to analyze cultural texts down to the texts mythic underpinnings, why not apply CLA to multicultural children’s literature directly? My answer is as follows—first, CLA is a challenging framework to apply for novice analysts, particularly those inexperienced at ferreting out the mythic/metaphoric underpinnings of texts (Ramos, 2003). Political analysts who engage CLA often do so in focus groups guided by a specific identifiable cultural or political problem that require new narrative resources to envision alternative preferable futures (Inayatullah, 2004). Interestingly, as I discussed in Chapter 2, CCA was also challenged for failing to reveal the mental processes and frameworks that guided scholarly analysts (Bradford, 2017; Short et al., 2017). In designing

CLP, Bussey (2008) reveals the process of thought through which he derives analytic tools for pedagogical reflection. Second, Inayatullah designed CLA with adult socio-political activities and cultural texts in mind. Bussey's CLP attends to the social world where adults most significantly and explicitly intend to influence children—educational institutions. Although designed for pedagogical reflection, his frameworks provide analysts with tools for engaging reflection on the critical rationalities.

Operationally Defining Futures Orientation for CCA Methods

For my operational definition of *futures orientation*, I draw from Bussey (2008), Hicks & Slaughter (1998), Gidley & Hampson (2005), and Inayatullah (2014, 2004, 2000) who contend that change is possible when people can envision alternative preferable futures informed by rational analysis of the social world at the mythic/metaphoric levels. Employed in content analysis, the approach permits the analyst to shift the orientation of analysis from the problem to the preferred alternative future. As I discussed in Chapter 3, currently, an analyst's look-fors for agency are closely bounded to their critical lens, resulting in a narrow conceptualizations of agency that might not benefit young readers or allow for understanding agency. Read as a corpus, the collection of CCA studies includes examples of conceptualizing agency in terms of the construction of counter narratives. These include Brooks (2017), Mathis (2017), and Yenika-Agbaw (2017). However, certain of the CCA studies delimited the agency look-fors to exclude the actor's conceptualization of alternative preferable futures despite evidence that certain of the books analyzed represented the actors in this way. These include Johnson & Gasiewicz (2017), and Sung et al. (2017). Using a futures perspective, the analyst can reference the actor's agency

by discussing the preferred alternative future envisioned by the actor while still critiquing delimiting discourses evident in the texts analyzed.

Further, frameworks developed by Bussey to reveal a futures orientation for pedagogical reflection, the CLP approach (2008), and later for developing students' futures capacity (2016) can act as tools to support analysts reflecting on their insights to frame their conceptualizations of agency.

How Do the Theoretical Constructs Enhance CCA Methods?

As I state in the summary of Chapter 3, Flowers & Hayes (1981) reminds us that writers encode their writing with their reasoning in relation to the topic under investigation, the audience, and the writer's intentions. The reasoning of CCA analysts indicates that they are currently drawing on their own imaginations, which are deeply invested with their advocacy for children and their desire to bestow educators with the gifts of their insights, to communicate the emancipatory potential underpinning critical interrogation methods. I contend that the theoretical constructs I explicate in the above paragraphs provide the discursive formations to influence analysts' reasoning in relation to their topics, audience, and intentions.

Appendix K shows the culminating conclusions of how the theoretical constructs enhance CCA methods. Using these tools to inform their critical imaginary, the analyst can reflect on the insights drawn from analyzing selected texts through their selected critical lens using the discourses of archetypal analysis and futures. This will allow the analyst to frame their discussions through language that leverages the aesthetic and metaphoric power of the two theoretical constructs. Framing their discussion in this way provides educators as implied readers with the language they need to conceptualize agency for young readers. Specifically, the

need to frame conceptualization of agency to leverage how the actors construct the Self to meet challenges at the psychoemotive level, and how actors construct alternative preferable narratives through rational critique of their social world. Table 14, drawn from Appendix K, synthesizes how theoretical constructs enhance CCA methods.

Table 14: *Ways archetypal analysis and futures orientation can enhance CCA methods to analyze psychoemotive underpinnings at the mythic/metaphoric level of texts*

Archetypal Analysis	Futures Orientation
<ul style="list-style-type: none"> • Bottom up analysis <ul style="list-style-type: none"> ○ Analyze the story's mythic underpinnings. ○ Identify metaphoric patterns associated with archetypes. • Focalization analysis <ul style="list-style-type: none"> ○ Identify the Hero, their relationship to the quest, and their outlook at the inception, throughout, and at the end of the story. • Subject position analysis <ul style="list-style-type: none"> ○ Actors' subject position within the mythic narrative. ○ Actors' archetypal forms in relation to each other and their subject position. • Agency analysis <ul style="list-style-type: none"> ○ Trace how the Hero navigates challenges in the special world leading to acquisition of the elixir. ○ Trace social processes contextualizing the Hero and other actors in relation to the archetypes. ○ Trace personal resources a hero draws on within their subject position, and how the hero constructs their personal resources. 	<ul style="list-style-type: none"> • Bottom up analysis <ul style="list-style-type: none"> ○ Analyze the story's mythic underpinnings. ○ Identify metaphoric patterns that reveal the mythic energy informing the social world. • Focalization analysis <ul style="list-style-type: none"> ○ Analyze how the actor's worldview is influenced by their memory, foresight, voice, optimism, and yearning. ○ Identify the critical rationality that most informs the actor's worldview. • Subject position analysis <ul style="list-style-type: none"> ○ Identify the alternative preferable future that the actor envisions from within their stance of meaning making. • Agency analysis <ul style="list-style-type: none"> ○ Analyze how or if the actor leverages memory, foresight, voice, optimism, and yearning in their actions in the social world. ○ Analyze the actor's actions in relation to their conception of an alternative preferable future.

Both archetypal analysis and futures orientation require the reader or analyst to discern the mythic and metaphor underpinnings of the stories. This allows the analyst to leverage quintessential emotions and imaginative formations for critical intentions. For each, analysis of the actor as Hero, or as critically rational interrogator, allows analysis of the actor's critical contemplations thereby revealing the actor's developing consciousness. In the next section, I discuss the role of each in enhancing CCA methods before summarizing the chapter.

The Role of Archetypal Analysis in CCA Methods

I argue that mythic archetypes can be applied as a method of referencing a protagonist's disposition of rational critique emerging from their imaginative stance in relation to power relations. Both Campbellian and Hunterian archetypal formations describe psychic correlations to increasing competence in navigating and acquiring power and influencing the social world. Therefore, they are metaphorically useful in tracing agency formations in ways that leverage the deep psyche of young readers. In this section, I briefly apply the archetypes to stories evaluated by analysts.

As described by Yenika-Agbaw (2017), Amira is clearly both a literal and an archetypal orphan. However, using a rhizomic application of the Hunterian archetypes, Amira is at once an Innocent, an Orphan, a Pilgrim, and a Warrior-Lover. Yenika-Agbaw (2017) references instances of Amira's critical contemplations of her situation that reference her burgeoning consciousness as she emancipates herself through writing, thereby also tracing her process of individuation. Referencing Amira from these multiple archetypes captures the complexity of her consciousness. Bringing this back to the reality of the devastation of her home and her people, she is on a Hero's Journey, since the Darfur War heralded the end of her ordinary world and has thrust her into an extraordinary world where her former skills are no longer sufficient. She is equipped in this new world with a red pencil, which is her tool of emancipation as she faces the Shadow, which are her fears of the material changes in her world, by constructing a new identity that references her past experiences while constructing a road back using her own imagination.

Turning to a CCA study where a book is heavily critiqued, Johnson & Gasiewicz's critique of *Home of the Brave* (Applegate, 2008) can also be observed as narrowly representing the archetype of the Pilgrim, for whom the movement from place of safety to place of novelty is

understood to be arduous, full of potential dangers, and requiring resourcefulness, and ingenuity. The story instead relies on the archetypes of the Innocent and the Orphan. Although Kek, the protagonist, experiences great loss having witnessed the murders of his father and brother, and experiencing the struggles of moving from the ordinary to the extraordinary, the representation of his innocence—believing that a dishwasher should also wash clothes, referring to an airplane as a “flying boat,” or calling a coat a “fat shirt”—risks rendering him as an endearing fool. Johnson & Gasiewicz (2017) similarly critique the delimiting representation of Kek, arguing that the representation is subordinated to the interest of representing self-serving U.S. immigration narratives, where U.S. immigration issues are sanitized, failing to represent authentic struggle.

As the above paragraphs demonstrate, references to archetypes do not disallow the analysis of cultural authenticity, representation, or power relations. Those elements of critique remain a significant dimension of CCA as they contribute to young readers’ development of a rational worldview, and a concept of justice. Rather, archetypes provide a mediating metaphor that allows the young reader to critique texts, while still building a repertoire of stories and actors that they can reflect on psychoemotively. This allows young readers to bring repressed fears and shadows to consciousness as part of their process of individuating, or coming of age.

The Role of Futures Studies in CCA Methods

By employing Bussey’s futures frameworks as content analysis tools, an analyst can trace how actors are represented enacting agency from a Future’s perspective. This permits the analyst to trace not just how agency is demonstrated in terms of moments, but where the actor is situated in a larger framework of agency. Discursively representing agency beyond resistance benefits educators as implied readers, since it provides guidance for them on how to

conceptualizing agency as an effort to enact a preferable possible future as opposed to as an effort to resist a currently dissatisfying or unjust present. Further, it allows discussion about *how* the actor engaged their social world to create needed change. Re-orienting conceptualization of agency from resistance to injustice to envisioning preferable futures is essential for young readers, particularly in light of how quickly the contemporary world is changing for them materially, morally, and ethically (Elmore & McPeak, 2017). Further, it accounts for agency from a life course perspective, which envisions the construction of agency as a process for which any given decision is a culminating action resulting from multiple life experiences over time (Blanchett-Cohen, 2008; Curtis, 2008; Seiffge-Krenke, 2012).

Bussey's FSCF is intended to help frame pedagogical initiatives. Since this tool enhances understanding of the enacted power by indexing the modalities relationally, I also consider it an analytic tool applicable for CCA methods. The CCA analyst might notice that an inordinate number of an actor's activities occur at the empirical and interpretive, with some activity at the critical/empirical. For example, in her analysis of books that portray child activism, Short (2017) is able to discern that in some texts the actors are not represented having a critical/interpretive understanding of the meaning of their actions within its socio-historical context. From a futures perspective, the child actors in the texts Short critiques are not positioned to imagine an alternative future informed by the context of the social world they are attempting to change. Nor are they positioned to find insights about the systems they are attempting to influence. Using Bussey's Critical Audit and FSCF, it is clear that although the activities are shamanic, in that the children's actions serve others, the rationality represented does not surpass the empirical—the children's activism only changes the observable world. Short rightly argues that this limited representation of children's activism does not provide

young readers with an understanding of how activism is discursively formed in response to injustice emerging from historically constructed power relations. As such, the activities represented do not allow young readers to reflect on how the actors imagine a preferable alternative future.

Braden & Rodriguez (2016) pointed to the importance of portrayals of agency as part of young readers' mirror experiences. She specifically mentions young Estella, the protagonist in *Let's Salsa/ Bailemos Salsa* (2013), who creates a petition so that she can join her mother in a salsa class held at a community recreation center. Braden & Rodriguez (2016) describe how Estella resists the injustice by circulating a petition, informed by historical stories of the suffrage movement. From a life course perspective, Estella's decision to create a petition is a culminating action resulting from her having learned about the suffrage movement, and inferring from this how adults address injustice. From a futures perspective, the historic stories acted for her as a mythic/metaphoric representation of how to challenge a stereotype—in Estella's case the belief that children in an adult salsa class are disruptive. Estella's agency moves beyond simple resistance, such as showing up for the classroom anyway, or arguing with the dance teachers. By enacting the petition, her action resonates with the adults at a mythic/metaphoric level, revealing that Estella's agency is anticipatory and interpretive—she predicts a utopic alternative to the exclusion of children, and recognizes the power of the petition as an act of dialogue. Framing Estella's agency through a futures perspective, it is revealed that her actions emerge from a conscious awareness of what actions will influence the adult actors in her social world.

As demonstrated by the above paragraphs, framing agency through a futures perspective allows discussion of how counternarratives are discursively developed and enacted. Framing agency through this theoretical construct as a dimension of CCA methods, therefore, permits

discussion and conceptualization of agency in ways that are beneficial to young readers. Further, I contend that framing agency through a futures perspective supports the goals underpinning critical interrogation, since the purpose of rational critique of unjust power relations is so that agents can transform the norms and practices of institutions (Kelly, 2008).

Enhancing the Doing CCA Toolbox: Psychoemotive Underpinnings of Analysis

The addition of these theoretical constructs enhances CCA methods in three ways: 1) it provides tools for analyzing power as a psychoemotive as well as a social phenomenon, 2) it provides the CCA analyst with thinking tools to bridge critical detachment and aesthetic intuition, providing a benefit to the analyst at the unconscious level, and 3) it provides the adult mentor with the tools needed to guide young readers' sense of wonder during critical interrogation of texts. Archetypal analysis reintroduces wonder by positioning actors in relation to our unconscious imagination. By focusing on the exotic and heroic in the actor, and finding the quintessential archetypal formation enacted by the actor, the reader is able to analyze the character for what is wondrous about the actor. In this way, courage is evoked for the reader at the psychoemotive level creating a portal for wonder. Busseyan agency analysis is driven by the way we think about the world through the lens of love and moral value indexing the "delicate empiricism" referenced by IE theorists Haralambous & Nielsen (2014).

Figure 8 shows the relationship of the additional theories to the current conceptual tools, which I reference as *psychoemotive underpinning analysis*. Like thinking with theory and thinking through children, the psychoemotive enhancements influence multiple processes of analysis. The psychoemotive enhancements affect the three constructs that represent differing dimensions of the agent-structure relationship. The individual's psychoemotive underpinnings

are positioned to show the relationship of individual's interpretive power to their social world. Rather than an actor being a passive participant in the social processes, the actor is constantly interpreting and making meaning of the social world, and their subject position within it. As such, power is analyzed to show what aspects of the social world the actor draws on, and how the actor interprets and leverages those aspects to construct their identity. This theoretical corrective accounts for individual power by framing it as a psychoemotive activity that can be traced through archetypal analysis and futures theory.

Thinking With Theory Recursive relationship of critical theories to the process of doing CCA.	Top-down Analysis Analysis to frame understanding of the socio-historical-political forces influencing the text.		Thinking Through Children Analysis to reflect on assumptions about children's mental life and subject position in texts created by CCA analysts. Construct is informed by Childism, IE theory, and life course agency.
	Bottom-up Analysis Analysis of narrative methods, text features, and culturally relative considerations of genre.		
	Intertextual Analysis Interrogation of multiple texts to develop themes and constructs framing analysis of the target text.		
	Focalization Analysis for point of view and stance of the central actor(s) through whom the narrative is focused.		
	Psychoemotive Underpinning Analysis Analysis to conceptualize how actors construct power at the psychoemotive level, and for how actors frame alternative preferable futures. Accessed by analysis of metaphors and mythic underpinnings of stories.	Social Processes of the Characters Analysis for relationships between the central actor(s), other actors, and the social interactions represented in the text.	
		Subject Position Analysis Analysis for how the central actor is positioned in relation to power, and how it affects the central actor's exercise of power.	
		Agency Analysis Analysis for how the actor leverages and enacts individual power within their social world to resist and possibly transform unjust discourses.	

Figure 8: Enhanced Doing CCA toolbox showing the placement of additional theories for analyzing agency as psychoemotive underpinning analysis.

The additional theories of archetypal analysis and futures theory allow the analyst to evaluate and explicate the social processes of the characters, the subject positions of protagonist, and the agency of the protagonist at the mythic/metaphoric level of texts. It also allows analysis for power at the actor's psychoemotive level. This opens pathways for analyzing the actor's mental life to discern how the actor constructs narratives of self, and how those narratives position the actor in relation to systems of power.

As well providing tools to analyze the construction of individual power, it bestows benefits to the young reader to analyze the actors. The approach index's Egan's (2014) contention that instructors must ensure that instructional practice include opportunities for children to form association with people through transcendent human qualities by focusing on the exotic and heroic. Further, by analyzing actors through archetypes, the reader constructs conceptions of archetypes that contribute to individuation (Campbell, 1949/2008; Hunter, 2008). Finally, through tools constructed from shamanic informed futures theory (Bussey, 2008), the reader is able to reflect on the decisions of the heroic actor through the moral dimension of service to others.

Summary of Chapter

In this chapter I analyzed archetypal analysis and futures studies as theoretical constructs that I contend address the need for adding theories that leverage mythic/metaphoric layers of text to pair with the efferent oriented theories underpinning CCA methods and CCA studies. I contend that addition of these theoretical orientations benefits young readers. Given that contributors and analysts have recommended CCA methods for possible application in

classrooms, I argue that the shift in implied readers to include educators conceptualizing agency for young readers warrants these theoretical enhancements.

Appendix K is a compilation of the figures derived from analysis throughout this chapter, and provides a synopsis of my findings of the relationship of the theories to CCA methods. I employ it as a tool in Chapter 5 to guide analysis of agency. I draw out tenets to demonstrate how the two recommended theoretical constructs enhance an analysts' capacity to think through children. As I discuss, archetypal analysis provides a bridge that allows young readers to conceptualize agency at the level of their deep psyche. Janks (2009) asserts that children imagine themselves in the role of protagonists and internalize them during identity construction. Since archetypes activate psychoemotive images that promote shared understanding, representing actors through the metaphor of archetypes contributes to their individuation, or coming of age (Duff, 2015). Further, representing journeys through the mythic motif of the monomyth provides a framework for young readers to anticipate and predict. Futures perspective frames agency as action motivated by an actor's conception of an alternative preferable future. Rather than focusing on the unhealthy structures and systems, framing agency through a futures perspective on the hopeful alternative informed by reimagining and reanimating by constructing counternarratives informed by recognizing our connection to all life.

As I have stated, I offer the theories I discuss in this chapter to provide the first efforts at constructing a theoretical suite for CCA methods for multicultural children's literature as a genre for educators. Currently, CCA methods rely on the analysts' conceptualization of children and what they need to inform their CCA studies. Although the needs of young readers are implicit within many of the theories, I contend that the needs of young readers must be an explicit component of theories underpinning CCA methods, particularly given the intention to influence

teachers in classrooms about conceptions of agency, and methods for engaging young readers in critical reading. Archetypal analysis reintroduces wonder (Egan, 1997; Egan, Cant & Judson, 2014) by positioning analysis of actors in relation to readers' unconscious imagination. By focusing on the exotic and heroic in the actor, and finding the quintessential archetypal formation occupied by the actor, the reader is able to analyze the character for what the ways that actor might be wonderful. In this way, courage is evoked for the reader at the psychoemotive level creating opportunities to reflect on the self through reflection on the actions of the actor. Busseyan agency analysis is driven by the way we think about the world through the lens of love and moral value (Haralambous & Nielsen, 2014). These approaches to analyzing agency honor the subject position of children and adolescents from within their life course.

In the next Chapter, I construct a CCA study using doing CCA with the added theories. I frame the study both as a demonstration of the application of the recommended theory, and as a CCA study that interrogates multicultural children's literature. It might be tempting to use the theories as the critical lenses, and they are eligible for use in that manner. However, my argument is that the additional theories should inform CCA methods as foundational theories. Therefore, I approach my application of the theories from that stance.

CHAPTER 5 - CCA STUDY: THE MAIDEN VOYAGE

Through The Looking Glass:

Analyzing Agency in an Exemplar Latinx Children's Book with Carnavalesque Features

My primary scholarly goal for constructing this CCA study is to apply the theoretical constructs I discuss and develop in Chapter 4 to analyze agency. A second goal is to review multicultural children's books that might support young readers during a time of socio-political instability. Specifically, I intend to support young readers from a border community whose childhoods are marked by the lived experiences of Hispanophobia, as evinced by the El Paso shooter's own manifesto (McCullough, 2019), as well as the Border Crisis, in which families legally seeking asylum are separated and placed in detention centers. To provide information that might help educators rehabilitate young readers' sense of agency, I analyze Latinx picture books awarded the Pura Belpré (ALSC, 2019) or the Américas Award (CLASP, 2019), which recognize authors, books, or illustrators that positively represent Latinx cultures. I locate texts that show reversal and re-ordering of power, or farcical representations of authority through humor. I select one exemplar text to analyze through the lens of CMACL and agency theory. In the CCA study I apply theories that draw on the mythic/metaphoric layers of texts to evaluate an actor's agency, which I reflect on using thinking through children in Chapter 6. I contend that analyzing agency using the theoretical constructs I discuss in Chapter 5 allows insight into how authors and illustrators portray the development of the actor's unconscious imagination as a source of personal power. I argue that adding these theories during critical reading contributes to young readers' capacity to envision and enact alternative preferable futures.

Reading experiences contribute to building the reader's identity, resiliency, and agency (Crumpler & Wedwick, 2011; Lewis & Dockter, 2011; Short, 2011). According to critical educators, by applying critical lenses and methods with young readers during critical reading, multicultural children's books can build young readers' capacity to locate and analyze systems of power, the discourses that replicate them, and evaluate opportunities for individually and collectively enacted power within those systems (Beach et al., 2009; Botelho & Rudman, 2009; Johnson, Mathis & Short, 2017; Mendoza, n.d., Short et al., 2017). Contributors and analysts cited in previous chapters believe this contributes to building a reader's *concientiza*, which is essential to developing their capacity to rationally critique power relations (Freire, 1970).

Critical analysts discussed in Chapter 3 evaluate ways that multicultural children's books might mediate young readers' constructions of themselves as powerful agents in their social worlds. As I explain in greater depth later in this chapter, Braden & Rodriguez (2016) discuss the importance of cultural actors enacting agency as part of the mirror experience for readers who share the actor's culture. Whereas most CCA studies selected problematize dominant discourses, Brooks (2017), Mathis (2017), and Yenika-Agbaw (2017) construct CCA studies in which they demonstrate how CCA methods can be applied to reveal how actors construct and enact their agency, and how actors' decisions can be guided by an alternative preferable future. Drawing from their work, it is clear that CCA methods can contribute to discussions about how actors construct hope and opportunity within delimiting or dangerous social contexts.

However, I contend that additional theories that leverage analysis at the mythic/metaphoric layers of the text are necessary to analyze how an actor constructs psychoemotive power. Life-course agency theorists argue that actors make decisions based on structurally available choices (Crockett, 2002; Hitlin & Johnson, 2015). Psychoanalytic theorists

recognize that an individual's capacity to individuate, which is the ability to separate the identity from others, is an important competency contributing to the capacity of individuals to act in their own best interest (Campbell, 1949/2008; Duff, 2015; Hunter, 2008; Jung, 1969). This positions an individual's psychoemotive competency as a structurally available choice an individual can draw upon to improvise. Holland et al. (1998) describe this process in their theory of figured worlds, where the mental life of the individual, informed by their experiences in the social world and their interpretation of the structurally available choices in their lifeworld, are the material from which individuals improvise responses in their social interactions.

The mental life of children is central to my critique of the current theoretical suite that comprises "doing CCA" as defined by contributors (Beach et al., 2008; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). In advocating for the value of orality as a significant component of storytelling exchanges, Egan (1997) asserts that children's mental life is not well understood in current implementation of pedagogy. As pedagogists, we often define children according to our *pedagogical agenda*, which means our definition of children's mental life is informed by what we want to instructionally impart. CCA contributors and analysts define children as people who need support to develop a critical consciousness, and assert that critically interrogating texts for systems of power facilitates that development. Based on the research underpinning their theories, which I explicate in chapters 2 and 3 this is a well-supported contention. However, per critiques that I have explicated by Bussey (2008), Egan (1997) and Weiner (2016), it is still an incomplete portrayal of children's mental lives.

Launching the Maiden Voyage

Based on the meta-analysis of CCA studies that I presented in Chapter 3, it is clear that an area of children's mental life that is not accounted for is young readers' need for humor, and their need to de-mystify authority using humor and reversals of power. As I will explicate in greater depth later in this chapter, children benefit psychologically from seeing power turned upside down, and from laughter (Lyons, 2006). For my "maiden voyage" as an emergent CCA analyst, I select texts featuring Latinx characters and cultural contexts portrayed using comedic and carnivalesque forms (Bakhtin, 1984; Daniel, 2006; Lynley, 2015; McKenzie, 2005; Shortsleeve, 2011). In the next sections, I explicate my scholarly purpose, the concept of the carnivalesque and the methods, questions, and intentions for the CCA study.

The "Why" of my Study: Analysis of Agency Through the Looking Glass

Given that CCA methods are recommended for critical reading (Johnson, Mathis & Short, 2017), I ask whether agency can be explicated during critical content analysis in ways that access our unconscious imagination, thereby supporting psychoemotive development. Bishop (1990) asserts that in relation to a reader's cultural identity or understanding of a culture group, a book can be a mirror, a window, or a sliding glass door—meaning it can help a reader reflect on their own culture, see into another world, or enter into other cultural worlds. The mirror metaphor can also be a portal metaphor indexing our unconscious imagination. In considering the mirror as a metaphor, I am drawn to the metaphor employed by Spanish author Ana Maria Matute, 2011 winner of the Premio Miguel de Cervantes, Spain's most prestigious literary prize. In her acceptance speech, she refers to Alice, the heroine in Lewis Carroll's 1871 classic *Through the Looking-Glass*:

Cuando Alicia, por fin, atravesó el cristal del espejo y se encontró no sólo con su mundo de maravillas, sino consigo misma, no tuvo necesidad de consultar ningún folleto explicativo. Se lo invento [...]. (“Discurso” 8-9 as cited in Schlig, 2011, p. 415)

In English, this roughly translates to: *When Alice finally entered into the mirror and found not only her world of wonders, but herself, she did not need to consult any explanatory pamphlet. She invented it.* In Matute’s interpretation of Alice’s mirror as a metaphor, the mirror is a portal to other worlds through which the characters, and the readers, reinvent themselves (Schlig, 2011). Traversing the world of the mirror, unlike stepping through the sliding glass door, is a move into inner consciousness through the experiences of other worlds, or rather a reflected and reversed understanding of the world we think we know (Schlig, 2011).

Braden & Rodriguez (2016) refer to analysis of protagonists as possible exemplars for “providing a mirrors for children to see how they too can take up agency” (p. 66). In Matute’s worldview, “El que no invento, no vive” (Morenci, April 28, 2011) which translate as— *He that does not invent, does not live.* Beyond just reflecting, traversing the mirror means inventing new conceptions of the social world in a reversed imagined reality. Using Matute’s conception of mirror-as-portal, analyzing portrayals of agency can be a step through the mirror, into our unconscious where the social worlds we materially occupy are refracted, and bent by own imaginations into upside down and sidewise versions of material reality. In this imagined space, we may envision ourselves as powerful and capable, and shape the deep psychoemotive energies that influence how we enact ourselves.

Matute’s metaphor adds to Bishop’s mirror, window and sliding glass door metaphors reminding us that each person has an inner-world that is affected by storytelling (Campbell, 1949/2008; Hunter, 2008; Egan, 1997), from which we invent ourselves (Hunter, 2008; Jung,

1969), and which influences how we take action in the world (Crockett, 2012; Greene, 2013; Hitlin & Johnson, 2015; Holland et al., 1998). My claim is that agency analysis contributes to the reader's psychoemotive competency when the unconscious imagination is stirred by incorporating archetypal analysis (Campbell, 1949/2008; Duff, 2015; Jung, 1969) and futures theory (Bussey, 2008; Inayatullah, 2004) into the theoretical framework for analyzing agency.

Because my purpose is tied to specific socio-historical events that are contemporary to my writing this study, in the next section I summarize the socio-political context before discussing the psychoemotive benefits that I investigate. My intent is to socio-historically contextualize the school-aged young readers living in my border community, whom I envision as the ultimate benefactors of this project. Readers, I ask you to understand it as a context that affects young readers' psychoemotive well-being, warranting analysis of texts that present humor, or turn power relationships upside down to deflect the psychologically debilitating effects of dangerous social realities.

The Sociopolitical Context of the Border

The sociopolitical context of the Border that informs my purpose is the anti-immigration, anti-Latinx attitudes and federal policies that are causing distress among our community's families. My heart is often preoccupied by the family-separation crisis. Among the major difference that the current immigration trends and past immigration trends is that more and more immigrants are coming as families with their children (Jordan, 2019). Borger (Dec. 2018) cites Oglesby who says that enforcement measures have driven up the cost of migration from Central America from \$1,000 to \$12,000, making it essential that families travel together. This is as compared to the former practices of shuttle migration, where the individual's would migrate for

work and then return home (Borger, 2018; Reichmann, 2019). The Trump administration has responded with a draconian family separation policy that no longer provides latitude for adults traveling with minors (Davis & Shear, 2018). This despite the fact that such approaches to families and children are a violation of international law (Bilayer & Starr, 2003).

Given that I am a social studies specialist and have lived on the Texas/Mexico Border for over 40 years, I am familiar with many soberly arrived at political perspectives and arguments surrounding issues of immigration and border security. For example, former students who are now Border Patrol agents have commented on their past experiences with separating children from apparent families when the agent discerned that the children might be being trafficked into sexual slavery. However, the current application of the practice replaces the on-site judgment of the agents with broadly applied federal policy. As seen by efforts to extend the detainment of the refugees indefinitely (Shear & Kanno-Youngs, 2019), the current zero-tolerance manifestation of federal policy is overwhelming the system and has not properly resourced their federal agencies to manage the situation. The current interpretation of the federal family separation policy, rather than being a tool that allows agents to humanely act in the best interest of children, requires them to participate in the inhumane use of children as political chattel.

Irrespective of rational or evidence-based debates regarding border security, or the economic impact of absorbing refugees, hostility toward the refugees reveals a resurgence in nativist attitudes, which invariably results in discrediting and slanderous rhetoric (Yan, Sgueglia & Walker, 2016). Such pathological rhetoric is often appropriated to empower political projects at the expense of domestic tranquility. As evinced by the El Paso shooting, it can lead to radicalization of those attitudes, which can be weaponized for political purposes by encouraging angry and socially dispossessed people to target marginalized groups for violence.

The Psychoemotive Opportunities of Humor and the Carnavalesque

A significant gap in the literature chosen by CCA contributors and analysts is a dearth of stories that are humorous, show reversals of power, or that show farcical representations of power. The majority of the texts selected by the CCA analysts present serious social situations earnestly, or light heartedly. A notable exception is the analysis of *Skippyjon Jones* (Schachner, 2003) evaluated by Martínez-Roldán (2017), in which the humor relied on the use of mock Spanish, which is Anglicized Spanish implying covert racism (Hill, 1995), and the archetypal subject position of the protagonist as an adorable fool.

A critical educator might fairly argue that unpacking and revealing the structures and mechanisms of oppressive socio-political contexts are an important priority in raising young reader's psychological competency—give young readers the tools to reveal the systems and structures from which dangerous discourses are constructed. However, given critiques by Bussey (2008) and Weiner (2016), I argue that it is equally important to support young readers' psychological competency at a deeply unconscious level—to give young readers the tools to see through the performances of power, and to recognize that these performances mask vulnerabilities that all people share. The beginning of this is to free them of the weight of their fears, which can be achieved through the analysis of books that feature humor, the reversals of power, or the farcical representation of those in power.

The Role of Humor in Children's Mental Lives

In an early study, Wolfenstein's (1954) observational study suggests that children employ humor to relate to painful or anxiety-arising topics such as death, violence, punishment, bodily functions, sexuality, and stupidity. By parodying difficult subjects, children feel less threatened,

and exert agency. In a case study, Cameron & Cameron (2008) observed how a toddler used humor to negotiate the family environment, indicating that children use humor to leverage adult attention. Given the need of children not to be left-behind or forgotten, the behavior signals an effort to control their survival, and is therefore an indication of the child's effort to leverage power in relation to their subject position.

Much research supports the value of humor to children's psychological development and well-being. In a review of the literature on humor and young children, children's television consultant Lyons (2006), cites Morreall (1991) and Lefcourt & Martin (1986) assert that humor reduces anxiety and strengthens social skills, and cite Martin (1998), who found a correlation between coping with stressful situations and humor in adults. Lyons further found research showing that humor is a skill that can be developed, taught, and learned citing Klein (2003), Nevo et al. (1998), and Martin (1988) who advocate for creating courses in humor. Lyons (2006) shares their advocacy for teaching humor, arguing that since it is a valuable skill used in the face of adversity, children should be supported in developing these senses.

Most of the researchers Lyons cites argue the value of humor as a developmental phenomenon. More recently, in a study conducted in an urban nursery, Tallant (2015) argues children's humor needs to be reframed using a Bakhtinian framework. Tallant (2015) found that, as with adults, scatological humor, farces, and power reversals are evident in children's expressions of humor. Tallant (2015) found that practitioners in urban nurseries often resist children's humor indicating practitioner dominance, and authoritative oversight of children's forms of humor. One reason for adult resistance to children's humor is likely because children often use humor to resist adult power (Tallant, 2015). Children might, for example, attempt to use humor to distract adults at bedtime, indicating trickster energy within an authoritative

context. Although Tallant's study focuses on early childhood, it none-the-less has implications for reframing our conception of humor in the lives of children, adolescents, and young adults.

The Carnavalesque: Humor as Resistance to Power

Humor as a way of resisting power can be revealed using the lens of the carnivalesque, which I use to select the children's books. The original Bakhtinian conception emerges from *Rabelais and His World* (1968), in which Bakhtin analyzes the work of 16th century novelist François Rabelais. Bakhtin heavily references Rabelais' *Gargantua and Pantagruel*, which was written during a period of religious oppression up until the French Wars of Religions, and was censored as obscene as it featured vulgarity, crudity, and scatological humor (Clark & Holquist, 1984). Bakhtin identified the subtexts of the social institution of the Medieval/Renaissance carnival, and the literary mode of grotesque realism employed by Rabelais to construct his text. Therefore, the in-its-time much maligned *Gargantua and Pantagruel*, Bakhtin argued, could not be properly understood without understanding the world from within which Rabelais wrote.

Central to the concept of the carnivalesque, is the social institution from which it draws its metaphoric energy—the Medieval carnival. In *Rabelais and His World*, Bakhtin (1984) explains that the carnival was socially sanctioned and controlled by the Church. During carnival, the lowest members of the society change places with the highest members of society. For example, the carnival fool wore the crown. Normal social order is suspended for a brief time within specific social parameters, but ultimately the normal social order is re-established (Haynes, 2009). Bakhtin (1984) further discusses how the grotesque body is the openness of the mouth, the vagina, and the anus. Most importantly, Bakhtin asserts that the grotesque is in opposition to authority and austerity (Haynes, 2009).

In his essay analyzing the role of Bakhtin in critical theory, political theorist Robinson (2011) observes that the carnivalesque is a brief moment in which life escapes its official furrows and enacts utopian freedom. Robinson points out that hierarchies are overturned, and inversions of power replace the typical order opening opportunities for feelings of immanence and unity. Most importantly, he asserts that, “It is joyous in affirming that the norms, necessities and/or systems of the present are temporary, historically variable and relative, and one day will come to an end” (Robinson, 2011, para. 8). Robinson further comments on Bakhtin’s assertion that the Renaissance was a manifestation of the feudal carnival expanded into the whole of social life suggesting that the carnivalesque energies of one generation becomes the material from which the next rationally critiques and transforms their social worlds. As such, the conception of the carnivalesque, and the humor associated with it, embodies a spirit of resistance and recognition of power relations, where experimentation of the alternative preferable future is enacted, even if briefly, and becomes part of the deep consciousness of those who experience it.

Contextualizing Carnavalesque Humor for Children’s Literature

In the online blog *Slaphappy Larry*, Lynley (2015) reviews the literature on the carnivalesque in relation to children’s literature. Lynley (2015) identifies four categories of the carnivalesque world based on Bakhtin’s conception: familiar and free interaction between people, eccentric behavior, Carnivalistic misalliances, and the Sacrilegious. Lynley (2015) lists the following as features indicating the carnivalesque energies in children’s literature. The carnivalesque:

- is playful;
- is non-conforming;

- opposes authoritarianism and seriousness
- is often manifested as a parody of prevailing literary forms and genres;
- often uses idiomatic discourse;
- is often rich in language which mocks authority; and
- often stars a hero who is a bit of a clown or a fool.

As with most children's literature, even carnivalesque literature is authored or curated largely by adults for children. As such, as compared to bodily, sexual excess, grotesque excess is instead associated with food consumption (Daniel, 2006; Lynley, 2015). For example, *The Fat Cat* (Kent, 1971) depicts the grotesque appetite of a cat that eats everyone around him until a woodsman cuts him open to rescue them. The story is meant to be a lesson about how greed and overconsumption can hurt those around us (Daily Fig, 2017).

Children's humor does often have scatological energy, often to the irritation of adults. McKenzie (2005) remarks on this phenomenon in his analysis of picture books for early childhood, entitled *Bums, Poos, and Wees: Carnavalesque Spaces in the Pictures Books of Early Childhood*. His review of children's books with scatological humor is motivated by adult reactions to New Zealand's 2003 Children's Choice Award winner, *Why do Dogs Sniff Bottoms?* (McMillan, 2006). However, where carnivalesque energy is sanctioned by adults, it is associated with apparent nonsense or silliness. Shortsleeve (2011) remarks on the carnivalesque energy contextualizing the popularity of the Dr. Seuss series. According to Shortsleeve (2011), the anarchic energies in *The Cat in the Hat* (Geisel, 1957) may have contributed to sensibilities that supported the New Left's ideal of participatory democracy. Shortsleeve (2011) asserts that a generation raised in the anarchic, and grotesque questioning world within which Dr. Seuss arose and found popularity also emerged with critical energies.

Certainly, what children find humorous varies with their personality, age, gender, culture, and life experience. McGhee (1979) denotes developmental differences in children's senses of humor that parallels Piagetian development. For example, McGhee found that after age 5 years, children recognize and find humor in distortions and conceptual incongruity. In a later study, Socha & Kelly (1994) found that boys who participated in their study scored a higher frequency of hostile joking, whereas girls tend to show more responsive humor. Variations in expressions of humor are related to the parameters defining a child's social world, but none-the-less have in common that humor is tool used for social bonding and belonging. These distinctions are important to note, as to avoid discussing humor for children in monolithic terms, since children vary in their tastes and purposes for engaging humor developmentally, socio-psychologically, and socio-culturally.

According to Lyon (2006) and Lensmire (2012) humor holds children's attention, increasing the likelihood that in a lesson focusing on power and how it operates, they will pay attention. However, citing Weaver et al. (1988) Lyon (2006) cautions that humor in educational messages might distort information by giving children faulty impressions of novel phenomenon. For example, in a study comparing children's educational television programs that contained "distortion-free" humor, which is humor that does not use irony, exaggeration, or ironic humor followed by correction of the humorous distortion, Weaver et al. (1988) found that irony resulted in misperceptions that resisted correction. The latter is a possible delimitation of my study, since the focus on humor in children's books may need to be counter-balanced by texts that show the serious and sobering realities of the contexts that are humorously or farcically represented. I address this in the conclusion of this chapter.

Theoretical Frameworks: CMACL and Agency Theory

In Chapters 2 and 3, I applied Childism and agency theory as critical lenses to analyze the theoretical lenses applied by the contributors and analysts. As I stated in the introduction, my first purpose for this study is as the maiden voyage of my applying theoretical enhancements that I discuss throughout the early chapters, and that I explicate in Chapter 4. The first enhancement introduces thinking through children into the suite of theories that comprise the Doing CCA toolbox. Thinking through children embeds Childism (Young-Bruehl, 2012) as a critical lens informing “doing CCA” for scholars analyzing multicultural children’s literature when the implied reader is educators. It is applied when CCA analysts reflect on how children are represented in texts, how children are accounted for as readers, and what assumptions about children are embedded in the text. I contend that this accounts for the scholarly intentions of education scholars analyzing multicultural children’s literature for consideration by classroom educators. The second enhancement, as I explicate in Chapter 4, is adding archetypal analysis and futures theory to agency analysis. Both support the analyst in analyzing texts at the mythic/metaphoric layers of the texts to understand the actor’s subject position in relation to power at the unconscious level. I propose that this provides tools that allow scholars to analyze agency at the psychoemotive level, which yields insights about how the *idealized self* (Higgins, 1995), which is the self created in our imagination, is constructed and how it supports psychoemotive competency to enact agency.

For this CCA study, my methodological intentions include selecting texts that are likely to be relevant to young readers and excite their imagination, revealing how systems of power are represented in the texts, and analyzing texts for portrayals of how agents construct and enact power. For that reason, I choose critical multicultural analysis of children’s literature (CMACL),

and agency theory enhanced by archetypal analysis and futures theory. Although CMACL includes an agency component, I critique it and other lenses for how it conceptualizes agency for educators. As I state in Chapter 2, it does not address the role of the imagination in agency (Bussey, 2008; Weiner, 2016), or the need for children to reflect on the self at the mythic/metaphoric layers of text to promote psychoemotive competence (Campbell, 1949/2008; Duff, 2015; Jung, 1964; Hunter, 2008). I use CMACL in conjunction with the enhanced criteria for analyzing agency for the reasons I discuss above. I also employ an adaption the concept of the carnivalesque as a selection criteria for reasons I explain in that section. I summarize the theories and my reasoning for selecting them before drawing on the tenets that I will use as critical lenses.

Critical Multicultural Analysis of Children's Literature (CMACL)

Multicultural children's literature can be analyzed to reveal assumptions about systems of power embedded in the texts (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). CCA applies critical interrogation to reveal the dominant discourses and analyze the representation of marginalized groups in cultural texts. Botelho & Rudman (2009) construct the CMACL framework to support educators in critical analysis of children's literature.

CMACL is explicitly designed for educators to balance analysis of race, gender and class, and to analyze social interactions and their influence of agency. Botelho & Rudman (2009) draw multiple theorists to construct a multilayered analysis approach that is both method and theoretical framework. Stressing the importance of historical and socio-political contextualizing, the approach incorporates the close reading of texts and intertextuality to sociohistorically situate a given text. During close reading, analysts focus on the social processes among the character

and how they influence the actor through whom the story is focalized. Bradford (2017) refers to the close reading process, asserting that it is an essential component to bottom up analysis, and intertextuality, and to understanding the interplay of focalization and agency. For Botelho & Rudman (2009) close reading includes analyzing the genre of a text as a social construction. They recognize that genre affects how a given author might approach focalization of the actor, and therefore affects how power might be represented to readers.

Three of the CCA studies I analyzed in Chapter 3 used CMACL as their critical lens because the framework merges multiple critical lenses to analyze for race, gender, and class during critical interrogation of power relations, social interactions, and agency (Botelho & Rudman, 2009; Johnson & Gasiewicz, 2017; Martínez-Roldán, 2017; Mathis, 2015). Additionally, Botelho & Rudman (2009) emphasize analyzing the ending of texts to see whether power relations have transformed, or changed. For that reason, CMACL balances multiple critical purposes through a single framework allowing the analyst to evaluate the socio-historical contexts and relationships within which agency is enacted in texts.

Botelho & Rudman's conception of identities parallels Crenshaw's conception of intersectionality (1991) that says identities exist within a dynamic matrix of power relations, and that interlocking systems of power are likely to influence the actor through which a story is focalized. For Botelho & Rudman, this interplay is at least partly accounted for by analyzing the interlocking influences of race, gender, and class. Since CMACL analyzes the position of agency within dominant discourses, I apply it here to evaluate the interplay of power revealed in the selected texts. These elements are relevant for understanding a given actor's socio-political frame of reference. However, as I discuss in Chapter 3, agency as currently conceptualized for CCA methods, including CMACL requires additional theories. I discuss this in the next section.

Agency Theory Enhanced by Archetypal Analysis and Futures Theory

In CCA methods, agency is analyzed in relation to the myriad social structures and systems of power in which an individual navigates (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). Drawing on the definitions of agency applied by analysts in Chapter 3, when analyzing for agency, analysts focus considerable attention on the decisions and actions of actors in relation to the social world. The definition of agency applied by Mathis (2015) best synthesizes the myriad approaches to agency analysis evinced in the CCA studies selected and analyzed in Chapter 3. Mathis (2015) cites Lewis, Enciso & Moje (2007) who define agency as “...the strategic making and remaking of selves, identities, activities, relationships, cultural tools and resources and histories, as embedded within relations of power” (p. 5). This definition indexes the theoretical constructs that I recommend to encourage young readers’ metacognitive reflection on the self, and capacity to conceptualize alternative preferable narratives during the critical reading process.

CCA studies constructed by Brooks (2017), Mathis (2017), and Yenika-Agbaw (2017) provide exemplars showing that the CCA methods can also be employed to analyze how an actor’s agency arises despite delimiting social contexts. As evinced by themes underpinning their CCA studies, each recognizes that young readers need to see actors construct themselves as capable of enacting agency by imagining a narrative-of-self predicated on an imagined yet critically informed conception of a preferable alternative future. However, using a lens of Childism, it is possible that the earnestness with which adult analysts approach the project of raising children’s critical consciousness may cause them to overlook the value of humor, and the capacity of theoretical frameworks that leverage the mythic underpinnings of the stories to reveal how actors construct personal power at the unconscious level.

Theories that support critical interrogation at the mythic/metaphoric provide language and concepts to support descriptions of ineffable experiences that occur at the unconscious level. In chapter 4, I proffer that applying theoretical constructs that leverage the mythic/metaphoric layers of the text to analyze agency bestows a psychoemotive benefit on the reader. This approach reintroduces the aesthetic response, or personal responses in the form of feelings, ideas, and emotions (Rosenblatt, 1938/1978) into the critical interrogation process. Appendix K shows how additional theories enhance CCA constructs. For reference, see Table 14 from Chapter 4, which draws from Appendix K. It shows how the theories enhance doing CCA by incorporating the mythic/metaphoric levels of text thereby producing agency analysis to include psychoemotive dimensions.

Using Jackson & Mazzei's (2016) conception of thinking with theory, theories that account for the imagination and the unconscious allow analysts to conceptualize the self/world tension from which agency emerges. Using a psychoanalytic lens (Hunter, 2008; Jung, 1969), our psychoemotive energies, which are patterned as archetypes, informs the power we enact in the social world. Using a futures lens (Bussey, 2008; Inayatullah, 2004), dominant and marginalized narratives that fill the social world contain traces of those psychoemotive energies shaped over time into myths and metaphors that are subconsciously enacted by individuals in their visible public activities (Inayatullah, 2004). Those myths and metaphors have a recursive relationship with individuals, becoming the material that informs how individuals construct and constellate their deep psyches (Campbell, 1949/2008; Jung, 1969) and configure their impressions of the social world (Bussey, 2008; Holland et al., 1998; Inayatullah, 2004).

By focusing on how actors construct their agency and enact alternative preferable narratives, CCA methods can be applied both to critique power relations in texts while still indexing themes of hope and opportunity important for promoting psychoemotive development. Based how agency is conceptualized in CMACL and the additional theories I propose, the following are the tenets that I draw on to analyze agency in this study:

- Agency is the strategic making and remaking of the self, informed by cultural tools and resources as embedded within relations of power (Lewis, Enciso & Moje, 2007);
- An actor's agency has an "archetypal form" discernable through analysis of their subject position and actions in relation to other characters at the mythic level of texts;
- Agency can be analyzed to reveal how actors conceptualize an alternative preferable future within their subject position;
- Agents in stories enact and construct a culture's mythic narratives, discernable through analysis of the stories' metaphors and subtext (Inayatullah, 2004).

I contend that analyzing agency through these additional theories bestows a psychoemotive benefit on the reader as it excites the imagination at the unconscious level. Further, analysis of agency using these theories allows a deeper discussion of how individual power is enacted at the mythic/metaphoric level.

Research Methodology

In this CCA study, I employed critical content analysis using methods drawn from the Enhanced Doing CCA toolbox derived from analysis contributions of Beach et al. (2009), Botelho & Rudman (2009), Bradford (2009/2017) and Short et al. (2017) (see Figure 8). As I have explicated the approach in Chapter 2, in this section, I remark on the research methodology.

Classroom educators often engage in close-reading to evaluate texts intended for classroom use. As such, I engage close reading of the selected texts, and of the secondary texts I access to socio-historically situate the events described in the selected texts.

The Selection Process

Classroom educators are often guided in their text selection by awarding institutions (Naidoo, 2006). Further, a classroom educator may not be familiar with available tools for selecting books that represent minoritized groups, particularly if they are cultural outsiders to the texts they are evaluating. Naidoo tests the claims of awarding institutions about the cultural authenticity of books awarded the Américas Award, and the Pura Belpré using Naidoo's (2006) "Modified Evaluative Coding Instrument for Analyzing the Américas and Pura Belpré Picturebooks" (see Appendix L). Naidoo (2006) developed the framework drawing on research from the Council of Interracial Books for Children. Naidoo's (2006) study provides methodological guidance for evaluating a text's cultural authenticity. In the next section, I discuss the selection process that led to my choosing an exemplar text for this study.

Selecting awarded Latinx children's picturebooks. For this CCA study, I focus on picturebooks since it is a genre that can be used across multiple grade levels even if its implied audience is K-3 or K-5 school aged readers, and because they employ visual images to support the narrative, which can be used for a variety of instructional purposes including at the secondary level. First, images support reading comprehension (Nielsen Hibbing & Rankin-Erickson, 2003). Second, picturebooks are often used as scaffolding tools to establish themes or reading and writing in secondary classrooms (Giorgis & Hartman, 2000; Miller, 1998; Murphy, 2009), or

as thematic grounding for social studies (Villano, 2005). Most importantly, they are often employed to support English Language Learners (ELLs) at a variety of grade levels because they use images, and because the language is often patterned and aimed at the readability level of young readers (Louie & Sierschynski, 2015).

Using Naidoo (2006) as a mentor text for my selection approach, I use the Américas Awards and Pura Belpré to develop my initial collection of texts. The Américas Awards was established by the Consortium of Latin American Studies Programs (CLASP) in 1993 (CLASP, 2019). The award is given annually, and recognizes U.S. picturebooks, novels, poetry collections, folktales, and non-fiction books published the previous year, in English or Spanish, published in the U.S. that authentically portrays people of Latin America and the Caribbean or Latinxs living in the U.S. (CLASP, 2019). Their selection criteria include literary quality, cultural contextualization, integration of text and illustration, and potential use in the classroom (CLASP, 2019).

The Pura Belpré was established in 1996 by the American Library Association with the National Association to Promote Library and Information Services to Latinx and Spanish-Speaking (REFORMA) in honor of noted Puerto Rican librarian, storyteller, and author Pura Belpré (ASLC, 2019). The award was given biennially from 1996-2008, but has been given annually since 2009. Awards are given to a Latinx writer and illustrator whose work “best portrays, affirms, and celebrates the Latinx cultural experience in an outstanding work of literature for children and youth” (ASLC, 2019). Although the Tomás Rivera Mexican-American Children’s Book Award (TSU, 2019) also awards noted children’s books, because they focus on one-subgroup, Mexican Americans, the collection does not include works featuring other subgroups that are currently experiencing the Border Crisis.

Based on McKenzie's (2005) analysis of children's book preferences in New Zealand, I also looked for a children's choice type award for Latinx groups, but failed to find one. Therefore, I reviewed the books lists from the Texas Bluebonnet Award, which is a children's choice award sponsored by the Texas Library Association (TLA) since 1981 (TLA, 2019). Further, studies from Miller (2003) and Lee (2017) found that Latinx groups are underrepresented on the Master Lists for the Texas Bluebonnet Award. As Miller (2003) and Lee (2017) found, there are very few Latinx themed books in the Texas Bluebonnet collection. Of those that were located, one almost fit the criteria, which I discuss in a later section.

Selecting texts for humor, reversal of power, and/or farce. Children are drawn to the grotesque, farces, and reversals of power, but in ways that express their own subject positions in relation to adult power (Lynley, 2015; McKenzie, 2005; Tallant, 2015). Children are also drawn to mediating opposites (Egan, 1997). Since children are drawn to mediating opposites, the grotesque, farce, and reversals of power the lens may provide insights into how to view seemingly ordinary stories from a lens that turns power inside out or upside down. Further, and importantly, because the carnivalesque “absorbs the authoritarian other in a way in which it destroys the threat it poses” (Robinson, 2011), I advance it as a method for selecting texts that might appeal to young readers, and possibly empower them through humor.

I do not expect books to be fully invested in the carnivalesque as genre. Rather, it is my expectation that books may contain two or more of the carnivalesque features I have described above. As well as the tenets listed by Lynley (2015) in the above passage, I looked for books that contained two or more of the following:

- The grotesque—either in the illustrations, within the narrative, or both;

- Scatological humor;
- Extreme consumption, or relationships with food;
- Farcical representation of authority or adult power;
- Reversal of power where children appropriate or enact power; and
- Silliness, or nonsense that suspends the everyday.

I omit the components of the carnivalesque that are expressed through obscenity, vulgarity, and sexuality which are psychological and developmentally inappropriate for young readers (Daniel, 2006; Lynley, 2015).

Process for Selecting Texts and Texts Selected

CCA studies by Brooks (2017), Yenika-Agbaw (2017), and Mathis (2017) provide examples of the use of CCA to analyze a single exemplar text. Through their personal experiences with the texts they selected, they were familiar with the power and possibilities that would arise when they analyzed the texts for central actors who enacted power in their social worlds. As a novice CCA analyst my starting point for selecting texts required me to sift through seventy-three Latinx children's books to locate one that met my scholarly purpose. In this section, I describe the approach I took to locate an exemplar text for this CCA study.

For the initial text selection, I developed a list of Latinx children's picturebooks honored or awarded by the Pura Belpré and Américas Awards from 2006 to 2019. My starting date of 2006 is the date of publication of Naidoo's analysis of texts for cultural authenticity, and for representation of Latinx subgroups. Authors and publishers since that publication date might have responded to her critical review, where she found persistent gendered stereotypes, and indications of cultural bias favoring dominant discourses and dominant Latinx groups (Naidoo,

2006). Seventy-two were compiled from the Pura Belpré and Américas Awards. I included one from the Texas Bluebonnet Award for a total of seventy-three books initially reviewed.

To select the exemplar texts, I applied the tenets of the carnivalesque listed earlier. As I state, I did not look for books that represent the carnivalesque as a genre. Instead, my interest was in books that employ carnivalesque elements to absorb “the authoritarian other in a way in which it destroys the threat it poses” (Robinson, 2011). I was especially interested in the reversals of power, or the farcical representation of those in power either through the narrative, or through the illustrations. I excluded informational texts with a serious or scientific intent such as *Parrots over Puerto Rico* (Roth & Trumbore, 2013). I excluded most biographies, such as *César: ¡Sí, Se Puede! Yes, We Can!* (Bernier-Grand & Diaz, 2006), for the same reason, but I did not initially exclude *Funny Bones: Posada and His Day of the Dead Calaveras* (Tonatiuh, 2014) because of grotesque illustrative representations, and because its central character creates farcical representations of power. I also excluded nursery rhymes such as *Arrorró, Mi Niño: Latinx Lullabies and Gentle Games* (Delacre, 2006), which are unlikely to be used across a range of grade levels to include secondary education.

Not surprisingly for a collection of books in which the awards are bestowed by adult institutions for children, I found no scatological humor. In fact, humor was fundamentally difficult to find. Few of the stories used parody to deal with difficult subjects, or employed mediating opposites. This is possibly due to the influence of research in cultural authenticity, which might challenge humorous books that disrespectfully represent cultural symbols or motif.

Of the seventy-three books from the initial selection, none that are awarded by Américas Award fit the criteria for humor. For the Pura Belpré Awardees, fifteen are light hearted, silly, or funny. Humor is evident in stories such as *Martina the Beautiful Cockroach: A Cuban Folktale*

(Deedy, 2007), and *Just in Case* (Morales, 2008). But those stories do not show children driving the action of the story. Light hearted stories that featured child protagonists driving the action of the story often showed a child with a trusted adult, such as *My Abuelita* (Johnston & Morales, 2009). Although lighthearted, they did not represent power farcically. Tonatiuh's texts, which deal with numerous difficult subjects such as undocumented migration, use grotesque visual representations that elevate Mexican Americans in marginalized life-contexts by applying Aztec iconography. However, the narratives seldom included parody and usually represented serious storylines. I considered one text from the Texas Bluebonnet Award. *El Chupacabras* (Rubin, 2018) contained an adolescent actor and was set on a rural Mexican goat farm. The treatment of El Chupacabras monster was farcical as compared to fearsome. However, the focalization shifted throughout the story, making it difficult to identify Carla, the young adolescent girl who lives with her father Hector, as the story's main protagonist.

Four books displayed indications of carnivalesque humor: *Lowriders to the Center of the Earth* (Camper & Gonzalez, 2016), *Little Roja Riding Hood* (Elya & Guevara, 2014), *Funny Bones*, *Funny Bones: Posada and His Day of the Dead Calaveras* (Tonatiuh, 2014), and *Niño Wrestles the World* (Morales, 2015). In the next section, I discuss how I located an exemplar.

The book *Lowriders to the Center of the Earth* (Camper & Gonzalez, 2016) is by far the most fantastic tale, featuring an alternative reality where personified animal figures journey to an Aztec underworld. Further, the author reinterprets and the illustrator reimagines "lowrider" culture, Mexican American culture, and Mexican historical mythology from which the book borrows cultural symbols. I almost chose it. However, I wanted to evaluate a book that might be employed across a wide spectrum of possible reading levels, to account for recent immigrants of Latinx descent who are emergent English speakers, and possibly emergent readers. This book

targets adolescent readers. Further, I determined that the complexity of the narration might have overwhelmed my scholarly intent for this CCA study. Since the protagonists form an ensemble, and since there are multiple subplots, I would have to account for multiple sites of agency and power dynamics, making it challenging to focus the discussion on how the new theoretical constructs affect agency analysis.

Another book that I considered, but ultimately rejected for this study is *Little Roja Riding Hood* (Elya & Guevara, 2014). The book updates the traditional tale with a hip and modern Little Red Riding Hood, who uses an ATV to deliver la canasta (basket) to her ailing abuela (grandmother). As a re-telling of the European classic, it merges New World cultural symbols with an Old World story. There is a cheeky delight in taking a tale from the dominant discourse, and rewriting it for a minoritized group that I found appealing. However, the genre of the story is borrowed from a European model as compared to emerging from a narrative sensibility or genre germane to Latinx culture. Further, part of the story's cultural charm relies on code-switching, which posed a problem for me as an analyst. Vesatka (2013) studied patterns of Spanish-English code switching in U.S. published children's books. Vesatka (2013) cites Pfaff's (1979) study to point out that representation of code-switching in bilingual children's books did not always align with the syntactical patterns of conversational Spanish-English code-switching. The degree to which the code-switching is or is not culturally authentic would have been an important feature for bottom-up analysis that may have distracted from my scholarly goal.

Finally, it was excruciatingly difficult, but after much deliberation I did not choose *Funny Bones*. *Funny Bones: Posada and His Day of the Dead Calaveras* (Tonatiuh, 2014), which is a non-fiction picturebook that tells the story of how the iconic calaveras—skeletons performing various everyday or festive activities—came to be. They are the creation of Mexican artist José

Guadalupe (Lupe) Posada (1852–1913). The narrative initially shows Posada coming of age followed by his adulthood. Although *Funny Bones* is a promising book for analyzing agency, particularly given the protagonist’s continuous use of his calaveras as social commentary, the book’s main narrative is not humorous. Further, although the various flyers and representations of political and social figures originally created by Francisco Posada are funny, they are contextualized in adult political and social discourses that must be taught to children for the humorous intent to become evident.

In the book that I finally chose, *Niño Wrestles the World* (Morales, 2013), the author’s clear narrative intent is to delight the reader through humor. Author and illustrator Morales employs a Lucha Libre motif wherein Niño—“The Boy”—is ready for action in his red mask, gold wrestling shoes, and blue striped briefs, and imagines taking on the scary demons and bad guys of Mexican lore. The book’s rhetorical structure is predicated on a uniquely Mexican entertainment institution, La Lucha Libre, which frames a parade of mythic figures drawn from various aspects of Mexican culture. As with the Dr. Seuss series, and in the Sendak universe, the adventure takes place in a child-created universe without adult supervision (Lynley, 2015). Further, Morales repurposes toys as tools of power against the many contenders against whom the main luchador, El Niño, employs his guile. Morales’s book stands out as a humorous book in which a child appropriates and enacts power in a child universe, reverses power, employs the grotesque, and employs mediating opposites.

Research Questions

Initially, I struggled to construct questions that framed my intention succinctly. I found respite in the CCA study of Johnson & Gasiewicz, who applied CMACL to analyze stories

featuring themes of displacement. Drawing on CMACL, Johnson & Gasiewicz (2017) analyze characterization and issues of agency, by examining:

- who has agency within the text and how it is manifested;
- how characters are represented in respect to race, class, gender; and
- power relationships among the characters through an analysis of the position of adults and support networks (p. 35).

As well as Johnson & Gasiewicz's questions, I add the following questions to analyze the text at the mythic/metaphoric levels to contextualize analysis for agency:

- What mythic/metaphoric narratives underpin the actions and events portrayed in the story?
- What archetypal formations are associated with the actors?
- How do the actors with agency construct and enact their vision of an alternative preferable future?

Using these questions, I analyze the selected text as an exemplar to understand how the child actor's agency is constructed in a book that contains elements of carnivalesque humor.

Overview of *Niño Wrestles the World*

In this section, I briefly summarize the book, *Niño Wrestles the World* (Morales, 2013) to help the reader contextualize the analysis.

As with Sendak's *Where the Wild Things Are* (1963), the story's material setting is the boy's play space, which becomes transformed by the protagonist's imagination. As compared to the jungle environment imagined by Max, Sendak's protagonist, Niño's imagination creates a wrestling match in a comic book reality. As the story opens, Niño is alone playing with a red

car. He is surrounded by toys, which include a toy wrestling ring with luchador action figures, Lego blocks, a top, a scooter, a puzzle, a doll, a puzzle box with puzzle pieces out, and a Lucha Libre mask. An invisible announcer summons Niño to a series of make believe wrestling matches. The contenders in order are: the mummy of Guanajuato, the Cabeza Olmeca, La Llorona, El Extraterrestre, and El Chamuco. All are mythic figures in the *mestizaje* narrative (Martínez-Echazábal, 1998). He transforms them from foes to playmates using his toys. His last opponents, Las Hermanitas, are his toddler aged baby sisters awakened from a nap. Their threat is transformed when he joins them as a family tag team. The book incorporates symbols and motifs from La Lucha Libre including contender cards, big marquee style stencil fonts, comic style blast graphics, and onomatopoeia. The last match, with his sisters Las Hermanitas, are notable because they are the only contenders that almost defeat him until he joins them.

Analysis of *Niño Wrestles the World* as an Exemplar Text

Niño Wrestles the World (Morales, 2013) is definitively powerful as a book showing cultural authenticity of Mexican American culture. The book was immediately popular for that reason (Lorraine, 2014). Most reviewers and commentators focus on the books effective portrayals of Mexican cultural icons and its power as a teaching tool for culture (Braden & Rodriguez, 2017; Lorraine, 2014; Lugo, 2014). Naidoo's (2006) "Modified Evaluative Coding Instrument" (see Appendix L) supports their conclusion, since the book uses natural Spanish interlingually (usually through interjections, and proper names), and uses authentic portrayals of cultural artifacts and symbols as compared to stereotypical portrayals. The book's underlying theme according to Naidoo's instrument is "growing up and gaining confidence".

In an NPR interview, Morales herself remarks on her childhood experiences of being fearful of the cultural figures, overcoming her fears, and celebrating those emotions and feelings by defeating them through the imagination of the character of Niño (Latinx USA, 2014, as cited by Lorraine, 2014). Despite critically interrogating the book, Braden & Rodriguez (2016) did not observe growing up and gaining confidence as aspects of the protagonist's developing agency when explicating the book. In the next section, I discuss my findings.

Sociohistorically Context: The Mestizaje Narrative and the Mexican Identity

Sociohistorically contextualizing the books, known as top-down analysis, requires an understanding of the dominant Mexican culture. In Mexico, mestizo is the dominant ethnic group, politically and culturally, with 62% of the population identifying as mestizo (IndexMundi, 2018). By comparison, in the U.S., Hispanics represent 16.6% of the population of the U.S., with 62.3% of self-identifying as Mexican (U.S. Census Bureau, 2017), which does not account for whether any given individual identifies as mestizo. The word *mestizo* refers to a person of combined European and Indigenous American descent or a person of Mexican ancestry who does not speak an Indigenous language, or identify as with an Indigenous American group (Martínez-Echazábal, 1998; Rappaport, 2014). Martínez-Echazábal (1998) discusses the discourses of national and cultural identity that comprise the *mestizaje narrative*, which arose in areas colonized by the Spanish and Portuguese. The history of Spanish speaking people in Central and South America dates back to the Age of Conquest, when the Spanish established control over the Americas through brutal warfare, and due to the effects of debilitating European crowd diseases on Indigenous American groups (Nunn & Qian, 2010). In Mexico, the Spanish conquered the Aztec city of Tenochtitlán, originally settled by the Mexica people in 1325 A.D.,

a Nahuatl speaking people from the valley of Mexico, which is now the Ciudad de México, or Mexico City in English (Berdan, 1982). Cultural symbols employed by Morales (2013) index the mestizaje narrative (Martínez-Echazábal, 1998) as it relates to Mexican cultural identity.

Morales (2013) selects six cultural symbols anchored in Mexico's history: La Lucha Libre, La Momia de Guanajuato, La Llorona, La Cabeza Olmeca, El Extraterrestre, and El Chamuco. In Table 15, I place the icons in historical order and summarize their influence:

Table 15: *Six cultural symbols employed by Morales (2013) in historical order with a summary description of their mythical associations*

<i>Context</i>	<i>Archaeological</i>	<i>Historical/Legendary</i>		<i>Historical/Contemporary</i>		<i>Contemporary</i>
<i>Cultural symbol</i>	La Cabeza Olmeca	El Chamuco	La Llorona	La Momia de Guanajuato	La Lucha Libre	El Extraterrestre
<i>Historical Origin</i>	Valley of Mexico 1400 BCE	Spain 1000-1600s CE	Mexico 1600s-1700s CE	Guanajuato 1833-1958 CE	Mexico 1930s CE to Present	Mexico 1947 CE to Present
<i>Mythic Significance</i>	Based on Olmec culture, regarded as the Mother culture of Mexico.	Spanish origins; based in Catholic mythology.	Based on Mexican legend of poor mestizo girl betrayed by love.	Based on historical events in Guanajuato cholera epidemic.	Based on contemporary entertainment institution.	Based on contemporary mythologizing of aliens.
	Associated with history, mystery, legacy of power and dominance.	A trickster, often angry, devious, or treacherous. Associated with the underworld.	Associated with grief, regret, the after-life in the living world.	Associated with eternal suffering, an unjust end; the undead in the living world.	Associated with bravery, physical skill, masculinity, heroism.	Associated with mystery, intelligence, guile, unknown knowledge.

The six cultural symbols reflect the indigenous and Spanish cultural origins. Each is associated with mythic significance indexing mystery, and power at the archetypal level.

It is clear that the author invests the young protagonist with considerable, albeit child-like, knowledge of these Mexican cultural symbols, which I discuss in greater depth later in this chapter. However, a reader unfamiliar with the cultural symbols employed by Morales (2013)

must journey outside of the borders of the text to learn their historical and mythical implications.

I provide an explication of the origin of the legends and symbols in Figure 9 in the order that they are introduced in the book.

<p><i>La Lucha Libre</i></p> <ul style="list-style-type: none"> • Invented in 1863 by Enrique Ugartechea, the first Mexican wrestler reinterpreted Greco-Roman wrestling forms to create the Mexican form. • Popularized when Salvador Lutteroth founded the Empresa Mexicana de Lucha Libre in 1933. • Televised in the 1950s, it became a cultural phenomenon. • Although not all wrestlers wear mask, it is a significant symbol that signifies mythic identity and establishes a heroic identity. • El Santo (The Saint) is an iconic figure in Lucha Libre whose 40-year career included comic books and movies. Because of his many movies, his influence persists. (Levi, 2008; Madigan, 2007) 	<p><i>La Momia de Guanajuato</i></p> <p>The mummies of Guanajuato are the naturally mummified bodies of people who died in the cholera epidemic of Guanajuato in 1833. They were disinterred between 1870 and 1958 when a local tax required a fee be paid for perpetual burial (Dhwty, 2016; Friou, 2007). The disinterred mummies became tourist attractions in the 1900s (Dhwty, 2016; Friou, 2007).</p> <ul style="list-style-type: none"> • The twisted faces made people believe that some had been buried alive (Friou, 2007). • El Museo de Momias, created in 1969, houses 59 mummies of 111 as of 2007 (Friou, 2007). 	<p><i>La Llorona</i> (The Weeping Woman)</p> <ul style="list-style-type: none"> • Legend of the ghost of a crying woman who searches for her children, whom she drowned in a river. As such, La Llorona haunts rivers and canals (Perez, 2008). • Historically associated with La Malinche, the Aztec interpreter and purported mistress of Hernán Cortes, or a poor woman who married and was abandoned by a wealthy man. Other interpretations are that she was raped and blamed for the conquest (Perez, 2008). • Parents often tell children the story as a way of getting them not to stay out late; if you hear her cries it brings misfortune. • Frequently featured in movies of differing genres (Perez, 2008).
<p><i>La Cabeza Olmeca</i></p> <ul style="list-style-type: none"> • The Olmecs, or people of the land of rubber, are called by some the mother culture of Mexico. They lived in the tropical lowlands of south-central Mexico (i.e., the present states of Veracruz and Tabasco). • The Olmec civilization dates back before 1400 BCE. • The Olmec heads are a series of 17 colossal basalt sculptures. • Each is depicted with a helmet; some speculate that it is related to the Olmec ball game. • Their presence is surrounded by mystery. It is unknown how the boulders were moved, or if they represent leaders. (Grove, 1997; Sharer & Grove, 1989) 	<p><i>El extraterrestre</i></p> <ul style="list-style-type: none"> • According to Cruz (2017) in an article in Mexican periodical <i>El País</i>, “El 61% de la población en 24 países cree que hay vida inteligente en el universo, además de los humanos,” which roughly translates as <i>61% of the population in 24 countries believe that there is intelligent life in the universe as well as humans</i>. • Cruz (2017) goes on to say that Mexico and Russia are the two countries with the highest number of people who believe in aliens. • Many of those people believe that aliens are highly intelligent, and scientifically advanced. (Cruz, 2017) 	<p><i>El Chamuco</i></p> <ul style="list-style-type: none"> • A Mexican devil figure that is sometimes a trickster or mischief-maker, in Mexican literature (Carranza-Vera, 2014). • The devil is a Christian mythological figure, who resisted the will of God, and but was defeated by angels (Carranza-Vera, 2014). • <i>El Chamuco</i> is also the name of a satire magazine that harshly criticizes controversial politicians demonstrating its ongoing application as a cultural metaphor (Gomez, 2007).

Figure 9: Elaboration of cultural symbols in *Nino Wrestles the World* (Morales, 2013) showing their historical origin centered in Mexican culture.

Based on Figure 9, it is also clear to see that the historical contextualization represents deep historical roots, from the Olmecs through the modern mythologizing of aliens and outer-worlds. For each cultural symbol, which the author Morales says frightened her in childhood (Latinx USA, 2014, as cited by Lorraine, 2014), a historical event becomes mythologized as an archetype that carries psychoemotive portent. For children, the emotional portent is often associated with fear (Acevedo, 2018). Three of the six are associated with the afterlife or the underworld in the living world. Two of the symbols—La Lucha Libre and the Olmecs—represent games, and physical prowess. Three of the symbols index guile and intelligence—with El Chamuco representing its dark, foreboding form, La Lucha Libre representing its physical manifestation, and El Extraterrestre representing its other-worldly form. Finally, La Llorona and El Extraterrestre represent abduction of children from their places of safety.

An important aspect of these mythic figures is the use of these cultural symbols to control children through fear. In a critical analysis of Rudolfo Anaya, Acevedo (2018) points out that as a boy, he was not afraid of vampires, zombies, ghouls or ghosts because nobody ever told him he should be afraid of them. As a result, he found them to be silly. Yet:

... I was terrified by El Cucuy and La Llorona. They were real.if I didn't behave, my mother threatened to lock me outside at night and let El Cucuy make fajitas out of me. I never questioned that threat, whether I was in Las Cruces or Pacoima or Chihuahua. La Llorona would get me too if I wasn't careful. She might have been a five-hundred year-old *viejita*, but that didn't keep her from hustling around on those skinny old-lady legs. (Acevedo, p. 211)

Acevedo's testimonial demonstrates how the mythic figures are employed in Mexican culture as a tool for controlling children through fear. The testimonial itself reveals efforts to

resist fear through subtly applied carnivalesque humor, as indicated by the remarks “make fajitas out of me” and “hustling around on those skinny old-lady legs” the first reducing the body to meat, the second juxtaposing frailty and speed. It is clear these mythic figures are employed as a tool to affect children at the level of their unconscious.

Bottom-Up Analysis: The Use of Genre in Representing Race and Class

Using CMACL, through bottom-up analysis, I analyze the text features and images to understand how race, class, and gender are represented intersectionally. Niño and his sisters are portrayed in the images in shades of brown skin with black hair. In terms of class, Niño’s life is framed in a utopian context (Braden & Rodriguez, 2017). First, Niño knows the cultural symbols of Mexico’s dominant group, mestizos, at a young age. This suggests the influence of an adult care network that is enculturating Niño into mestizo culture. Second, he is shown surrounded by modern, store-made toys suggesting access to an urban economy. No adults are depicted in the story, suggesting that Niño has access to privacy. Finally, other than the threats based in his imagination, no other apparent external, or material threats represented in the text.

Morales (2013) frames the story using discursive patterns drawn from *La Lucha Libre*. In fact, the last page of the book after the narrative includes a summary of *La Lucha Libre* entitled ¡VIVAN LAS LUCHAS!, and discusses how matches are framed against a backdrop of stories with “elaborate, twisting plot lines” (Morales, 2013, np). The theme of the luchador facing a mythic figure is borrowed from an iconic movie in the *La Lucha Libre* discourse. In the movie *Santo Contra Las Momias de Guanajuato* (1970) featured Mexican luchador El Santo takes on reanimated mummies (Friou, 2007). The mummy is also El Niño’s first challenger.

The book's end-sheets depict contender cards that describe the challengers, including their "lucha style", and poster and stencil texts announcing "EL NINO!" and his challengers. El Niño is chanted into the ring with calls of *Niño, Niño!* Finally, Morales (2013) draws on the language patterns employed by announcers. In poster text, she announces—"Señoras y Señores, put your hands together for the fantastic, spectacular, one of a kind... Niño!" who is backgrounded in yellow sunbursts smiling with his red luchador hood, blue striped loose fitting underwear (briefs), and gold wrestler shoes. His young, spindly arms proudly flexed.

The use of onomatopoeia and the blast graphics connects the work to American comic books. Possibly, this suggests that as well as imagining himself in a wrestling match, Niño is also imagining himself as a comic book hero. It is also possible, that the author Morales wanted readers to associate Niño with a comic book hero. Guynes (2014) asserts that blast graphics, onomatopoeia are particular to the American tradition of comics. The features migrated to the Mexican comic tradition as well (Hinds & Tatum, 1992). This indicates the influence of the U.S. comic book genre merging with La Lucha Libre discourses that pattern the narrative. The genre, therefore, merges a quintessentially Mexican institution, La Lucha Libre, with a quintessentially American literary genre, comic books.

Analysis of Subject Position and Social Processes of the Characters: Reversing Power

Focalization is clearly accomplished through El Niño, whose narrative drives the story. Niño imagines himself as the unconquerable hero using his guile and his toys to transform the challengers into playmates. I analyze Niño's subject position and social processes in this section.

Niño's mythic contenders. Rather than meeting his challengers with brute force or ferocity, Niño defeats the challengers using his playfulness, and his toys as tools of power. Power is shown in archetypal and mythical forms through symbols and metaphors (see Figure 10). Niño's contenders associated with their lucha style and other important features are:

Hero	Lucha Style	Language Pattern	Metaphoric Underpinning	Draws on...
El Niño	Playfulness, clever use of toys	What's a niño to do? What will niño do?	The Luchador, champion, hero, faces challengers directly	Lucha Libre His imagination His many toys
Challenger	Lucha Style	Onomatopoeia/ Lucha Call	Metaphoric underpinning	Hero meets the challenge
La Momia de Guanajuato	Likes to bite	Arggg! Muarggg!	Zombie, sad, suffering, angry at or jealous of the living	Tickle tackle Makes him laugh
Cabeza Olmeca	Bumps skulls	Whunk! Bloop! Krunch!	Hard-headed, huge and imposing, mysterious, made of volcanic rock	Puzzle Muzzle Blows his mind
La Llorona	Takes children away to make them her own	¡Ai, mis hijos!	Sad, needy mother figure	Doll Decoy Distracts her with dolls
El Extraterrestre	Abduction	Spak!	Outsider, heavenly, intelligent other-world	Marble Mash Orbs/worlds collide
El Chamuco	Placing obstacles, causing downfalls	ZZzzwap!	Devil, dark temptation	Popsicle Slick slips on the slick
Las Hermanitas	Biting, pulling hair, poking eyes, and anything imaginably rude.	Cuchi Coo	Adorable and overwhelming	Joins them

Figure 10: Analysis of challengers in the order that they appear, and their lucha style, lucha call or onomatopoeia, metaphoric underpinning, and how the Niño meets the challenger.

Niño is positioned in the story as the primary champion. He is portrayed improvising from his selection of games and toys to oppose the challengers' power to transform the threat into play. As such, mediating opposites (Egan, 1997) form the basis of the humor at the metaphoric and archetypal level. For example, Niño defeats the sad, long-suffering mummy

with the Tickle-Tackle, transforming his sadness and anger into laughter and mirth. The hard-headed and puzzling Cabeza Olmeca is distracted through the Puzzle Muzzle. While the enormous basalt monument is distracted by the puzzle, Niño is depicted smacking his tiny red-hooded noggin against the massive and mysterious opponent, who is absorbed by the puzzle. Point to Niño.

La Llorona, the wailing woman, is easily appeased with the Doll Decoy, since ultimately what she wants is a child figure. For El Extraterrestre, the extra-terrestrial, El Niño engages a game where worlds metaphorically collide, Marble Mash, which is a game of marbles. Rather than abduct Niño, El Extraterrestre is absorbed by the game of marbles, which are colored like the planets in the solar system. El Chamuco, the devil figure, is classically rendered in red, with horns, pointed teeth, and a split goatee. He offers Niño a Popsicle the colors of the Mexican flag—red, white, and green. This temptation is transformed into a tool used to defeat the goat-footed opponent as Niño leaves a Popsicle slick (zzzwap) that causes El Chamuco to slip off of the scooter into a pile of Legos.

Interestingly, all of the challengers other than Las Hermanitas, are represented as adults. Niño is portrayed reversing the power of the various challengers to frighten children by making them imaginary playmates, demystifying their power. Further, carnivalesque humor is employed by the young fooling the ancient, showing reversal of power, and the slapstick of El Chamuco falling on his posterior while playing with a child's toy.

Las hermanitas: Upending gender and power roles. Gender roles represented in the text are a mix of stereotypes, upended stereotypes, and reversals of power, again signifying the carnivalesque. For example, the Lucha Libre mythos is typically associated with masculine

gender norms, where men are hyper-muscular and use their physical power to defeat challengers (Levi, 2008; Madigan, 2007). In appropriating the luchador identity, the slightly built Niño attempts to appropriate a masculine archetype. However, Niño's lucha style employs his guile rather than physical power, and transforms threat through play and the use of his toys. Female gender roles are also upended as is indicated through Las Hermanitas, Niño's final challenge.

Gender stereotypes for women have been discussed in the research in relation to the conception of *marianismo*, which is postulated as the contrast to machismo (Stevens, 1973). Although the construct has been critiqued as stereotyping the complexity of influences on gender construction that affect Latin American women (Navarro, 2002), it is still heavily referenced to define the on-going influence of traditional stereotypes (Reyes, 2013). Of particular interest for this analysis is the conception of *simpatía*, which describes the value of peace-keeping and avoiding confrontation (Reyes, 2013). Niño's little sisters, Las Hermanitas, rather than demure female stereotypes, are portrayed as tough, tickling, biting, overwhelming, adorable chubby cheeked innocents. "Son rudas," the narrator says. They are *rude*. Once awakened, rather than avoiding confrontation, they crawl all over their elder brother tripping and pinning him.

The mediating opposites—Las Hermanitas are adorable innocents and overwhelming contenders—forms the carnivalesque humor behind the final challenge. Despite being the youngest characters portrayed in the story, they are also portrayed as being Niño's most challenging opponents despite being toddler aged. Even his former challengers are portrayed behind him with the "o" of dismay on their lips as they watch Las Hermanitas awaken from their nap. Interestingly, the little sisters are contrasted against the frightening, adult mythic figures, and are represented as the ultimate and most challenging contenders. Where the other contenders are spooky, frightening, or eerie, the little sisters are adorable and tiny.

Las Hermanitas intrude on Niño's imaginary game representing family obligation, and connection to the real world. Las Hermanitas are introduced with *¡Recórcholis!* (which roughly translates as *Gracious!* or *Egad!*) as Niño looks at the clock and realizes it is the end of their nap time. When his little sisters awaken, the clever, and wily Niño shows playful dismay in the pink hued double-paged panel depicting his little sisters awakening from their nap. One sister holds the red toy Volkswagen Bug that Niño was holding at the beginning of the story. Except it is missing the front tires. Meanwhile, the other sister is shown holding the toy's front tires.

Las Hermanitas veritably crawl all over Niño, overwhelming him. One almost removes her brother's mask, which according to Morales (2013), is a way an opponent asserts dominance in Lucha Libre. The losing of the mask signifies a loss of identity, and is usually associated with humiliating defeat (Levi, 2008; Madigan, 2009). This encounter has implications for who has power at the end of the story (Botelho & Rudman, 2009), which I discuss in a later section. Rather than lose his identity and suffering humiliating defeat, Niño joins his sisters and transforms them into a family tag team, again transforming opposition and threat into play and laughter.

Social processes with unseen adults. Many children's books depict children's worlds where adults are unseen. For example, Charles Schulz's *Peanuts* comics showed children solving problems without adult support or advice (Muthukumaravel & Mathew, 2016). Similarly, Niño's adult care-network (e.g. parents, grandparents, uncles and aunts, adult aged siblings and cousins, educators, caring neighbors, or close family friends) is unseen. Yet, their influence as an unseen social network is clearly evident in the material artifacts, cultural figures, and the psychoemotive significance of the cultural figures.

Inferentially, all of the material artifacts at Niño's disposal, right down to his ill-fitting underwear, can be inferred by the reader to exist in his space as a result of the unseen adults that form his care-network. As with all technology, the technologies of play (toys) portrayed in Niño's play space are simultaneously material, social, and symbolic (Pfaffenberger, 1988). His adult care-network, therefore, expresses their influence through the technologies of play indicating an unseen social process between the characters. For example, the toy wrestling ring, luchador dolls, and children's wrestling mask allow a reader to infer that members of his unseen adult care-network, who might themselves be interested in *La Lucha Libre*, are materially supportive of Niño's interest in it. As I discuss in an earlier section, Niño is portrayed improvising new uses for the technologies in his imaginative play creating new symbolic relationships to them at his psychoemotive level.

Further, the stories and legends from which his challengers emerge in his imagination can be inferred to exist, directly or indirectly, because of his exchanges with an adult care-network. For example, if a family adult keeps replicas of Olmec heads on a mantel, then even if a child is not directly told the historical stories, the object may fill the child's imagination. Since certain of the mythic figures, such as *La Llorona* and *El Extraterrestre*, are used to oppress and control children by leveraging their fears (Acevedo, 2018), even if his adult care-network does not participate in the practice, the symbols would still be familiar to him through his exchanges with peers. In this way, the culturally symbolic objects and characters in the book reveal the social processes of Niño to his adult care-network, and possibly to an unseen peer network as well. Yet, by improvising new ways to conceptualize the cultural symbols, Niño reverses the power that the symbols are intended to have over him at the psychoemotive level. I explain this in greater depth in the agency analysis section.

Who has power at the end of the story?

Botelho & Rudman's (2009) CMACL framework advises that the CCA analyst look for who has power at the ends of stories to understand whether there was a change in power relations throughout the story. In this story, Niño is almost overpowered by his sisters. He is portrayed as fearless when taking on the mythic figures using his toys and games to counter their power. The reader must infer Niño's fears to understand the psychoemotive subtext. Depending on what the reader brings to the reading transaction (Rosenblatt, 1938/1978), a reader might interpret his fears to be the fear of being an older brother, the loss of his private space of play, or the loss of his ideal identity (Higgins, 1995), which would be as an unconquerable victor, are portrayed as being reconciled when he acknowledges his kinship with his sister. Finally, in showing Niño joining his sisters as a team, the story reasserts kinship and family, which are abiding values in the Latinx tradition (Naidoo, 2006).

Agency Analysis

Central to agency analysis is to evaluate what power the actor is resisting, what powers the actor employs to express resistance, and how the social world or institutions might be transformed because of the actor's resistance (Kelly, 2013). In this section, I analyze how Morales (2013) portrays Niño's agency using constructs I discuss in the agency theory section earlier in this chapter.

The power that Niño is portrayed resisting is the power that the adult world expresses over children's imaginations through boogeyman, or shadow figures. Hawkins (2018) points out that boogeyman figures emerge exclusively from a culture's myths and lore and might become global archetypes through cultural diffusion, such as through social media. Such figures affect

us at the level of our collective unconscious (Jung, 1969). Some are expressly used to frighten children, such as La Llorona (Perez, 2008) and El Chamuco (Carranza-Vera, 2014). Others may be frightening just because of their inherent enormity or mystery, such as La Cabeza Olmeca (Graham, 1989), their associations with death such as La Momia de Guanajuato (Friou, 2007), or their association with otherworldliness, such as El Extraterrestre (Cruz, 2017).

Within the story, Niño's resistance to being oppressed through his unconscious fears is not portrayed as materially changing his relationship to the unseen adult care-network in his social world, but is portrayed as changing his subject position in relation to the power of the mythic figures, a significant adult tool of power (Acevedo, 2018). When Niño enacts the archetype of the Hero, he is, in Jungian terms, reflecting on the shadow (Jung, 1969). According to Jung (1969) reflecting on our shadow promotes the attainment of individuation, or wholeness of Self. In enacting the Hero, like the luchadores he internalizes, Niño faces the shadow in the form of the underworld and otherworld figures that comprise the various challengers, and inhabit his unconscious. In fact, he transforms their energy through play and humor, drawing on them to create a personal archetypal identity as an undefeatable champion.

The sisters are also depicted as mythically frightening at first, partly out of a carnivalesque joke of opposites—innocents are the most powerful challengers. Further, family members may sometimes be an intrusion on the idealized self (Higgins, 1995). Higgins (1995) discusses how unconscious suffering emerges when the idealized self, or self that an individual imagines themselves to be, becomes compared to the *actual self*, or self that actually engages in the social world. This discrepancy is reflected in the book when Niño must confront his actual baby sisters, whom he cannot control by enacting his idealized self. Rather, he must re-embody

his actual self, informed at the unconscious level by the restructuring of his idealized self, fresh from confronting and integrating the shadow, or unconscious fears.

Through his imagined adventure, Niño engages in the “strategic remaking of the self informed by cultural tools embedded in power relations” (Lewis, Enciso & Moje, 2007). The embedded relations of power include the dominance of mestizo cultural life in Mexico, the dominance of middle class capitalism as seen by the store made toys and clothes, and the dominance of adult influence as indicated by Niño’s material possessions, such as his luchador action figures, and his luchador mask and his knowledge of the cultural symbols such as the mummy, the Olmec head, or La Llorona. The strategic remaking of self occurs when Niño is shown imaginatively improvising a way to overcome the power of the mythic challengers. The many cultural tools include the mythical figures themselves, which a reader might infer to exist in the actor’s imagination by virtue of his experience interacting in his social world (Holland, 1998; Inayatullah, 2004). The actor’s toys are also cultural tools, some of which children use when playing games of dominance. For example, when playing against El Extraterrestre, whose power is abduction, Niño’s imagination transforms the solar system into a game of marbles. In marbles, a game of “keepsies” allows the winning player to keep all the marbles that were in play. Niño’s victory forestalls the imagined abduction, allowing him to keep all of the worlds, or worldviews, the El Extraterrestre might take over and appropriate.

An archetype can describe the subject position of an actor within a narrative, from which the actor might employ multiple kinds of power that might generally be attributed to a single archetype (Campbell, 1949/2008). In the critique of archetypal analysis in Chapter 4, I apply Deleuze & Guattari’s (1980/2013) concept of the rhizome, where the multiple quintessential energies, or archetypal energies, become a site of opportunity from which a new archetypal

formation might emerge. Niño is not represented through a singular archetype, which itself might reduce the complexity of an archetype to a stereotype. Rather, Niño avoids the luchador stereotype by being invincible to the mythic contenders by virtue of his guile and playfulness, but is still vulnerable to the innocent playfulness of his sisters. The new archetypal formation merges power with vulnerability, cleverness with compassion, and the idealized self with the actual self to construct a constellated, individuated identity that belongs to Niño at the psychoemotive level.

Using Hunter's developmental archetypes (2008), Niño is an Innocent since he is still grappling with questions of trust. Specifically, since he is psychoemotively coming of age (Duff, 2015), he is learning to trust himself as well as trusting others in his world. Yet, Niño's world is portrayed as materially safe, and secure. It is in his imaginative space that he is portrayed grappling with the frightening mythical figures, which are often used in Mexican culture to dominate children (Acevedo, 2018). In his space of privacy and imagination, Niño enacts Warrior/Lover, Monarch, Magician, and Trickster. These multiple sites of archetypal identity become the powers Niño is portrayed enacting in his imaginative world as he repositions his subject position in relation to the mythic figures at the unconscious level.

In portraying Niño transforming his psychoemotive relationship to the mythic figures, they lose the power to instill fear, becoming silly and playful in the carnivalesque world of the story created by Morales (2013), as compared to the fearsome and frightening portrayals usually associated with them in other contexts (Carranza-Vera, 2014; Friou, 2007; Gomez, 2007; Graham, 1989; Perez, 2008). Before facing the penultimate challenger El Chamuco, the ultimate challenger in Christian mythology, the narrator says of Niño, "No opponent is too terrifying for him." Niño smiles and accepts a Popsicle from El Chamuco before tripping him on the Popsicle

slick, effectively felling El Chamuco with the very temptation that was offered. In classic carnivalesque fashion, El Chamuco falls on his red hind quarters thereby reinterpreting the physical comedy of authority slipping on a banana peel.

Higgins (1995) discusses the capacity of individuals to rescript their unconscious suffering through changes in subjectivity emerging from knowledge accessibility and activation. Although his main purpose in this 1995 article is to explore unintended thought, such as that which emerges from unconscious energy, a clear scholarly intention is to reveal the mental mechanism through which individuals construct conceptualizations of self. Higgins (1995) asserts that in the same way that the mechanism of unconscious suffering can be revealed, the mechanism of unconscious joy can also be better understood to eventually create a therapeutic protocol employing cognitive and psycho-analytic therapies.

Since the reader is likely to bring their own interpretation to the reading experience (Rosenblatt, 1938/1978), any interpretations of Niño's unconscious suffering are necessarily subjective. Given his subject position within the narrative, sites of unconscious suffering might include a) boredom, given that he has no one to play with as he waits for his sisters to awaken, b) fear of mythic monsters, given that he imagines himself besting the various symbols, c) insecurity about his own smallness, given that he appropriates an imagined identity generally associated with large and powerful physicality, d) any mix of the former three, or all three, concurrently, or e) some other form of suffering that a different reader might infer based on their own lived experience with suffering, or with the cultural symbols (Rosenblatt, 1938/1978). Given my lack of experience with the mythic figures as fear producing, my first impression was that he was resisting boredom as he waited for his sisters to awaken. It was only after socio-historical analysis coupled with agency analysis that the psychoemotive dimension of resisting

boogeyman figures, or the feeling of powerlessness his spindly smallness might impose, arose as possible sites of psychoemotive suffering embedded in the story by the author revealed by analyzing mythic/metaphoric levels of the text.

Agency can also be analyzed to reveal how actors conceptualize an alternative preferable future within their subject position. Using Bussey's (2016) futures senses (see Appendix I), Figure 11 shows what Niño's draws on to construct a conception of an alternative preferable future.

<p>Memory</p> <p>The reader can infer that Niño is familiar with and experiences the psychoemotive portent of the mythic figures, his sisters, and the luchador archetype through past experiences with them.</p>	<p>Foresight</p> <p>Niño is able to envision and predict possible responses to the mythic figures and his sisters, drawing on games and toys that fit his understanding of their archetypes.</p>
<p>Voice</p> <p>Niño's lucha call, and the onomatopoeia, punctuate his interactions with the mythic figures and his sisters. The announcer can be seen to represent his inner voice, and growing confidence.</p>	<p>Optimism</p> <p>Niño imagines himself as a luchador, a Hero figure, to transform his archetypal subject position in relation to the mythic figures and his sisters</p>
<p>Yearning</p> <p>The actor is restless to be strong, competent, and free of fear. He desires a world where play is the primary form of interaction, and where his idealized identity is undefeatable.</p>	

Figure 11: Analysis of Niño's futures capacity using Bussey's (2016) futures senses.

Using the futures senses as a framework for agency analysis, I am able to infer from the text how the protagonist leverages memory, foresight, voice, optimism in service to his yearning for confidence and competence (Bussey, 2008). Given his youth, Niño's alternative preferable future is portrayed as incorporating play and imagination, as well also incorporating an adult mythic discourse of power, La Lucha Libre, as a structurally available choice (Crockett, 2002; Hitlin & Johnson, 2015) from which the protagonist can imagine an archetypal formation that serves his narrative of self.

Inayatullah (2004) points out that analyzing the mythic and metaphoric underpinnings of cultural figures, new possibilities become apparent. Using Bussey's (2008) Future's spectrum (see Appendix I), which frames the critical rationalities as an analytic frame, rather than destroying or deconstructing his opponents, Niño imagines an alternative preferable future where the mythic challengers are part of his imagined world of play, and no longer haunt his fears. In doing so, he emancipates himself through a holonic restructuring of his relationship to the mythic figures and his sisters. Referenced by Bussey (2008), a holon describes something that is simultaneously a part and a whole. The mythic figures are each a holonic part of a cultural whole that is a Mexican cultural identity informed by the mestizaje narrative. However, Morales (2013) repositions the mythic figures in her text. Rather than as tools for fear, Morales (2013) employs the mythic figures as imaginative playmates, thereby reconfiguring their holonic relationship to her protagonist within the story, and possibly to young readers with experience with the fears Morales resists through this story (Latinx USA, 2014, as cited by Lorraine, 2014).

Conclusion

In my introduction, I discussed my intentions for this study, including understanding how humor can be employed as a means of engaging children's interests, and allowing them to confront painful or anxiety-arising topics such as death, violence, punishment, bodily functions, sexuality, and stupidity (Wolfenstein, 1954). The first, and most important finding is the dearth of humorous books in children's books awarded the Americas and Pura Belpre Awards. This is an important finding worthy of a study in itself. Further, given that there were only four books that represented children driving the course of events, or showing the grotesque, farcical crowd diseases representations of power, or reversal of power, it is also important to study the types of

humor represented for children through the lens of Childism. With respect to my scholarly intentions, the analysis of the exemplar texts demonstrates that agency exists in multicultural children's literature in psychologically nuanced ways that are revealed through application of analytic tools that leverage the mythic/metaphoric layers of the texts.

In this book, the mythic/metaphoric layers are apparent in both the text and the depictions. Although rightly critiqued from a Lat-Crit perspective as portraying a utopian childhood (Braden & Rodriguez, 2016), the selected text none-the-less depicts a child enacting a heroic archetype to process authentic fears. Morales (2013) creates a story that effectively demystifies the mythic power of the cultural figures using humor and reversal of power. Most importantly, Morales (2013) shows the role of humor during imaginative play.

Analyzing the actor's agency against the backdrop of his society, and his social world, the text represents the cognitive and psychoemotive competencies that develop when children engage in healthy imaginative play (Fink, 1976). Raphael-Leff (2009) found a conceptual relationship between imaginative play, creativity, and *generative identity*, a term she uses to describe the fluctuating sum of self-representations. Raphael-Leff (2009) discusses how imaginative play helps children configure and consolidate self-image to enact representational selves. The story takes place from Niño's imagination enacted into his space of play, and then into his social play with his sisters. The toys in his private world are his tools of power, which he uses to transform the threat posed by the various challengers. Although, with the exception of his sisters, he does not enact power in his actual social world, which is typically an indicator of agency (Kelly, 2013), his insights about the powers of his challengers at the mythical/archetypal level allow him to improvise a response.

Interestingly, when Braden & Rodriguez analyzed *Niño Wrestles the World* (Morales, 2013) using Lat Crit Theory (2016), the book stood out for using distinct folklore and historic events as compared to stereotypical symbols. According to Braden & Rodriguez (2013), the book “affirms Latinx culture by including Mexican cultural icons that Latinx children (particularly Mexican) have heard of and that are an authentic representation of Mexican folklore” (p. 65). However, the book is also among those that Braden & Rodriguez critique for presenting a utopian view. Further, because of how they frame agency, the book is overlooked for its potential to reveal the psychological nuances associated with constructing agency by reflecting on mythic/metaphoric underpinnings. Since the problems that Niño encounters are based on his imagined world instead of a genuine social problem, the book is passed over for its potential to support young readers in holding a mirror, or rather going through a mirror, to emerge with psychoemotive competencies that might be useful in their lived experiences.

In celebrating the text for its authentic portrayal of cultural symbols, Braden & Rodriguez (2013) fail to address how those symbols are used in the lifeworld of children. Although this book deserves to be lauded for using authentic as compared to stereotypical cultural symbols, the selected symbols are employed as boogey-man or shadow archetypes in the unconscious of children, particularly when employed by adults as tools for control. By contrast, de Rios (1997) points out that by selecting cultural literature that both engages the children’s unconscious imagination and portrays hero figures within the child’s cultural tradition, literature can be employed to support traumatized Hispanic children. De Rios (1997) advocates for magical realism as tools for rehabilitated traumatized Hispanic children, since it benefits them to read about heroes that emerge from their own cultural mythologies. In the same way that boogeyman figures can traverse cultural boundaries (Hawkins, 2018), hero figures similarly resonate at the

unconscious level, particularly when a text is analyzed to reveal its mythic/metaphoric underpinnings (Inayatullah, 2004; Ramos, 2003). At some future date a CCA study of Latinx children's books for portrayals of agency in books with features showing magical realism may reveal varying forms of heroism from within that genre.

I must denote an important delimitation in applying the carnivalesque as a lens to account for young readers' interest. Individual differences among children inevitably mean that some children may find the reversals of power, mediating opposites, or the mixing of the living and the dead discomfiting, or frightening. As with culture groups, no single conceptual construct can account for the variances in children's interests as young readers. For one thing, children's interests are likely to change across their life course trajectories (Crockett, 2002; Hitlin & Johnson, 2015), lifeworlds (Kraus, 2015), and their subject-position within their own story-world as they come-of-age (Duff, 2012). Therefore, as with any adult-led venture on behalf of children, I can only speculate about a young readers' interest in the book based on my past evidence with young readers as a career educator, and on research about the book discussed earlier. This suggests that a follow up study, where children's responses to the texts at the unconscious level are charted and coded, is a logical next step following this, or for that matter any other CCA study.

As a career educator, I want to encourage children to find a space of healing and reflection despite egregious, and inhumane events occurring in their social/political worlds. In our community, this is reflected in the Walmart Shooting in El Paso on August 3, 2019, and the on-going Border and family separation crises. El Paso is most certainly not the only, let alone the first city that has suffered through the shock and rage of a mass shooting. In fact to date there are over 250 mass shootings in the U.S. on record for 2019 alone, with El Paso's victims

totaling 22 fatalities out of 46 shot in the attack (Gun Violence Archive, 2019). It is also not the first time in our country's history that Hispanophobia, a fear of Spanish speaking or of people of Spanish heritage such as evinced by the El Paso shooter's own manifesto (McCullough, 2019), has spilled over into violence. From June 3-8 in 1943, the Zoot Suit riots raged in Los Angeles, largely between sailors and Mexican American adolescents (Pagán, 2000).

Finding texts that allow young readers to explore a world turned backward and upside down from such horrific social realities provides a space for constructing psychoemotive competency at the unconscious level. As with a carnival, the suspension of the oppressive structures of power can have a long-term benefit as actors reconceptualize power and possibility (Robinson, 2011; Shortsleeve, 2011). Despite its utopian context, the world created within *Niño Wrestles the World* (Morales, 2013), in modified carnivalesque fashion, invites the reader to let go of the painful world that they inhabit and instead inhabit a joyously alternative world, albeit for a brief time, before returning to the normal course of life events.

That said, Higgins (1995) research is an important caution about the ideal self as compared to the actual self—dissonance between the ideal and the actual can itself become a source of unconscious suffering. In this, the principles of CCA contributors provide an important balance. According to the CCA contributors, young readers must be provisioned with the tools to critically analyze the world-as-it-is through authentically representative literature (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). Yet, for young readers who have experienced significant cultural, social, and personal trauma, such a goal may fall outside of the capacity of their psychoemotive competency. For that reason, literature that provides an escape, while still portraying mythic/metaphoric archetypes, might

provide the psychoemotive healing traumatized children need (de Rios, 1995), and possibly might support their eventual capacity to analyze stories that represent real world problems.

Although it is significant and important that young readers understand injustice as it is socio-historically constructed, which is a key goal of critical reading (Johnson, Mathis & Short, 2017), young readers must also understand and analyze responses available to cultural actors when constructing alternative preferable futures (Bussey, 2008; Weiner, 2016). This is especially true if we are to prepare young readers to “read the word and the world as part of a broader struggle for agency, justice, and democracy” (Giroux, 2010).

CHAPTER 6- ANALYSIS OF FINDINGS, IMPLICATIONS, AND CONTRIBUTIONS

The purpose of this study was to analyze theories underpinning critical content analysis (CCA) that influence how agency is conceptualized for classroom educators, and through them young readers, and to add to extant theory to CCA for education as a distinct genre based on that analysis. The questions driving the research were:

1. How is agency conceptualized in CCA methods and CCA studies and how could it be better analyzed?
2. What are the implications of this adaptation of CCA methods and CCA studies for educators and young readers?

As I discuss in Chapter 1, the advancement of CCA as a method for analyzing multicultural children's literature emerges from discourses in multiculturalism, cultural authenticity, and representation. CCA contributors and analysts promote and employ CCA methods to analyze systems of power in multicultural children's literature both to interrogate them as cultural texts, and to facilitate the development of the analyst's conscientiza, or critical consciousness (Freire, 1970). Analysts produce cultural texts that raise the readers' consciousness about how the interplay of power is portrayed in multicultural children's literature. CCA studies produced by analysts also provide exemplars for educators interested in constructing CCA studies, or in reflecting on how critical tools might inform critical reading (Johnson, Mathis, & Short, 2017). Contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) share a conviction that multicultural educators benefit from understanding how critical literacy scholars analyze children's literature to reveal hidden power

relations. One benefit includes improving educators' critical consciousness by enhancing their capacity to critically interrogate multicultural children's literature (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017). Additionally, contributors assert that the methods can be employed in classrooms with young readers during critical reading (Johnson, Mathis & Short, 2017). I problematize the CCA methods on that basis. Since they emerge from discourses for critical literary scholars and are constructed for adult scholarly purposes, they may reproduce conceptualizations of agency that do not support the psychoemotive needs of young readers. I contend that the shift in audience from critical literary scholars to classroom educators and young readers warrants reflection on the methods' applicability for that purpose. Since this shift in audience and purpose has implications for young readers in classrooms, as with any educational initiative, it must account for extant theories addressing the developmental, cognitive, sociological, socio-psychological, or psychoemotive needs of students (DuFour, 2007; DuFour & Eaker, 1998).

In Chapter 2, I analyzed texts about CCA methods explicitly intended for educators or education scholars (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) using Childism (Young-Bruehl, 2012), IE theory (Egan, 1997; IERG, 2018) and agency theory (Crockett, 2002; Hitlin & Johnson, 2015; Freire, 1970; Kelly, 2013; Moore & Cunningham, 2006). First, I found commonalities of theory and method that I distilled to construct the initial Doing CCA toolbox (see Figure 1). I located gaps, silences and contradictions, which pointed to concerns about how agency is conceptualized, how young readers' interests are accounted for, and assumptions underpinning children's mental life. I proposed enhancements based on the tenets of Childism, IE theory, and agency theory, which I refer to as thinking through children (see Figure 4).

In Chapter 3, I employed the enhanced Doing CCA toolbox to engage in a meta-analysis of CCA studies, which are studies that draw on the work of the contributors as methodological guides, again using Childism, IE Theory, and agency theory. I did two meta-analyses on the selected CCA studies. In the first meta-analysis, I analyzed the CCA studies as exemplars of CCA methods to explicate the similarities and differences in how CCA methods are enacted by the analysts. I constructed numerous figures and appendices to reveal the theoretical and epistemological systems shared by the CCA studies for educators as an implied reader (Iser, 1978). I found important variations in the purpose and intent of applying the critical lenses, that might help classroom educators understand their possible uses in critical reading. This analysis also showed that the analysts shared a belief in the value of doing CCA to provide important insights to educators about multicultural children's literature. For example, Johnson & Gasiewicz's (2017) found that some U.S. published immigration themed literature position the U.S. as a land of opportunity, without revealing problems experienced by immigrants, or describing their complex disposition in relation to their homelands. In the second meta-analysis, I analyzed the CCA studies as cultural texts that conceptualize agency for educators. Variations in the operational definitions of agency were tied to the scholarly purpose, and question (see Table 7). Further, some analysts, such as Sung et al. (2017) delimited their operational definition of agency in ways that occluded important indications of agency in the texts. Three CCA studies stood out for how the analysts leverage the mythic/metaphoric levels of texts to conceptualize agency in relation to a child or adolescent actor in ways beneficial to the psychoemotive needs of young readers. Analysis of metaphors and mythic underpinnings allowed analysts to describe the actors' construction of self within social worlds where their power was otherwise limited.

In Chapter 4, I recommended that theoretical constructs be added to the theoretical suite I refer to as the Doing CCA toolbox to analyze texts at the mythic/metaphoric layers of text as part of CCA for multicultural children's literature. Analysis at the mythic/metaphoric layers of texts enhances agency analysis by revealing systems of power at the unconscious level, as well as potentially contributing to the reader's process of individuation (Campbell, 1949/2008; Duff, 2015; Hunter, 2008; Jung, 1969). After explicating archetypal analysis, and futures theory, I discussed how those theoretical constructs relate to the goals of CCA, and how they address critiques of critical orientations advanced by Bussey (2008) and Weiner (2016). I constructed Appendix K to show how the theoretical constructs enhance analysis of social processes of the characters, subject position analysis, and agency analysis to include the mythic/metaphoric underpinnings of texts. I refer to the enhancement as Psychoemotive Underpinning Analysis and contend that analysis at this level bestows benefits to the reader as an extension of mythic understanding, and also provides the analyst with tools to make inferences about how the development of psychoemotive/personal power is portrayed in the stories. I develop the final Enhanced Doing CCA toolbox reflecting additional theories to frame CCA for education as a field (see Figure 8), which I employ in the maiden voyage study in Chapter 5.

Finally, in Chapter 5, I constructed a maiden voyage study employing the enhanced Doing CCA toolbox, including archetypal analysis and futures theory to enhance agency analysis. I did this to demonstrate how analysis at the mythic metaphoric layers of text allow the analyst to reveal the development of the protagonist's psychoemotive development of personal power. Analyzing *Niño Wrestles the World* (Morales, 2013) through CMACL and enhanced agency analysis, I found that Morales (2013) portrays Niño using his imagination, and repurposing his toys transform the power of cultural mythic figures, employed by adults to

control children through fear, through imaginative play. The book has carnivalesque features that show power reversal, such as showing El Chamuco, the devil, slipping on a Popsicle slick.

In this final chapter, I discuss the implications of this study, both for future research, and for classroom practice.

Summary of Findings from CCA Methods and CCA Studies

The questions driving this study were:

1. How is agency conceptualized in CCA methods and CCA studies? and
2. What are implications for educators and young readers?

As I discussed in Chapter 1, discourses in cultural authenticity and representation applied to studies of multicultural children's literature opened questions about how to guide young readers in analyzing systems of power (Mendoza & Reese, 2001; Mendoza, n.d.). The contributors (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) developed systems to guide analysts of CCA studies for multicultural children's literature predicated on critical literary scholarship. To answer the questions required content analysis of CCA methods, and a meta-analysis of CCA studies to explore how agency is defined and conceptualized.

My first finding was the need to operationalize agency at the unconscious level. My second finding, which emerged late in the study, was the notable absence of "collective agency" in CCA methods and CCA studies. A third finding addresses the subject position of young readers in the CCA methods and CCA studies as cultural texts. I discuss all of these findings in this section.

Operationalizing Agency at the Unconscious Level

As a critical project, contributors and analysts seek to circulate discourses that improve educators' and young readers' metacognitive competencies at rationally critiquing systems of power, and analyzing how actors respond to those systems. Their conception of agency is drawn from critical pedagogy as a discourse (Freire, 1970). The goal of improving educators' capacity to analyze systems of power to look for sites of oppression requires an actor with the capacity to rationally critique power relations (Kelly, 2013). As I discuss in Chapter 3, agency "look fors" in most of the CCA studies focus on the actors' interactions with the social world. CLA classifies this as a worldview level of analysis (Inayatullah, 2004; Ramos, 2003). Per the critiques of Bussey (2008), and Weiner (2016), critical analysis centers on deconstruction and problematizing, but may not facilitate reconstruction or reconceptualization necessary to encourage the construction of an alternative preferable future. Further, power has a deep unconscious component that is constructed through reflection on archetypes (Jung, 1969) and is communicated to people through a culture's myths and metaphors (Inayatullah, 2004; Ramos, 2003). Conceptualizations of agency currently available in the CCA methods do not provide theoretical constructs for operationalizing agency well, and not at the unconscious level at all.

Agency is a complex phenomenon that indexes multiple facets of the relational dynamics between individuals and their social world (Crockett, 2002; Hitlin & Johnson, 2015; Holland et al., 1998; Kelly, 2013; Kraus, 2015; Lewis, Enciso, & Moje, 2011; Moore & Cunningham, 2006). Life-course theorists see agency as a psycho-social phenomenon that is influenced by the individual's subject position within their life course as well as by the dynamic relationship individuals have with their social world (Crockett, 2002; Hitlin & Johnson, 2015; Kraus, 2015). In Chapter 3, I used content analysis to map the facets of agency evinced in the CCA studies that

I reviewed (see Appendix F). Facets included 1) materially resisting injustice, 2) leveraging social power, 3) reflecting on identity/society, 4) seeking a sought after goal, and 5) arriving at a new awareness of self. Although seeking a sought after goal and arriving a new awareness of self imply hope and imagination, because most of the studies orient analysis on revealing sites of oppression, discussions about how hope and imagination are constructed by the actors to envision an alternative preferable future, which would be highly important to developing young readers' psychoemotive competence (Bussey, 2008; Egan, 1997), are comparatively limited.

Despite the absence of theoretical constructs that promote analysis at the mythic/metaphoric levels of texts in the current iteration of the Doing CCA toolbox, three of the analysts operationalized how the actors in their respective studies constructed identity and agency despite oppressive and delimiting social worlds using metaphors and mythic underpinnings. Through analysis of metaphors and mythic underpinnings, Brooks (2017), Mathis (2017), and Yenika-Agabaw (2017) reveal how actors in their selected texts construct hope and opportunity within delimiting or dangerous social contexts. However, in comparing their analyses with those of the other analysts, those insights seem to have emerged because of what the analysts brought to the reading transaction (Rosenblatt, 1938/1978). For example, Brooks (2017) had used the book *The Land* (Taylor, 2001) as a classroom instructional text before analyzing it using CCA methods, and therefore brought her experiences as a classroom educator, and her own experiences with African American historical family narratives into her interpretations of the texts. In other studies, such as Sung et al. (2017), important implications for agency at the unconscious level are overlooked. Sung et al's (2017) operational definition of agency, based on a post-colonial lens, delimited analysis of the actors' agency. A key look-for was whether the actor defended the culture of their country of origin. While standing up for

one's cultural identity is agency, such a stance does not account for actors for whom the culture of origin is the source of psychoemotive suffering due to poverty, racism, or gender based inequality.

Based on these findings, it became clear that current CCA methods rely on the capacity and interest of analysts to meta-cognitively reflect on metaphors and mythic underpinnings. Therefore, the analysts own unconscious imagination delimits or enables analysis for power at the unconscious level. This observation forms the basis for my stance that:

- a) agency has a psychoemotive component that is not revealed if an analyst confines themselves to conceptualizations of agency at the worldview level;
- b) educators and young readers benefit from analyzing agency at the unconscious level.

Those observations form the basis for recommending theoretical constructs to extant theory in Chapter 4, which I tested in my maiden voyage in Chapter 5.

Absence of Collective Agency

Notably absent from the work of both the contributors and the analysts are references to “collective agency”, which occurs when people act together, such as in social movements (Ludwig, 2016). Late in the study, during selection of texts for the maiden voyage study, one of the promising options, *Lowriders to the Center of the Earth* (Camper, 2016) presented a challenge precisely because agency is not currently conceptualized by contributors through theories of collective agency. In *Lowriders to the Center of the Earth* (Camper, 2016), the actors interrelate through social types familiar to Lowrider culture, implying a genre that might be analyzed through Commedia dell'arte. During their adventures, the actors act as a collective often forming a common conception of an alternative preferable future, acting both individually

and as a collective. Because of the multiple sites of agency, and the multiple alliances and allegiances that construct the collective, I found that the conceptualization of agency available in CCA methods did not extend to this genre. Further, none of the CCA studies selected for this study, or for that matter reviewed for consideration for this study, discussed agency as a collective activity. Currently, conceptions of focalization applied in the CCA studies referenced individual protagonists, as compared to ensembles of actors.

It is unclear whether the focus on individual agency in CCA methods and studies is related to how the contributors and analysts define and apply focalization to U.S. publishing discourses for children's books and young adult fiction, or to some other phenomenon. It is also interesting given the propensity of adolescents to seek power and identity from group-networks. Through social identity theory (Tajfel, 1978; Tajfel & Turner, 1979), research arose that studied the relationship between people's self-concept and group membership. Brown, Eicher & Petrie (1986) studied teenagers' perspectives and valuation of peer groups finding that their value of peer group relations changed as they aged. Using a neuroscience approach, Telzer, van Hoorn, & Do (2018) found that peer relationships are beneficial to adolescent's brain development countering research that focuses mainly on the damaging affects of peer groups. And yet, CCA studies selected for this study that analyzed books with adolescent protagonists did not discuss peer network influences.

While it would have been valid to introduce collective agency as a construct in the maiden voyage study, because the purpose of the study was to demonstrate how additional theoretical constructs operate to reveal systems of power at the unconscious level, to do so might have confounded my findings with respect to that purpose. However, it is a compelling finding that warrants future study.

The Subject Position of Young Readers in CCA

As I discuss in Chapter 2, although the theoretical discourses that comprise doing CCA are intended to benefit educators and young readers, the theoretical suite did not include a component for reflecting on young readers as the benefactors of the scholarly activities. Contributors accounted for the advocacy of children through Rosenblatt's transaction theory (1938/1978), and discourses of multicultural children's literature as the genre under investigation. In other words, the fact that the analyst is an educator, and the discourses under investigation index children's literature was previously considered sufficient to justify application of the theories for the benefit of educators and young readers.

It is important to note that educators are mentors in the lives of children. That archetypal role obliges us to bestow gifts and tools to the young to enable them to navigate the ordeals they encounter as they cross the threshold from their ordinary world, or childhood, into the special and often treacherous world of adult decision-making. However, as I discussed in Chapter 2, young readers' own reading preferences are not addressed by contributors as a point of reflection. The question of how young readers might respond to a text is, unfortunately, often a conversation that happens most often around children or about children, but not often enough with children (Beach, 2016). In the CCA studies, some analysts do discuss the books in terms of their experiences with young readers. For example, Brooks (2017) discusses her experiences as a classroom educator in influencing her choice of books to analyze. Wilson (2017) stood out as the only one who looked for books that were popular with young adult readers.

Remarks about young readers within the CCA studies are often mentor to mentor—how to bestow important conceptual gifts, and how to help young readers navigate conceptual threats. But the question—how might the book be relevant to young readers? —is in need of greater

scholarly attention. Through Bishop (1990), relevance to young readers is referenced through the mirror metaphor, meaning it is relevant when it reflects young readers culturally, the window metaphor, meaning its relevance reflects young readers' interest in other cultures, and the sliding glass door metaphor, meaning its relevance reflects young readers' desire to enter into new world views. However, relevance at the psychoemotive levels is not revealed through worldview analysis alone (Bussey, 2008; Inayatullah, 2004; Ramos, 2003). To understand a selected texts' capacity to affect the deep psychic competency of young readers requires analysis at the mythic/metaphoric levels of texts.

Beach (2016), Egan (1997), and Hess (2018) point out from their respective discourses, if the young do not believe a story is relevant to their lives, whatever gifts the mentor hopes to bestow are lost. For that reason, throughout the study, I discuss enhancements and adjustments to account for that phenomenon. In Chapter 2, I recommend enhancing the Doing CCA Toolbox to include reflection on young readers and child actors, which I referred to as thinking through children. Using those tools to analyze CCA studies in Chapter 3, I recommend enhancements to the theoretical suite to include theoretical constructs that access the mythic/metaphoric layers of texts. In the maiden voyage, I explored Matute's through the mirror metaphor (Schlig, 2011) to conceptualize the relevance of a text to young readers at the psychoemotive level. In the next section, I analyze findings regarding these enhancements in the analysis of the maiden voyage.

Findings from the Maiden Voyage

In Chapter 5, I navigated my first CCA study, which I refer to as the maiden voyage, using the Doing CCA toolbox with the theoretical adjustments discussed. The maiden voyage is organized to reveal how the components of the enhanced Doing CCA toolbox are applied to

show the relationship of socio-historical analysis to agency analysis enhanced with archetypal analysis and futures theory. I employ this rhetorical organization to draw explicit attention to how each aspect of Doing CCA influences the insights. Although I discuss the findings in that chapter, in this section, I organize the findings from chapter into the following categories: the maiden voyage as a CCA study; thinking through children; and agency analysis enhanced by archetypal analysis and futures theory. I also found surprises as I did the study indexing humor, diversity, and children's choice.

The Maiden Voyage as a CCA Study

In creating the CCA study, I found that research questions constructed by previous CCA analysts were helpful when I needed to design the research questions in relation to the scholarly purpose of the maiden voyage. Appendices B, C, and D, developed for meta-analysis of the selected CCA studies in Chapter 3, provided insights into the relationship between the critical lenses, the texts, and the research questions. Further, Appendices E and F, which mapped the societal constraints, and agency and identity in the CCA studies selected for Chapter 3, provided thinking tools for reflecting on how agency was represented in *Niño Wrestles the World* (Morales, 2013). Finally, Naidoo's (2006) Modified Evaluative Coding Instrument (see Appendix L), which reinterprets recommendations the Council of Interracial Books for Children for analyzing books for possible bias, provided a method for me to evaluate the selected text's cultural authenticity despite my being an outsider to Mexico's mestizo culture. Although I could not validate the book's cultural authenticity as a true cultural insider (my experience with Mexican border culture, and the Spanish language, did not begin until I was a teenager), using the instrument provided guidance during top-down analysis and intertextuality. From that

analysis, I discerned which kinds of texts I needed to read to properly situate an understanding of the cultural symbols and their possible influence on cultural actors.

Thinking Through Children

In Chapter 2, I discussed the importance of reflecting on the subject position of child actors and young readers. Using Childism, IE theory, and agency theory, I identified gaps in the theoretical suite that comprises CCA methods, and developed the thinking through children reflection questions, which are used as research questions in Chapter 3 to conduct meta-analysis of the CCA studies. In this section, I apply the thinking through children questions to the maiden voyage.

How is agency operationally defined, identified, and explicated in the maiden voyage? Employing archetypal analysis and futures theory revealed systems of power at the unconscious level. Specifically, it revealed Niño's psychological resistance to cultural symbols that are often used as tools of power to control children. Acevedo (2018) points out how his mother threatened that La Llorona would abduct him if he was out at night. Morales, the book's author, also discussed how frightening she found the mythic figures in childhood and how the writing of the books was intended to emancipate her from those fears (Lorraine, 2014). Reviewers of Morales' (2013) work lauded her book for its level of cultural authenticity (Braden & Rodriguez, 2016; Lorraine, 2014; Lugo, 2014). However, Braden & Rodriguez (2016) bypassed the significance of how agency is represented in the book. Through imaginative play, the protagonist is portrayed resisting his fear of the mythic figures and emancipating himself.

As evinced by in the maiden voyage, the unconscious level of interplay of power was accessible through analysis of myths and metaphors of the selected text. The power relations that the protagonist resists are the unconscious fears about mythic figures, some of which, such as La Llorona, is likely to have been instilled in him by his cultural world. In resisting those fears, he is redefining his psychoemotive relationship to the cultural symbols. Using Kelly's (2013) definition, Niño does not materially resist injustice by changing the behavior of his parents, or other adults. Nor is Niño's behavior portrayed as changing the cultural practice of controlling children through fear. Yet, he none-the-less frees himself psychologically from the influence of the practice on his psyche. The additional theoretical constructs permitted analysis for how Niño is portrayed constructing his psychoemotive competency to overcome his fears through imaginative play.

How does the maiden voyage account for young readers' needs and interests? Three important findings are from the maiden voyage in relation to young readers' needs and interests. The first, that humor is not highly represented in the Américas Award and Pura Belpré Award in texts selected since 2006. Second, per Naidoo's 2006 findings, Latinx subgroups still appear to be underrepresented in those awards. This implies a continuing need for books representing Latinx subgroups. And third, there is a notable absence of a children's choice award for books by Latinx writers or about Latinx groups.

As seen in the research on humor and children, humor is a powerful way for children to deal with anxiety provoking experiences (Cameron, Kennedy & Cameron, 2008; Lyons, 2006; Tallant, 2015; Wolfenstein, 1954). Yet, adults often suppress children's forms of humor, particularly when the humor is scatological (McKenzie, 2005) or is viewed by adults as

resistance to adult authority (Tallant, 2015). None-the-less, the anarchic energy associated with grotesque or carnivalesque humor can contribute to questioning that becomes the critical energies transforming the next generation (Shortsleeve, 2011). As I sorted through books awarded the Pura Belpré and Américas Awards, I found that humor showing children employing it to reverse power, or farcical representations of adult power were challenging to find.

Interestingly, I chose to select books awarded Pura Belpré and Américas Awards because both include books that focus on Latinx subgroups as well as Mexican and Mexican American culture or cultural actors. Yet, the final four books that met the criteria for humor as I defined in Chapter 4, all featured Mexican or Mexican American cultural actors. Further, although there were notable improvements in the representation of gender stereotypes, which was a critique offered by Naidoo in her 2006 study, books representing Latinx subgroups from the Caribbean, or from Central and South America, continue to be comparatively underrepresented in the Pura Belpré and Américas Awards.

Finally, I was not able to locate a children's choice award for U.S. published multicultural children's literature. In response to my contention that young readers' reading preferences ought to be reflected or remarked on in CCA studies, I first looked for children's choice awards that might focus on or contain books that represent Latinx cultural actors. As I discussed in the Chapter 5, research from Miller (2003) and follow up study Lee (2017) found that Latinx groups are underrepresented on the Master Lists for the Texas Bluebonnet award. As with the Pura Belpré and Américas Awards, which organized to address a similar challenges in representation of Latinx groups in various awards through the American Library Association (ALA, 2019), it may be advisable to advocate for a children's choice award for Latinx or multicultural children's groups.

What assumptions about children are embedded in the insights of the maiden voyage? As evinced by the use of CMACL as an analytic framework, and the use of CCA methods, I share the assumptions of the contributors and analysts that children, adolescents, and young adults are capable of critiquing power relations. I also share the assumption that young readers benefit from critically interrogating texts to analyze systems of power, and how those systems of power may create injustice. I further include the assumption that children resist adult power, and that although they experience individuation differently than adults might (Duff, 2015), they none-the-less use their imaginations to construct alternative preferable futures. Finally, I include the assumption that humor helps children de-mystify authority.

In selecting texts that have carnivalesque features as delineated in the selection criteria, I purposefully chose a form of humor that indexes resistance to dominant discourses. Using the criteria for representing adult power farcically, I also assume that children are entitled to that stance of resistance, even when it makes adults uncomfortable. The most important assumption I have about children is that they are psychologically capable of reconstructing themselves psychoemotively in ways that adults might influence, but cannot and should not try to control.

Contributions

Per the study design, there are multiple levels of contribution that I sought through this study. As an instructional specialist, which is an administrative position where I support classroom educators, my training is in coaching, analysis of systems of instructional delivery, and the development of frameworks to communicate theory into practice. As a scholar, my training is in social constructionism, theories in literacy-biliteracy, and critical pedagogy.

Gaps in current CCA methods and CCA studies identified through this study include:

- Conceptualization of agency for young readers
- Applicability of the methods to classroom educators and young readers

In the next sections, I explicate my contributions and their implications.

Conceptualization of Agency for Young Readers

The academic contribution I sought was to add to extant theory to CCA methods for conceptualizing agency for young readers. As I have stated, the CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017) applied in multicultural children's literature have the potential to emerge as a genre for critical educators. Interestingly, this was a scholarly goal of Botelho & Rudman (2009). To explicate the significance of CCA methods, and my effort to contribute to them, I apply Deleuze & Guattari's concept of the *body without organs* (BwO), which is a space of potentiality that is not structurally sequential or hierarchical. This is in contrast to a cancerous BwO, which is caught in a reproduction of the same patterns, or an empty BwO, which does not produce (Deleuze & Guattari, 1972/2004; 1980/2013).

CCA methods are a healthy body without organs (BwO) (Deleuze & Guattari, 1972/2004, 1980/2013), in that as compared to a structural sequential or hierarchical process, it is productive and not petrified in its organization. Anyone who constructs a study using its principals will construct a unique article that is as much contingent on the analyst and their scholarly interest as it is dependent on the potentiality made possible through the theoretical matrices that comprise doing CCA. Although enacting CCA methods has a temporal flow as represented by Short et al. (2017) in Figure 3, a given CCA analyst might actually begin their study from within any one of the constructs or vectors in doing CCA.

The CCA methods provide the space of potentiality from which multiple matrices differentiate forming multiple possible vectors. The vector of potentiality that was my area of interest dealt with the flow of knowledge for educators and young readers. As I discussed above, most of the CCA analysts operationally define agency at the worldview level. This aligns with the critical stance advocated by CCA contributors. However, per theories of the role of myth and metaphor in psychoemotive competence advocated by Bussey (2008), Egan (1997), Jung (1969), and Inayatullah (2004), it became clear that analysts were addressing conceptualizations of agency predicated on their critical stances.

Although there were CCA studies in which the analysts conceptualized agency to show how agents leverage power at the psychoemotive level despite delimiting social world, most studies focused attention on problematizing dominant discourses. That is an important and valuable scholarly approach, as it provides guidance in how to navigate potential discursive threats that might be taken for granted. For example, in Johnson & Gasiewicz's (2017) analysis of books with themes of displacement, they found that discourses favored discourses that positioned America as the land of opportunity and promise. However, each of the analysts also found exemplar texts that warranted analysis of the protagonist's agency at the psychoemotive level. In remarking on the fact that Hannah emancipates herself Johnson & Gasiewicz's (2017) do not discuss how Hannah overcomes her fears to take action in her own interest.

Using Jackson & Mazzei's (2012) thinking with theory, adding theory to the CCA methods would provide thinking tools needed to guide analysts in remarking on the psychoemotive construction of agency. This would benefit educators as it would provide them with CCA studies that show how to analyze agency inclusive of its psycho-social dimensions.

Further, using Childism, IE theory, and futures theory, through analysis of gaps, silences and contradictions in CCA methods, the thinking through children reflection questions emerged (see Figure 4). As I discuss in Chapter 2, as child advocates and as people with positional power over the welfare of children, it is important we educators reflect on our own actions to reveal possible preconceptions about children and what they need.

Applicability of the Methods to Classroom Educators and Young Readers

As part of the applicability of the methods for classroom educators, it was clear that the discourses might be overwhelming to classroom educators, even those committed to critical literacy. Since the CCA methods are predicated on multiple interrelated and interlocking theories, an educator would need to dedicate considerable time to cross the threshold from understanding its tenets and tools to applying the tools in creative ways to solve educational problems. The time needed to form a cognitive investment in those discourses is problematic for teachers, even when they want to make important changes in how they think about theory and practice (Collinson & Fedoruck Cook, 2001). As such, while not a significant contribution to academia, a significant contribution I hope to make for educators is the need for visual representations and graphics that allow educators to access complex ideas associated with CCA methods and CCA studies. My personal contributions to that effort include the Enhanced Doing CCA toolbox (see Figure 8), which includes thinking through children reflection questions, and the psychoemotive underpinning analysis enhancement. Additionally, it includes the many appendices unpacking the CCA studies as exemplars of CCA methods (see Appendices B, C, D, E, F, G, H, and I) and the Mythic and Metaphoric Analysis Tools (see Appendix K).

Hess (2018) and Knezek (2014) are professional pedagogists who study the concept of rigor and how to construct instructional tools to facilitate learners acquiring knowledge with a high degree of rigor. While rigor is often associated with difficulty, it in fact refers to the complexity of an idea or construct (Hess, 2018). Rigor asks—what are the parts that comprise the construct, and how do the vectors interrelate when it is performed or enacted? The CCA methods, which are comprised of numerous theoretical constructs from which an analyst formulates a study, are deeply rigorous. Equally rigorous are any given construct or relational vector, such as agency analysis and its relationship to subject position. Knezek (2014) asserts that for learners new to a discourse, certain tools are necessary to provide the learner access. This suggested an important finding about the need for visual representations of CCA methods and CCA studies.

Two of the contributors, Botelho & Rudman (2009) and Short et al. (2017) created graphic organizers to represent the key ideas that summarized their contentions, which are included in Chapter 2 as Figure 2 and Figure 3. In the ten CCA studies published in Johnson, Mathis & Short's (Eds.) edited collection, analysts drew out tenets from their theoretical frameworks as bulleted lists. Analysts who interrogated multiple texts included charts summarizing the children's books under investigation. However, education colleagues who acted as alpha readers for initial drafts of Chapter 2 and 3 still found themselves lost in the explications of the methods and studies.

Braden (1993) remarks on the power of graphic representations in supporting readers in conceptualizing complex information and the importance of visual-verbal symbiosis. Izumi et al. (2010) discuss the value of the "one-pager" to translate policy research to encourage application into action. They assert the need for research that emphasizes the development and use of

practical tools, such as one-pagers, that allow accessible translations of frameworks and tenets. This also led to my decision to produce numerous figures and appendices, including the Doing CCA toolbox, which I developed and enhanced throughout the study (see Figure 1, Figure 4, and Figure 8).

Using Braden (1993), it was clear that to communicate these constructs to classroom educators required adapting them visually to provide a scaffolding tool. Such tools allow learners to access complex discourses (Knezek, 2014). As well as providing these specific tools for educators, I also hope to raise awareness among CCA contributors and CCA analysts on the need to develop specific tools to support educators in enacting CCA into practice either by engaging their own scholarship, or by translating the practices to young readers during critical reading. Further, whereas traditional scholarly forms typically put such tools at the end of texts, in certain instances, it might be more effective if visual representations are front-loaded to provide guidance. For example, in Chapter 2, the Doing CCA Toolbox frontloads the analysis to provide guidance to novice educators as they are reading.

Just as importantly, when recommending lessons for critical reading, visual representations might provide allow teachers to index a larger amount or recommendations. For example, in Botelho & Rudman's (2009) book, chapters include recommendations to educators on considerations and uses for the classroom. That said, a graphic representation of the recommendations might provide educators with an at-a-glance document to excite their imagination, and help them see possibilities in the limited amount of time teachers have for planning (Collinson & Fedoruck Cook, 2001).

Limitations and Delimitations

In this section, I discuss delimitations and limitations affecting the study. In particular, delimitations based on my methodological approach are significant and worth noting. Some limitations are also worth noting which I discuss after the delimitations.

One notable delimitation is that in analyzing how educators and young readers might interpret the CCA methods, I chose not to employ a field study. First, as I state in Chapter 1, certain theoretical gaps that might affect how agency is conceptualized emerged when I initially read the CCA methods for Chapter 2. As an instructional specialist, I determined that a field study would be premature without first reflecting on those theoretical gaps and their possible implications. My work as an instructional specialist often requires me to read theoretical and pedagogical texts to predict their implications for educators and students before testing them in the field. As I discussed in Chapter 1, Allen (2014) and Pietrandrea (2008) conducted classroom studies with promising results about student reactions to engaging critical reading. However, their delimitations sections showed that learners did not always understand how to apply the concepts to their own lived experiences beyond the lesson. For that reason, I was concerned that a field study might be premature without discursive analysis of the CCA methods theoretical underpinnings, or communicative tools to frame educators' understanding of their significance.

A second delimitation is that I chose to analyze CCA studies where the agency of actors through close reading is a clear feature of the researcher's analytic intent. Although, I did not originally include them given my focus on conceptualizations of agency, content analysis studies in which the researcher analyzes large corpuses for trends and patterns still have important implications for critical educators. An important CCA study of postcolonial texts representing Muslims by Raina (2009) was not included in Chapter 3 because the analyst did include

significant explications or conceptualizations of agency. Instead, Raina (2009) focuses on the systems of power represented in 72 books of varying genres focalizing on Muslim protagonists. Raina's study is concurrent to Beach et al's study, to which she is also a contributor. Another example is Koss's (2015) study using critical race theory, gender schema, and critical disability theory to analyze diversity in 455 contemporary picture books. Her study shows that the publishing world still largely represents white dominant discourses, and that representation issues continue to persist fifty years following Larrick's seminal finding (1965). Further, they provide teachers with lists of reviewed books that might help teachers expand on their classrooms selections, as compared to leaning on typical favorites (Raina, 2009).

As compared to content analysis studies that evaluate multiple texts, in Chapter 5, I evaluated only one book as an exemplar for the purpose of demonstrating how the recommended theoretical constructs operate to reveal agency as a psychoemotive phenomenon. Although, this provided important insights about how to deeply explicate agency, it leaves open the question of how to apply the constructs in a study where the mythic symbols are less evident, or where multiple texts are the subject of comparative as well as critical analysis.

Finally, in the maiden voyage, I limited the selection of books to those awarded the Pura Belpré, Américas Award, and Texas Bluebonnet Award and picture books. It is likely that book lists from other sources, such as Goodreads, Bookriot, or some other site that promotes books based on popularity might have shown a larger percentage of books with carnivalesque humor. For example, the adolescent chapter book *Zombie Baseball Beatdown* (Bacigalupi, 2013) is recommended by Bookriot for Hispanic Heritage Month and meets many of the criteria for carnivalesque humor. Sadly, most of its grotesque humor is predicated on violence directed at

zombies. However, it begs the question of the influence of the zombie phenomenon as an archetype, its meaning as a mythic narrative, and its popularity with adolescent readers.

A notable limitation, which is a limitation beyond my control as a research, is related to the maiden voyage. My status as a cultural outsider to the selected text limits my capacity to understand how the mythic figures referenced in *Niño Wrestles the World* (Morales, 2013) are interpreted by cultural insiders. Although I was able to use intertextuality, and top-down analysis to understand the significance of the cultural symbols, how those symbols haunt or amuse the imaginations of children, or how a child's disposition to the symbols might change over the course of their life, falls outside of the boundaries of this study. As Acevedo (2018) points out about vampires and ghosts, nobody ever told me to be frightened of La Llorona. And although I have an interesting personal story indirectly related to the Momias de Guanajuato, having traveled with a mime team in my teens to a city in Mexico and seen as yet unsorted mummies in a box in the attic of a museum when we weren't actually supposed to be in the attic, the historical and mythic significance of the mummies are still outside of my lived experiences. Therefore for me it is a legend I have heard about, but never imagined in my nightmares or daymares. This also suggests that the story itself may not affect some readers at the psychoemotive level. Or at least, may not affect them in the same way. Despite my lack of experience with mythic symbols, the cheeky bravery of Niño was not lost on me, as it affected me at the archetypal level even without experience with the sociohistorical context of the mythic symbols.

Implications for Future Directions in Research and Practice

As I point out in Chapter 1, CCA for multicultural children's literature is emerging as an important discourse within multiculturalism. By looking at CCA methods and CCA studies as a system in need of interrogation, important opportunities for future research emerged for both future contributors and future analysts. These opportunities index theoretical studies, content analysis studies, field studies and pedagogical technology studies. I discuss them here.

Theoretical Studies on Agency

Future research needs to continue to explore the role of archetypal analysis and futures theory in explicating agency in CCA studies. Since I only analyze one book to demonstrate how the theoretical correctives operated to explicate agency, there are many opportunities to apply the mythic/metaphoric analysis in relation to other critical lens. For example, where analysis focuses on problematizing multiple texts, an eligible exemplar might still be explicated to demonstrate how systems of power at the unconscious level affect the dynamics of the text. Johnson & Gasiewicz (2017) analyze seven books on displacement. In their analysis of Hannah, the protagonist of *Trafficked* (Purcell, 2012), they remark on the fact that the adults she lives with instill fear in her. Hannah's decision to trust her neighbor is an opportunity to understand how she constructs personal power at the psychoemotive level despite her life context.

Another important theoretical addition to extant theory would include an exploration of collective agency. Bandura's (1997) social cognitive theory extends the conception of human agency to include collective agency. Social cognitive theory is rooted in an agentic perspective, where people are self-organizing, proactive, self-reflecting, and self-regulating within social systems. Many graphic novels and comic books feature multiple heroes sharing a common

adventure, or engaging a common enemy. As I discuss earlier in this chapter, to analyze agency in *Lowriders to the Center of the Earth* (Camper, 2016) would require theoretical analysis of collective agency. This would first require analysis for how collective agency is positioned in relation to the other theories in the doing CCA. For example, the concept of subject position (Weedon, 1997) carries implications for collective agency, as the subject position of differing archetypes of power within an ensemble of heroes might also open categories of analysis. Enhanced through archetypal analysis and futures theory, the actions of the collective can be analyzed for how the enactment of social imaginaries (Castoriadis, 1975) on the part of a collective can concurrently become a site of opportunity and oppression for any given member of that collective. Interestingly, this is a motif in many American comic books that feature collective agency, such as Marvel Comic's *Fantastic Four* series, in which the heroes often find each other aggravating, and balk at the limitations on personal freedom that their superpowers and their commitment to the collective imposes.

Content Analysis and Close Reading for Humor

As I state earlier in this chapter, humor is underrepresented as a genre in the CCA studies selected for Chapter 3. Humor is a highly eligible area of for content analysis of multicultural children's literature, particularly because of its appeal to young readers. Although the maiden voyage study in Chapter 5 focuses on carnivalesque forms of humor, content analysis studies for differing forms of cultural humor might also reveal the interplay of power relations through comedy.

Another scholarly approach might use close reading for indications of word play, cringe comedy, which derives humor from social awkwardness and a lack of social awareness (Susman,

2013), or insults as methods of revealing the interplay of power in multicultural chapter books, or within books with otherwise serious or earnest worldview themes. Subtle discursive patterns that favor dominant discourses through apparent humor, such as the use of mock Spanish to convey Skippy Jon Jones' social awkwardness (Martínez-Roldán, 2017), would demonstrate how humor can be used as a postcolonial tool of dominance as well as for resistance to dominant discourses.

Empirical Studies

When I began this study, I searched for empirical studies that might provide insights into how children respond to the methods as framed by the contributors. As I discuss in Chapter 1, Lewison, Leland & Harste's (2015) *Creating Critical Classrooms* provides a comprehensive guide for educators on methods for engaging critical literacy in classrooms, and includes educator remarks on multiple empirical studies. Similarly, field studies based on the Doing CCA toolbox, including additional theories for analyzing agency at the psychoemotive level would provide insights into how the methods and theories are manifested during instruction.

Levels of empirical studies might include pre-service teachers and career educators to better understand and predict possible challenges that might affect classroom empirical studies. Further, and importantly, empirical studies that include young readers must include longitudinal elements to see how their conceptualizations of alternative preferable futures, or their understanding of how to construct their own psychoemotive competency through critical reading, is affecting their relationship to their life course.

I would also contend that the development of visual representations and thinking tools would need to precede, or be conducted to concurrent to empirical studies on the CCA methods. I discuss this in the next section.

Visual Representations and Thinking Tools

The balance of visual representation and text may be an area of future research, particularly if, as the contributors and analysts assert, their goal is to communicate theories to educators for application with young readers in classrooms. As I discuss in the findings section, I found that the multiple discourses in the theoretical suite that comprise the doing CCA methods were complex, and required me to construct numerous figures and appendices. Adding theoretical constructs that include terms such as “unconscious”, “mythic narrative”, “deep psyche”, and “alternative preferable future” likely added to the linguistic and conceptual density issues already evident in the methods. Further, even a teacher gifted at unpacking and apprehending the concepts still must then figure out how to interpret and translate those constructs into lessons that are developmentally appropriate and cognitively meaningful to their instructional audience. Therefore, an important area of future research would include constructing instructional tools to support classroom educators and students.

Concluding Remarks

There is promising research predicated on the work of the CCA contributors and analysts selected and reviewed in this content analysis study. Their collected work marks the emergence of a form of CCA that can be framed as a genre that might inform critical reading methods for classroom implementation. First and foremost, it is a method for supporting educators in

learning how to read against the grain (Mendoza & Reese, 2001). Second, it has the potential to add important methods and tools into critical literacy practices currently in the research for classrooms, such as those framed by Lewison, Leland & Harste (2015). Third, educators who navigate texts using CCA methods (Beach et al., 2009; Botelho & Rudman, 2009; Bradford, 2017; Short et al., 2017), hopefully inclusive of the theoretical enhancements recommended through this study, will invariably find themselves changed by the experience (Rosenblatt, 1938/1978). If those changes allow them to reimagine how they frame instruction for young readers, then the journey has had the intended affect. Further, using the methods also allows educators to directly participate to developing CCA studies to share with literary scholars. However, as I have contended in this study, it is contingent on us as educators that we not lose sight of young readers, or their subject position in our work.

Thinking through children, which is a construct I introduce as a reflection component to enhance the doing CCA process, actually has a broader critically reflective purpose. Per Egan's (1997) critique, as pedagogists we often become so immersed in the discourses we create through our tools and policies that we lose sight of the agency of children. Or worse yet, the welfare of children. In introducing thinking through children, I hope to reintroduce the processes of self-reflection and self-criticism that are so difficult to maintain in our current systems.

According to Bussey (2008), who includes Neohumanism as a key ethical theory underpinning causal layered pedagogy (CLP), such processes require that those with power to affect change humble themselves before the magnitude of our connectedness to all life, and before our obligation to use our power to serve others and serve the needs of all who share life with us. Yet, despite their clear role in both the theoretical and pedagogical research, my experiences as an instructional specialist seem to affirm that self-reflection seems to be the first

casualty whenever our zealotry to introduce educational change makes us reactive instead of reflective. Our Warrior energy is not always that best archetype to affect change in a space dedicated to care and service (Bussey, 2008). Nor is our Monarchic energy, which may cause us to monitor and manage without regard for the agency and empowerment of those in our care. Rather, our shamanic energy, from which we imagine possibility and opportunity, creates spaces of portent and meaning to envision alternative preferable futures (Bussey, 2008).

Interestingly, when I began the study I had considered reviewing texts with greater gravity in order to help reveal the gravity being experienced by children at the center of the family separation crisis. Lest I be accused of minimizing the magnitude of children's experiences by focusing on humor, the research into humor makes clear that it can be employed as a tool of resistance, or a tool of oppression (Lyons, 2006; McKenzie, 2005; Tallant, 2015). Humor has the power to demystify authority and create opportunities for constructing counternarratives (Lynley, 2015; Shortsleeve, 2011). Therefore, I considered it an important genre to reflect on as a healing and productive counternarrative to nativist hatred pervading current U.S. political discourse.

Having navigated the process using the offered tools, I can assert that it changed my thinking, which changed how I read multicultural children's literature. This has had an influence on how I view eligible texts to recommend for teachers, and how I think about engaging critical reading. Through Jackson & Mazzei (2012), I thought deeply and regularly on archetypal analysis and futures theory to realize the self-reflective energies necessary to understand agency at the psychoemotive levels. Ultimately, I engaged this monomythic journey to better understand how to support the agency of both children and educators. In doing so, I reflected on

my role as mentor in their heroes' journeys, and whether the gifts and tools that I bestow genuinely prepare them for their eventual ordeals and so that others may reflect on it as well.

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APPENDIX A

IERG's (2018) Tips for Imaginative Educators The Tools of Imagination Series

Somatic	Mythic	Romantic	Philosophic	Ironic
Before formal schooling.	The Toolkit of Oral Language	The Toolkit of Written Language	The Toolkit of Theoretical Language	Post-secondary.
Includes body awareness, rhythm, music, visual stimuli.	These tools are particularly powerful with our youngest students but should be used by ALL educators to bring out the emotional force of topics.	These tools reflect the most vivid ways that literate individuals engage with the world around them. They should be actively employed from mid-elementary through secondary school.	These tools reflect tools of theoretical thinking. They will engage the imaginations and emotions of students in contexts of Higher Education primarily.	Looks for abstractions and concepts under investigation.
	#1 Find the story in the topic #2 Find a source of dramatic tension #3 Evoke mental images with word #4 Metaphors matter #5 Laugh as you learn #6 Engage the body #7 Identify the unknown	#8 Seek heroic qualities #9 Let them obsess #10 Humanize #11 Engage their inner rebel #12 Stimulate wonder #13 Play with visual formats #14 Illuminate extremes and limits #15 Change the context	#16 Take the out of their world #17 Employ a meta-narrative structure #18 Introduce general theories and anomalies #19 Stimulate a sense of agency	

APPENDIX B

Theory, Method, Group Represented, and Inquiry Questions for Selected CCA Studies

CCA Study	Theory/Method	Group(s)	Inquiry Questions
Beyond mirrors and windows: A critical content analysis of Latinx children's books (Braden and Rodriguez, 2016)	<i>Critical Race Theory</i> <u>LatCrit Theory</u> CCA RAG	Multiple Latinx Groups	<ol style="list-style-type: none"> 1. What do the picture books with Latinx content portray? 2. What cultural narratives are implicitly and explicitly suggested by Latinx story picture books?
Having something of their own: Passing on a counter-story about family bonds, racism and land ownership (Brooks, 2017)	<i>Critical Race Theory</i> CCA	African American-Mixed white	How does a counter-story about Reconstruction get depicted in a well-regarded African American young adult novel?
A poststructural discourse analysis of a novel set in Haiti (Dimmett, 2017)	<u>Poststructuralism</u> Discourse Analysis	Young Haitian girl	Emphasizes transparency to locate secret truths of marginalized cultures "Why are certain discourses (such as poverty or tragedy) often mobilized in stories set in the third world, or ethnic/urban settings, while other discourses are considered peripheral to the 'real' story?" p. 170
Examining displaced youth and immigrant status through critical multicultural analysis (Johnson and Gasiewicz, 2017)	CMACL (Theory and method)	Immigrant children (various cultures)	<ol style="list-style-type: none"> 1. In what ways do these texts portray the respective cultures represented in the narratives? 2. How are issues of identity and power enacted within the narratives? 3. What do these texts suggest about current U.S. culture and the status of immigrants?
When entertainment trumps social concerns: The commodification of Mexican culture and language in "Skippyjon Jones" (Martínez-Roldán, 2017)	<u>Marxism</u> CMACL	Mexican American culture	<ol style="list-style-type: none"> 1. What is at work in the production of the <i>Skippyjon Jones</i> books that promotes their popularity? 2. How do literary elements in the series, particularly the author's use of language and illustrations, come together to produce a particular view of Mexicans and their language? 3. What images are conveyed through such representations?
Demonstrations of agency in contemporary international children's literature (Mathis, 2015)	<i>Agency Social Enactment Theory</i> CCA CMACL	Children in various social and cultural contexts	<ol style="list-style-type: none"> 1. What demonstrations of agency in international children's literature are available as English language texts? 2. How do the personal, social, and cultural dimensions impact the character's actions and decision potentially the reader's insights? 3. What significant insight to the youth of the global community might be identified in these texts regarding the notion of agency?
The significance of the arts in literature: Understanding social, historical, and cultural events (Mathis, 2017)	<i>New Historicism; Social Semiotics</i> CCA	African American, women	<ol style="list-style-type: none"> 1. Whose perspective is predominant in the books? 2. Whose voices are heard or omitted? 3. How is the story contextualized in various historical sociocultural influences? 4. How are the arts shown in relationship to the historical events of the story? 5. How do the author and illustrator make clear their perspectives?
Representations of same sex marriage in children's picture story book (Schall, 2017)	<u>Intersectionality</u> CCA	LGBTQ	How are same sex marriages depicted in children's picture storybooks?
The right to participate: Children as activists in picturebooks (Short, 2017)	<i>Critical Pedagogy</i> <u>Childism</u> CCA	Children in various social contexts	...whether demonstrations (of agency) are limited by the same adult constraints as often occur in action projects in schools.
Using intertextuality to unpack representations of immigration in children's literature (Sung et al., 2017)	<i>Postcolonialism and Colonialism</i> CCA and Intertextuality	Immigrant children (various cultures)	<ol style="list-style-type: none"> 1. How are transnational immigrant female protagonists represented in children's literature? 2. How does intertextuality influence our mental images, assumptions, and representations about immigration?
Blurred lines: The construction of adolescent sexuality in young adult novels (Wilson, 2017)	<i>Postcolonialism, Youth Lens</i> CCA	Teenagers (culture groups not referenced)	<ol style="list-style-type: none"> 1. How is sexual activity portrayed? 2. Who is in control in the sexual relationship? 3. How is the story contextualized in various historical sociocultural influences? 4. How is desire portrayed? 5. What are the consequences (if any) for having sex? 6. How are adult perspectives shown in the books and what they are?
Re-imagining an alternative life after the Darfur War: Writing as emancipatory practice (Yenika-Agbaw, 2017)	<i>Third World Feminism; Intersectionality</i> CCA	Young Sudanese war orphan	<ol style="list-style-type: none"> 1. How do the author and illustrator utilize art (drawing and writing) to emancipate Amira, a survivor of the 2003 Darfur war from her multiple realities as a child, Sudanese female, and refugee? 2. How do the author and illustrator consider cultural authenticity in their reconstruction of gender relationships prior to and after the 2003 Darfur War?

CMACL—Critical Multicultural Analysis of Children's Literature; CCA—Critical Content Analysis; RAG—Reading Against the Grain.

APPENDIX C

Theoretical Frameworks Applied in Selected CCA Studies Including Key Tenets

Theoretical Framework	Key Tenets, questions, or concepts applied	Applied by	To evaluate
<p>Agency Reflected in: Individual freedom and autonomy; humanity's free will and self determination; personal decision making, carrying out intentions, and acting on one's own purposes; enactment or making choices and realizing responsibility for them; and manifesting self-reliance and personal responsibility (Moore and Cunningham, 2006 as cited in Mathis, p. 207).</p> <hr/> <p>Social Enactment Theory Agency is realized within limits; an individual's choices reinforce or transform those limits over time. ...people both produce and are products of their social environments (Giddens, 1991) and are free to interpret the events of their lives (Colapietro, 1989).</p>	<ul style="list-style-type: none"> Freedom of interpretation keeps people's past and current situations from determining their futures Adapts questions from Liu (2009) to analyze for three kinds of agency: <ul style="list-style-type: none"> Personal agency- a strong sense of self and the potential of one's own voice and actions Social agency- taking a stand for friends and community members Cultural agency-speaking up and taking action in support of one's culture to include ethnicity. (Mathis, 2015, p. 209). 	<ul style="list-style-type: none"> Mathis (2015) 	<ul style="list-style-type: none"> Contemporary international children's books
<p>Childism A belief system that constructs its target group, 'the child,' as an immature being, produced and owned by adults who use the construct to serve their own needs and fantasies (Young-Bruehl, 2012)</p> <hr/> <p>Critical Pedagogy* Teaching approach emerging from critical theory advocating that students question dominant beliefs and practices, and generate counter-narratives (Paulo Freire, 1970).</p>	<ul style="list-style-type: none"> Children's rights for participation in decision about their life circumstances and in making contributions to society Children's right to be heard and their views considered in interactions with adults Children's development of critical consciousness to critique oppression in every day life Children's movement from critique to hope before moving to action—from questioning "what is" to considering "what if" and then acting. (Short, 2017, p. 142) 	<ul style="list-style-type: none"> Short (2017) 	<ul style="list-style-type: none"> Children as activists
<p>Colonialism/ Postcolonialism Study of cultural legacy of colonialism and imperialism, and the social, and political power relationships that sustain them. Influences subaltern identity, and hybridity (McGillis, 2000; Tuner, 1983)</p>	<ul style="list-style-type: none"> Resisting, denying, and even mocking the postcolonial mindset by the characters in the stories. Attitude of overcolonizing immigrant children (instances where immigrant children are portrayed as naïve or innocent due to dual identity of child and immigrant) 	<ul style="list-style-type: none"> Sung et al. (2017) Wilson (2017) 	<ul style="list-style-type: none"> Representation of immigration Adolescent sexuality
<p>Critical Multicultural Analysis of Children's Literature Critical framework that merges multiple critical lens to analyze for race, gender, and class by interrogating power relations, social interaction, and agency (Botelho and Rudman, 2009).</p>	<ul style="list-style-type: none"> The placement of agency The assumptions of who holds power and status in the ending of the text The representations of those who fall outside of the U.S. dominant norm (Johnson and Gasiewicz, 2017, p. 30). 	<ul style="list-style-type: none"> Johnson and Gasiewicz (2017) Martínez-Roldán (2017) Mathis (2015a) 	<ul style="list-style-type: none"> Displaced youth and immigrants Commodification Demonstration of Agency
<p>Critical Race Theory (CRT) Applies critical theory to study society and culture to understand categories of race, law, and power (Ladson-Billings, 1998; Solorzano and Yosso, 2002; Taylor, 2009; Yosso, Vilapando, Delgado Bernal, and Solorzano, 2001).</p>	<ul style="list-style-type: none"> Racism's impermanence in American society Interest convergence Microaggressions Counter-storytelling (Lynn and Adams, 2002) 	<ul style="list-style-type: none"> Brooks (2017) 	<ul style="list-style-type: none"> Counterstory on Reconstruction
<p>Latino Critical Race Theory (LatCrit) Examines how Latinx actors experience race, class, gender, and sexuality (Delgado Bernal, 2002; Espinoza and Harris, 1997; Yosso, 2006).</p>	<ul style="list-style-type: none"> Latinx actors experience microaggressions and marginalization English is privileged Representations are traditional 	<ul style="list-style-type: none"> Braden and Rodriguez (2016) 	<ul style="list-style-type: none"> Representation in Latinx Children's books

Theoretical Framework		Key Tenets, questions, or concepts applied	Applied by	To evaluate
Intersectionality Analysis for how interlocking systems of power influences marginalized group; rejects binary thinking (Berger and Guidroz, 2009; Crenshaw, 1989; May 2015)		<ul style="list-style-type: none">• Lived identities exist within a dynamic matrix of different group memberships, power structures, and sites of oppression and resistance. Identit(ies) are not cumulative or additive. (Not of equal weight in eyes of society)• Any examination of identit(ies) must include an analysis of systems of power and inequality, in which privilege and oppression are enmeshed.• The analysis itself of a form of social justice and a call for social action. Rather than being neutral research, its overt goal is meaningful change (Schall, 2017, p. 93).	<ul style="list-style-type: none">• Schall (2017)• Yenika-Agbaw (2017)	<ul style="list-style-type: none">• Same sex marriage• Darfur War Orphan who writes her story
Privilege theories “Unearned privilege is the flip side of oppression” (Case, 2013 as cited in Schall, 2017, p. 94)	Third World Feminism Resistance to first world feminism as itself an oppressive force that does not address the issues of women who are not from Western societies (Edward Said, 1993; Chandra Talpade Mohanty, 1988).			
Marxism Socioeconomic analysis of how economic forces maintain uneven class relations, and reinforce hegemonic control of dominant discourses (Hade and Edmondson, 2003; Marx and Engel, 1970; Taxel, 2010)		<ul style="list-style-type: none">• Capitalism- system in which almost everything is defined in terms of money (Tyson, 2011, p. 113)• Commodification—process through which peoples’ work, things, and ideas become commodities (Marx and Engels, 1970)• Appropriation—capitalists collect the value of individual’s work to be commodified (Marx, 1997)• Branding—creating meaning to attract consumers to products that carry its name (Hade and Edmondson, 2003)• Synergy- other products inspired by the brand (Taxel, 2010)	<ul style="list-style-type: none">• Martínez-Roldán (2017)	<ul style="list-style-type: none">• Commodification of Mexican culture and language
New Historicism History is textual, History is literature; it is not fact; it is constructed and interconnected with literature; literature creates history (H. Aram Veesser, 1989; Malpas, 2013).		<ul style="list-style-type: none">• Historical accounts as ongoing discussions involving multiple perspectives and histories thus allowing for the voices of those previously marginalized• The interdependence of art, culture, and social contexts including power relations• The significance of multiple sign systems within historical, social, and cultural scenarios to negotiate understanding, a tenet shared with social semiotic (Mathis, 2017b p. 124)	<ul style="list-style-type: none">• Mathis (2017b)	<ul style="list-style-type: none">• Significance of the Arts
Social Semiotics Analysis of social meaning making practices. Analyzes how we use sign systems, such as music, visual arts, language (Siegel and Rowe, 2011; van Leeuwen, 2005).				
Poststructuralism Study of cultural legacy of colonialism and imperialism, and the social, and political power relationships that sustain them. Influences subaltern identity, and hybridity. Books exist in a political economy. Power relations contour discourses.		<ul style="list-style-type: none">• Transparency—lens through which it’s authentic; revealing the secret truth• Discourses that produce a transparent text, and the discourses that are produced or extended through the text.• What are the power relations that produce the discourses that constitute a text?	<ul style="list-style-type: none">• Dimmett (2017)	<ul style="list-style-type: none">• Secret truths of marginalized culture in a novel set in Haiti
(Post-colonialism) Youth Lens Lens for literary criticism of young adult novels asking how ideas about adolescence and youth get formed, circulated, critiqued and revised (Robert Petrone, Sophia Tatiana Sarigianides, and Mark A. Lewis, 2015).		<ul style="list-style-type: none">• Teenagers may have some agency, but are still colonized subjects of the adult world• Adolescence isn’t a biological truth but a historical/social/cultural construction• Adolescence/adolescents serve as a symbol for the culture’s zeitgeist (defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time)	<ul style="list-style-type: none">• Wilson (2017)	<ul style="list-style-type: none">• Adolescent sexuality

APPENDIX D

Analysis of CCA Methods Applied in Selected CCA Studies Using Doing CCA Toolbox

CCA Study	Problematizes	Top Down Analysis	Bottom up analysis	Intertextuality	Focalization	Subject position/ Agency Analysis
Beyond mirrors and windows: A critical content analysis of Latinx children's books (Braden and Rodriguez, 2016)	Lack of Latinx children's books in classrooms; Problematic representations	Latinx groups in contemporary U.S. Lack of books on Latinx groups	<ul style="list-style-type: none"> • Language use • inclusion of cultural facts, • gender roles • utopian contexts 	<ul style="list-style-type: none"> • Latinx in U.S. • Critical literacy • Immigrant experience • Curriculum 	Latinx Children	Most books show children in traditional family roles; one shows agency
Having something of their own: Passing on a counter-story about family bonds, racism and land ownership (Brooks, 2017)	Narrow representations of the experience of former slaves in Reconstruction Era	Reconstruction Era U.S. Role of family stories for African Americans	References to land and its meaning	<ul style="list-style-type: none"> • Reconstruction Era • Contemporary race issues 	African American-Mixed white actor coming of age	Child protagonist comes of age; actively seeks land ownership
A poststructural discourse analysis of a novel set in Haiti (Dimmett, 2017)	U.S. discourses of poverty	Contemporary Haiti, and Contemporary U.S.	References to poverty, life in Haiti, or hopes	<ul style="list-style-type: none"> • Haiti • U.S. discourses of poverty 	Young Haitian girl from poor rural area	Child protagonist wants to become a doctor; leaves employer who won't let her go to school
Examining displaced youth and immigrant status through critical multicultural analysis (Johnson and Gasiewicz, 2017)	Reification of American mythology—U.S. safe, homeland is dangerous	Contemporary U.S. (Immigration)	Comments on U.S. as compared to homeland	<ul style="list-style-type: none"> • American immigration • Immigration histories of the cultures in the texts 	Immigrant children (various cultures)	Most protagonists are in oppressive subject positions, rely on male figures with power
When entertainment trumps social concerns: The commodification of Mexican culture and language in "Skippyjon Jones" (Martínez-Roldán, 2017)	Commodification of stereotypes and Mock Spanish	Contemporary U.S.—publishing	Language used to represent Mexican culture	<ul style="list-style-type: none"> • Mexican American culture • Reviews, and promotional material 	Personified Siamese cat	Agency issues outside of the texts; compromises representation of Mexican Americans
Demonstrations of agency in contemporary international children's literature (Mathis, 2015)	Children presented with limited images of the world through media	Situated in larger study: Messages of agency U.S. v International	Actors' activities and decisions that resist injustice	<ul style="list-style-type: none"> • Globalization • Identity and culture 	Children in various social and cultural contexts	27 books of children showing personal, social, or cultural agency
The significance of the arts in literature: Understanding social, historical, and cultural events (Mathis, 2017)	Lack of attention on the influence of the arts as social signifiers	U.S. during World War II	Remarks on historical context, or experiences of the actors	<ul style="list-style-type: none"> • U.S. during WWII • Swing bands • The swing band in the book 	African American, women	Adult protagonists resist black codes through their artistic activities
Representations of same sex marriage in children's picture story book (Schall, 2017)	Narrow representation of marriage	Contemporary U.S. and Canada-marriage laws	Remarks on discourses about marriage and children	<ul style="list-style-type: none"> • Analyzes history of marriage equality movement 	Children of LGBTQ couples	Position children as a benefactor of marriage equality
The right to participate: Children as activists in picturebooks (Short, 2017)	Adult constraints on children as activists	Contemporary U.S.	Actors' activities that resist injustice	<ul style="list-style-type: none"> • Activism • Critical pedagogy 	Children in various social contexts	Children not shown exploring socio-historical contexts of problems
Using intertextuality to unpack representations of immigration in children's literature (Sung et al., 2017)	Representation of acceptance or rejection of postcolonial forces	Contemporary U.S.—immigration	Indications of resistance to "othering"	<ul style="list-style-type: none"> • Socio-historical context of U.S. immigration 	Immigrant children (various cultures)	Resistance to "othering" by standing up for homeland used as marker for agency
Blurred lines: The construction of adolescent sexuality in young adult novels (Wilson, 2017)	Representation of adolescent sexuality	Contemporary U.S.	Passages depicting sexual tension or negotiation	<ul style="list-style-type: none"> • Teenagers as a colonized group • Adolescence as a social construct 	Teenagers (culture groups not referenced)	Representations of teen sexuality delimited by adult constraints
Re-imagining an alternative life after the Darfur War: Writing as emancipatory practice (Yenika-Agbaw, 2017)	Delimiting assumptions about Third World girls and women	Darfur war before, during, after	Metaphors, and reflections of Amira	<ul style="list-style-type: none"> • Darfur War • Experiences of third world girls 	Amira: a young Sudanese war orphan	Child protagonist emancipates her identity through her writing

APPENDIX E

Overview of Societal Constraints in Books Selected by Analysts with Focalizing on a Child/Adolescent Actors

CCA Study	Genre(s)	Groups Represented	A child actor in the texts selected by the analyst(s) experiences...					
			Poverty/ material uncertainty	Warfare, natural disaster, or its aftermath	Exploitation (sexual, or economic)	Abuse or Bullying (in or out of home)	Forced Displacement	Adult authority
Beyond mirrors and windows: A critical content analysis of Latinx children's books (Braden & Rodriguez, 2016)	Picture Books	Multiple Latinx Groups; Multiple social contexts	X				X	X
Representations of same sex marriage in children's picture story book (Schall, 2017)	Picture Books	LGBTQ Some books employ personified animals				X		X
The right to participate: Children as activists in picturebooks (Short, 2017)	Picture books	Children in various social and cultural contexts	X	X	X	X	X	X
Demonstrations of agency in contemporary international children's literature (Mathis, 2015)	Multiple genres	Children in various social and cultural contexts	X	X	X	X	X	X
Having something of their own: Passing on a counter-story about family bonds, racism and land ownership (Brooks, 2017)	Historic Narrative	African American	X	X	X	X	X	X
Examining displaced youth and immigrant status through critical multicultural analysis (Johnson & Gasiewicz, 2017)	Adolescent Novels	Immigrant Groups: Muslim Korean Sudanese Vietnamese Cambodian Argentine Moldovan	X	X	X	X	X	X
Using intertextuality to unpack representations of immigration in children's literature (Sung et al., 2017)	Adolescent Novels	Immigrant Groups: Vietnamese Mexican Korean Puerto Rican*	X	X	X	X	X	X
Blurred lines: The construction of adolescent sexuality in young adult novels (Wilson, 2017)	Young Adult Novels	Teenagers—Sexuality Culture groups not mentioned			X	X		X
A poststructural discourse analysis of a novel set in Haiti (Dimmett, 2017)	Novel-in-verse	Haitian/ Poverty	X	X	X	X	X	X
Re-imagining an alternative life after the Darfur War: Writing as emancipatory practice (Yenika-Agbaw, 2017)	Novel-in-verse	Third World/ Poverty	X	X	X	X	X	X

*NOTE: Although Puerto Ricans are U.S. citizens, the experiences of island-born Puerto Ricans often mirrors the experiences of immigrants who are not from U.S. territories.

APPENDIX F

Overview of Agency and Identity in Books Selected by Analysts Focalizing on a Child/Adolescent Actors

CCA Study	Genre(s)	Groups Represented	A child actor in the texts selected by the analysts experiences...					
			Comes of Age (grows to adulthood)	Materially resists injustice	Leverages adult power to solve a problem	Reflects on identity/ society	Achieves a sought after goal	Arrives at a new awareness of self
Beyond mirrors and windows: A critical content analysis of Latinx children's books (Braden & Rodriguez, 2016)	Picture Books/ Narrative	Multiple Latinx Groups; Multiple social contexts		X	X	X	X	X
Representations of same sex marriage in children's picture story book (Schall, 2017)	Picture Books Narrative	LGBTQ* Some books employ personified animals		X		X	X	
The right to participate: Children as activists in picturebooks (Short, 2017)	Picture books	Children in various social and cultural contexts		X	X	X	X	X
Demonstrations of agency in contemporary international children's literature (Mathis, 2015)	Multiple genres	Children in various social and cultural contexts	X	X	X	X	X	X
Having something of their own: Passing on a counter-story about family bonds, racism and land ownership (Brooks, 2017)	Historic Narrative	African American	X	X	X	X	X	X
Examining displaced youth and immigrant status through critical multicultural analysis (Johnson & Gasiewicz, 2017)	Adolescent Novels	Immigrant Groups: Muslim Korean Sudanese Vietnamese Cambodian Argentine Moldovan		X	X	X	X	X
Using intertextuality to unpack representations of immigration in children's literature (Sung et al., 2017)	Adolescent Novels	Immigrant Groups: Vietnamese Mexican Korean Puerto Rican*		X	X		X	X
Blurred lines: The construction of adolescent sexuality in young adult novels (Wilson, 2017)	Young Adult Novels	Teenagers—Sexuality Culture groups not mentioned	X		X	X	X	
A poststructural discourse analysis of a novel set in Haiti (Dimmett, 2017)	Novel-in-verse	Haitian/ Poverty		X	X	X		
Re-imagining an alternative life after the Darfur War: Writing as emancipatory practice (Yenika-Agbaw, 2017)	Novel-in-verse	Third World/ Poverty			X	X	X	

*NOTE: Although Puerto Ricans are U.S. citizens, the experiences of island-born Puerto Ricans often mirrors the experiences of immigrants who are not from U.S. territories.

APPENDIX G

Overview of Societal Constraints and Agency in Books Selected by Analysts with Focalizing is Not a Child/Adolescent Actors

CCA Study	<i>Genre(s)</i>	<i>Groups Represented</i>	STANDS APART FROM THE OTHER STUDIES BECAUSE...	SOCIAL CONSTRAINTS	AGENCY/ IDENTITY
When entertainment trumps social concerns: The commodification of Mexican culture and language in “Skippyjon Jones” (Martínez-Roldán, 2017)	Picture Books/ Narrative	Mexican American culture Children who do not identify with the family culture	<ul style="list-style-type: none"> • Protagonist uses mock Spanish (Hill, 1993) • Inauthentic/ stereotypical representations of Mexican Americans • Context for enacting agency within the story is delimited by the above problems. 	<ul style="list-style-type: none"> • Societal constraints identified fall outside of the story. • Economic considerations (books popularity) mean that character continues to use mock Spanish. • Book is promoted a multicultural book despite the evident problems. 	<ul style="list-style-type: none"> • Agency within text is not analyzed. • Agency is developed by young readers when they problematize misrepresentations of their culture.
The significance of the arts in literature: Understanding social, historical, and cultural events (Mathis, 2017)	Picture Book/ Novel-in-Verse	African American, women	<ul style="list-style-type: none"> • Protagonists are adult women in the book Sweethearts of Rhythm: The Story 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •

APPENDIX H

Comparison of Insights on Young Readers' Needs, Agency "Look Fors", and What Teachers' Must Consider Organized by Genre

<i>Genre(s)/ Themes</i> <i>Analyst</i> <i>Theoretical Frameworks</i>	<i>Insights on what</i> <i>young readers need</i>	<i>Agency "look fors"</i> <i>applied to the text</i>	<i>What teachers must consider</i>
<i>Picture Books/</i> <i>Latinx Culture</i> Braden & Rodriguez, 2016 (15 texts) LatCrit Theory	<ul style="list-style-type: none"> • "...to 'talk back' to social problems" (p. 58). 	<ul style="list-style-type: none"> • "...influencing the course of events in a situation" (p. 66). 	<ul style="list-style-type: none"> • "...bring forth opportunities for your children to share their cultural stories" (p. 70).
<i>Picture Books/</i> <i>Marriage Equality</i> Schall, 2017 (6 texts) Intersectionality/ Privilege	<ul style="list-style-type: none"> • "Books that depict same sex marriages in authentic, positive ways are important for children who have same sex parents and for children who are themselves lesbian or gay" (p. 93). 	<ul style="list-style-type: none"> • Responses of children to changes in their social world when their lesbian or gay parents, or adult relatives get married. • Children's internal dialogues in interpreting and making meaning of their social worlds when their lesbian or gay parents, or adult relatives get married. 	<ul style="list-style-type: none"> • "Although I have argued that these books have narrow depictions of lesbians and gays, the fact that they are, for the most part, bland, idealized, and whitewashed may actually make it easier to bring them into the classroom than more complex, realistic books" (p. 104).
<i>Picture Books/</i> <i>Child Activism</i> Short, 2017 (9 texts) Critical Pedagogy/ Childism	<ul style="list-style-type: none"> • "Through engagements with literature, children can develop complex understandings about global issues, engage in critical inquiries about themselves and the world, and take responsibility for actions" (p. 151). 	<ul style="list-style-type: none"> • Freire (1970) "challenging domination and oppression through examining the sociohistorical conditions that produce inequities..." (p. 139). 	<ul style="list-style-type: none"> • "They are able to try on perspectives and actions beyond their own by living in the story world of characters whom they have come to care about" (p. 150). • "... children, not just adults, are responsible for and capable of social action" (p. 137).
<i>Multiple genres/</i> <i>Demonstrations of</i> <i>Agency</i> Mathis, 2015 (27 texts) Agency Theory/ Social Enactment Theory	<ul style="list-style-type: none"> • Expanded images of the world, and exposure to the significant role of culture in their lives. • "Readers need to be aware of the social, political, and cultural factors in place that either support or challenge acts of agency" (p. 216). 	<ul style="list-style-type: none"> • "...exists when people continually negotiate links among their past, present and future selves" (Moore & Cunningham, p. 136 as cited in Mathis, 2015, p. 207). 	<ul style="list-style-type: none"> • Provide analysis of how agency is portrayed in an array of books representing international cultures in multiple social milieus. • "Understanding the social and cultural contexts of any character's actions is needed to understand the significance of agency represented in children's books" (p. 216).
<i>Adolescent</i> <i>Novels/</i> <i>Displacement</i> Johnson & Gasiewicz, 2017 (4 texts) CMACL	<ul style="list-style-type: none"> • To engage in "dangerous conversations" about U.S. immigration narratives. • To recognize that "texts are historical and cultural artifacts that reveal representations of power and the interplay of race, class, and gender found within their generative societal contexts" (p. 29). 	<ul style="list-style-type: none"> • Resiliency (particularly in the context of distress from displacement). 	<ul style="list-style-type: none"> • Mentions the support networks that facilitate the protagonists' salvation and survival.. "ironically these networks play against the American mythology of individuals "pulling themselves up by their bootstraps" (p. 38)

ANALYST CRITIQUES MULTIPLE TEXTS ACROSS A GENRE

<i>Genre(s)/ Themes</i> <i>Analyst</i> <i>Theoretical Frameworks</i>	<i>Insights on what</i> <i>young readers need</i>	<i>Agency “look fors”</i> <i>applied to the text</i>	<i>What teachers must consider</i>
<i>Adolescent</i> <i>Novels/</i> <i>Immigration</i> Sung et al., 2017 (4 texts) Postcolonialism/ Colonialism	<ul style="list-style-type: none"> • To read stories that feature “struggles, hardships, and obstacles” that immigrants contend with due to language, ethnic, and cultural differences that they experience as they cross borders. 	<ul style="list-style-type: none"> • Defending one’s culture or cultural experiences. 	<ul style="list-style-type: none"> • Colonizers envision themselves as the ideal ‘self.’ • Representations of immigrants maintaining and protecting their cultural identity are needed.
<i>Young Adult</i> <i>Novels/ Teenage</i> <i>Sexuality</i> Wilson, 2017 (3 texts) Postcolonialism/ Youth Lens	<ul style="list-style-type: none"> • “Part of the power of literature is its ability to give the reader the chance to rehearse parts of life before they happen” (p. 167). • “...deserve books that teach them about the physical and emotional parts of intimacy” (p. 167). 	<ul style="list-style-type: none"> • The capacity to make choices in ones own interest. (References it in terms of the capacity of young adults to self-select books). 	<ul style="list-style-type: none"> • Postcolonial theories are helpful given that adults control and monitor youth activities (p. 156). • “... ‘truths’ about teenagers have the consequence of standardizing adolescence” (p. 157).
<i>Historic</i> <i>Narrative/ African</i> <i>American</i> Brooks, 2017 Critical Race Theory	<ul style="list-style-type: none"> • A window “through which to view the historical past of African Americans” (p. 77). • Racial awareness and exposure to the value of truth-telling, and ownership of family narratives (pp. 78-79). 	<ul style="list-style-type: none"> • Themes in African American Historical fiction includes “obtaining literacy/education, enacting forms of protest as well as maintaining family or community solidarity” (p. 78). 	<ul style="list-style-type: none"> • ... incorporate African American young adult historical fiction genre within modern classrooms (p. 78). • The role of critical race theory as a tool for content analysis of historical fiction for young adults.
<i>Novel-in-verse/</i> <i>Third World</i> <i>Poverty- Haiti</i> Dimmett, 2017 Poststructuralism Discourse Analysis	<ul style="list-style-type: none"> • Find the episteme underpinning a work to critique it. • Understand that texts are formed through discourses (p. 170). • “Would a Haitian reader, female or male, interpret <i>Serafina’s Promise</i> as a text that opens up a legitimate space for emerging female self-determination or conclude ‘that ain’t gonna happen’?” (p. 179) 	<ul style="list-style-type: none"> • Having an aspirational dream that guides the individual’s life choices. • “...needs to include a context of the ambition of emerging consciousness, rather than a simple Western goal of upward mobility” (p. 178). • Self-determination 	<ul style="list-style-type: none"> • Raise educators’ and children’s consciousness that certain discourses are often mobilized in stories associated with certain settings (p. 171). Ex: Poverty in the third world. • Consciousness shaped by such discourses may or may not reflect the consciousness of the groups represented.
<i>Novel-in-verse/</i> <i>Third World</i> <i>Poverty- Sudan</i> Yenika-Agbaw, 2017 Third World Feminism/ Intersectionality	<ul style="list-style-type: none"> • To see images of actors transcending trauma. <ul style="list-style-type: none"> ◦ Role art can play in transforming lives. ◦ Art creates a context of meaning construction. 	<ul style="list-style-type: none"> • Whoever constructs meaning has the power (p. 111). • “...the tenacity of the human spirit in the face of adversity...” (p. 106). • “the capacity to imagine a better life in order to survive and transcend...trauma” (p. 107). 	<ul style="list-style-type: none"> • Past impressions of child refugees represent them as objects of pity. • How to use “critical content analysis as a research method to understand the emancipatory power of art in a pre-teen’s life” (p. 107).
<i>Picture Books</i> Martínez-Roldán, 2017 (5 in series) Marxism/ CMACL	<ul style="list-style-type: none"> • A window “through which to view the historical past” • Resisting dominant narratives/cultural injustice 	<ul style="list-style-type: none"> • People’s capacity to change and transform their circumstances (Venable, 1945) 	<ul style="list-style-type: none"> • Raise educators’ consciousness about the relationship between economic forces and the books available to children (p. 61).
<i>Picture Book/</i> <i>Novel-in-Verse</i> Mathis, 2017 New Historicism/ Social Semiotics	<ul style="list-style-type: none"> • To interpret cultural and historical events from multiple sign systems, including the arts (images, music, etc.). 	<ul style="list-style-type: none"> • “...pride and elegance” • “...serious and knowing when playing their instruments, and attractive in how they present 	<ul style="list-style-type: none"> • “Goal of identifying excellent resources...” (p. 122). • “...this inquiry considers the potential of literature that is richly endowed with artistic

<i>Genre(s)/ Themes</i>	<i>Analyst</i>	<i>Insights on what young readers need</i>	<i>Agency “look fors” applied to the text</i>	<i>What teachers must consider</i>
<u>Theoretical Frameworks</u>			themselves with confidence and a stately demeanor” • “...jubilant and confident” (p. 132).	representation and so offers insightful perspectives on social issues, history, the arts, and culture” (p. 122).

APPENDIX I

Agency and Societal Constraints Identified by Analysts in Their CCA Study

Examples of “agency” explicitly denoted by analyst	Societal constraints experienced by the protagonist noted	Analyst
<ul style="list-style-type: none"> Estella creates a petition to participate in a Salsa class (Ruiz-Flores, 2013). 	<ul style="list-style-type: none"> Children are not allowed in an adult Salsa class. 	Braden-Rodriguez (2016)
<ul style="list-style-type: none"> Paul seeks opportunities for land ownership, becomes aware of race (Taylor, 2001). 	<ul style="list-style-type: none"> Former slave during Reconstruction is often cheated out of his labor. 	Brooks (2017)
<ul style="list-style-type: none"> Serafina envisions herself as doctor in the hope of remedying poor medical care in Haiti. Serafina runs away from an employer who abuses her because she wants to go to school (Burg, 2015). 	<ul style="list-style-type: none"> The child actor lives in poverty in Haiti. School is a privilege not a right. Children labor outside of their families. 	Dimmett (2017)
<ul style="list-style-type: none"> Hannah befriends a neighbor (Purcell, 2012). Kek learns English to bridge old and new world (Applegate, 2008). Há battles bullies in her school (Lai, 2011). Arn survives and escapes the Khmer Rouge (McCormick, 2012). 	<ul style="list-style-type: none"> Adolescent actors must adjust to displacement due to immigration. Actors often rely on “salvation” from others, often male figures. 	Johnson & Gasiewicz (2017)
<ul style="list-style-type: none"> [Does not refer to agency of the actor in the text.] 	<ul style="list-style-type: none"> Control of material by publishing world for economic reasons. 	Martínez-Roldán (2017)
<ul style="list-style-type: none"> Multiple indications in 30 international children’s books classified as personal, social, or cultural agency (Liu, 2009). 	<ul style="list-style-type: none"> Various constraints that reflect physical health, home life, and cultural context. 	Mathis (2015)
<ul style="list-style-type: none"> Members of an interracial all women swing band brag about being integrated despite attitudes in the WWII U.S. South. (i.e. blackface) 	<ul style="list-style-type: none"> Segregation in the South. Sexist attitudes about female musicians. 	Mathis (2017)
<ul style="list-style-type: none"> Alex and her brother campaign Mama Lee and Mama Kathy to get married (Chin-Lee, 2011). 	<ul style="list-style-type: none"> Children are represented in utopian contexts; middle class and materially privileged. 	Schall, 2017
<ul style="list-style-type: none"> Pedro writes a composition in which he lies about what his parents do in the evening (Skármeta, 2000). 	<ul style="list-style-type: none"> Pedro lives in Chile, where a dictatorship is making dissidents disappear; his parents are dissidents. 	Short (2017)
<ul style="list-style-type: none"> Há defends the value of what she learned from her experiences growing up in Vietnam (Lai, 2011). 	<ul style="list-style-type: none"> Há is bullied in her new U.S. school; struggles to maintain pride in her home-country. 	Sung et al. (2017)
<ul style="list-style-type: none"> Katherine decides to break up with Michael because she is attracted to Theo (Blume, 1975) Comatose Mia must decide whether to stay in her life or let herself die (Forman, 2010). 	<ul style="list-style-type: none"> Teenage sexuality is under the watchful eyes of adults. Contexts in text show teenage girls struggling with the expectations of teenage boys. 	Wilson (2017)

<ul style="list-style-type: none"> • Amira emancipates herself by writing her reflections, and constructing her identity (Pinkney, 2014). 	<ul style="list-style-type: none"> • Amira is a Darfur War orphan, who is surviving extreme danger, grief, and material deprivation. 	Yenika-Agbaw, (2017)
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APPENDIX J

“Score” Representing Bussey’s Causal Layered Analysis of Ten Theorists

<i>Causal Layered Analysis</i> Applied theorizing of Sarkar’s layered ontology. Represents layers of contextual reality (Inayatullah, 2004; Ramos, 2003).			<i>Litany</i> Shallow representation of deeper issues: public, official, associated with the normal, always unique		<i>Systems and Social Causes</i> Structures and processes in place to “manage” a problem		<i>Worldview and Episteme</i> Discourses, theories, philosophies		<i>Myth/ Metaphor</i> Zone of unconscious awareness where deep stories ground logic, representation, discourse and identity	
<i>Bussey (2008) Appendix 1: CLP Process and Style</i>			<i>Agency and Piecemeal Learner</i>		<i>Agency and Goal-Oriented Learner</i>		<i>Agency and Interactive Learner</i>		<i>Agency and Reflexive Learner</i>	
<i>Theorists grouped by movements</i>		<i>Indicator</i>	Replicate		Control/ Mastery		Building/ Change		Transformation	
		<i>Form</i>	Information		Disciplines		Purpose		Story	
		<i>Critical Agent</i>	<i>Process</i>	<i>Style</i>	<i>Process</i>	<i>Style</i>	<i>Process</i>	<i>Style</i>	<i>Process</i>	<i>Style</i>
<i>Agent resists</i>	Michael Apple	Witness with emancipatory imagination	Practical Alternatives	Community Works	Alliances	Interdisciplinary	Discourses of Resistance	Political and Cultural worker	Witness	Remember a story
	Henry Giroux	Militant Democratic Socialist	Civic Engagements	Political Engagement	Critical Cultural Politics	Hegemony	Concrete Utopianism	Discourse of Possibility	Web	Radical Possibilities
	Peter McLaren	Radical Pedagogue	Recommitments	Engaged Marxism	Resistance	Structural analysis	Marxist Historical Analysis	Analytic Nerve	Revolution	Rage and Hope
	bell hooks	Embodied Intellectual	The Every Day	Solidarity	Engaged Pedagogy	Stories of Being	Holistic Synthesis of Consciousness	Embodied Pedagogy	Prophetic Imagination	New Categories
<i>Agent transcends</i>	Jacques Derrida	Rational Subject to Come	Words as fragments of the real	Clear thinking	Discursive Rationality	Practiced Inversions	Deconstructive Encounter	Reason with Reasons	Enlightenment to come	Glance beyond words
	Judith Butler	Vulnerable Subject	Bullet and Face	Compassionate thinking	Representation	Interrogate the image	Embodied Ethics	Encounters	Story that levels	Intimate Space between I and thou
	Gilles Deleuze	Nonphilosophical folded subject	Events	Associative Thinking	Repetition	Pattern and discontinuity	Socio-Transcendental Empiricism	De- and Re-Territorialization	Natural Systems	Becoming
<i>Agent transforms</i>	Cornel West	Prophet Citizen	Throwing Stones	Identify target	Democratic Capitalism	Advocacy	Radical Black Christianity	Bearing Witness and Dangerous Memory	Old Testament Heroic	Honoring Roots with Eyes on the Horizon
	Ananta Kumar Giri	Critic as Servant-Demon	Words cultural code	Tell stories	Culture	Cross Cultural Dialogue	Vendantic Dialogue	Hybrid Forms	Servant as <i>shudra bhakti</i>	Death and Transformation
	Prabhat Rainjan Sarkar	Sadvipra	<i>Maya</i>	Service as yajina	Natural Systems	Construct new social rules	Purposeful Creation: <i>Brahmachakra</i>	Relational Being	Battlefield of Kurukshetra	Longing for the Great

APPENDIX K

Recommended Additional Theories with Tenets, and Enhancements to CCA Methods

<i>Theories and Theorists</i>		<i>Framework</i>		<i>Tenets</i>	<i>How does it enhance CCA methods?</i>
Archetypal Analysis (Jung, 1964, 1969)	Hero's Journey	HERO'S JOURNEY—MONOMYTH and ARCHETYPES			<ul style="list-style-type: none"> Archetypes are metaphoric constructs of psychic dispositions that leverage our shared unconscious (Jung, 1969). Analysis of myths/metaphors promote psychological healing/ integration (Jung, 1969). The deep structure of stories echoes the deep structure of our psyche (Campbell, 2008; Duff, 2015; Vogler, 2007). We frame our conception of the “self” through narratives (Janks, 2008). Reflecting on our shadow promotes our attainment of wholeness of Self (Jung, 1969) People draw from multiple sources of personal power to engage the social world (Hillman, 2015; 1995)
		Ordinary World	Tests, Allies, Enemies	Resurrection	
		Call to Adventure	Approach to inmost cave	RETURN	
		Refusal	Ordeal	WITH	
		Meeting with the Mentor	Reward (Seizing the Sword)	ELIXIR	
	Developmental	CROSSING THE THRESHOLD	THE ROAD BACK		<ul style="list-style-type: none"> Bottom up analysis <ul style="list-style-type: none"> Analyze story's mythic underpinnings. Identify metaphoric patterns associated with archetypes. Focalization analysis <ul style="list-style-type: none"> Identify the Hero, their quest, and their outlook at the inception, throughout, and at the end of the quest. Subject position analysis <ul style="list-style-type: none"> Actors' subject position within the mythic narrative. Actors' archetypal forms in relation to each other and their subject position. Agency analysis <ul style="list-style-type: none"> Trace how the Hero navigates challenges in the special world leading to acquisition of the elixir. Trace social processes contextualizing the hero and other actors in relation to the archetypes. Trace personal resources a Hero draws on within their subject position, and how the hero constructs their personal resources.
		Ordinary World Act I	Special World Act II	Ordinary World Act III	
		<u>Hero</u>	<u>Mentor</u>	<u>Ally</u>	
		Should I take this quest?	What can I bestow on the Hero to help her/him navigate/ succeed in the special world?	How do I defend/assist/ support the Hero's quest?	
		Do I have the capacity?		What is my message? What does it forecast?	
	Developmental	How will it change me?			
		<u>Trickster</u>	<u>Shapeshifter</u>	<u>Threshold Guardian</u>	
		How can I turn the tables? In what way is my opponent naïve/gullible?	Which form protects my interests?	Is the Hero worthy of passage?	
				What does the Hero fear in his/her own nature? How do I leverage that?	
	Developmental	HUNTER'S (2008) SIX DEVELOPMENTAL ARCHETYPES			
		<u>Archetype</u>	<u>Critiques social world</u>	<u>Reconstructs self in relation to social world</u>	
		Innocent	Who/what can I trust?	How will I learn who/what to trust?	
		Orphan	Where are the places of safety/belonging?	How do I find safety/belonging?	
		Pilgrim	Where are new opportunities?	How might I master new learning?	
	Developmental	Warrior/ Lover	Where is danger? Who needs protection?	What powers do I draw on to protect/ defend?	
		Monarch(s)	What systems and practices are in this space?	How might I transform and/or manage the system?	
		Magician	What are people currently envisioning/enacting?	What might I create to provide insight into new visions?	

Theories and Theorists	Framework		Tenets	How does it enhance CCA methods?		
Futures Senses showing futures capacity building process <ul style="list-style-type: none">• Bussey (2016)	FUTURES SENSES CAPACITY BUILDING FRAMEWORK		<ul style="list-style-type: none">• Social and political change can be attained only if we conceptualize alternative possible futures using our imagination to generate conceptual possibilities (Hicks & Slaughter, 1998).• Myths and metaphors 1) underlie all cultural texts and can be leveraged to understand the formations of knowledge that underpin societies and 2) form the frame of reference from which a society develops worldviews, and conceptualizes its future (Inayatullah, 2004; Ramos, 2003).• People’s intuitive, rational, and imaginative capacities are cultural resources and sources of hope and reconstructive energy needed to enact agency (Bussey, 2016, 2008).	<ul style="list-style-type: none">• Bottom up analysis<ul style="list-style-type: none">○ Analyze story’s mythic underpinnings.○ Identify metaphoric patterns that reveal the mythic energy informing the social world.• Focalization analysis<ul style="list-style-type: none">○ Analyze how the actor’s worldview is influenced by their memory, foresight, voice, optimism, and yearning.○ Identify the critical rationality that most informs the actor’s worldview.• Subject position analysis<ul style="list-style-type: none">○ Identify the alternative preferable future that the actor envisions from within their stance of meaning making.• Agency analysis<ul style="list-style-type: none">○ Analyze how or if the actor leverages memory, foresight, voice, optimism, and yearning in their actions in the social world.○ Analyze the actor’s actions in relation to their conception of an alternative preferable future.		
	<u>Memory</u> What heritage or cultural memories inform the actor’s reasoning?	<u>Foresight</u> What intuitions and anticipations are associated with the actor?				
	<u>Voice</u> What elements of existence set the actor apart from their culture as an individual?	<u>Optimism</u> How does the actor overcome or imagine overcoming limits imposed by the social world or the self?				
Futures Spectrum Bussey (2008) (Basis for Bussey’s CLP Frameworks-- FSp, FSCA, and FSCF)	<u>Yearning</u> What is the actor restless to make happen, or where are the actor’s personal spaces of restlessness?					
	SIX CRITICAL RATIONALITIES OF THE FUTURES SPECTRUM					
	<u>Empirical</u> Gather facts	<u>Interpretive</u> Make meaning	<u>Critical</u> Doubt	<u>Anticipatory</u> Predict, speculate on alternatives	<u>Holonic</u> Reconnect, reconstruct	<u>Shamanic</u> Serve others
	<i>Source of critical reflection; rational critique on power relations and the social world as it is.</i>		<i>Generativity informed by hope and imagination; construction of alternative preferable future.</i>			

APPENDIX L

Analysis of Exemplar Text Using Naidoo's (2006) Modified Evaluative Coding Instrument for Analyzing the Américas and Pura Belpré Picturebooks (p. 192-193)

Title of Book: Nino Wrestles the World				Publication Date: 2013		Publisher: Roaring Book Press	
Author: Yuyi Morales				Illustrator: Yuyi Morales			
Book Characteristics:				Please Circle ONE Answer			
1. What is the genre of the book?				<u>Fiction</u>		Nonfiction	
2. Is the author of the book Latino or non-Latino?				<u>Latino</u>		Non-Latino	
3. Is the illustrator of the book Latino or non-Latino?				<u>Latino</u>		Non-Latino	
4. Is the text of the book bilingual, interlingual, or written only in English?				Bilingual		<u>Interlingual</u>	
5. What supplemental linguistic features are present in the text? Select all that apply.				Glossary		Pronunciation Guide	
				Author Notes		<u>None</u>	
6. Which award(s) did the book receive? Select all that apply.				Americas Award		Americas Honor	
				Americas Commended		<u>Pura Belpré Award</u>	
				Pura Belpré Honor			
Characterization in Narrative & Illustrations:				Please Circle ONE Answer			
1. Overall, are female Latino characters depicted in minor or major roles in the <i>narrative</i> (text)?				<u>Minor Roles</u>		Major Roles	
2. Overall, are male Latino characters depicted in minor or major roles in the narrative?				Minor Roles		<u>Major Roles</u>	
3. Which gender of Latino character appears more often in the <i>narrative</i> ?				Female		<u>Male</u>	
				Equal Representation			

4. Which gender of Latino character appears more often in the <i>illustrations</i> ?	Female	<u>Male</u>	Equal Representation	
5. Overall in the narrative, are female Latino characters portrayed in gender stereotyped roles such as house wife, maid, cook, mother of many children, sweet and submissive girl?	Yes	<u>No</u>	N/A	
6. Overall in the narrative, are male Latino characters portrayed in gender stereotyped roles such as bread-winner of the family, man full of machismo, superior boy?	<u>Yes</u>	<u>No</u>	N/A	
7. Do Latinos have a primacy or secondary role in the narrative?	<u>Primacy Role</u>		Secondary Role	
8. What is the socioeconomic status of Latino characters in the story?	Low	<u>Middle</u>	High	
9. Which Latino subculture is represented? (Please select ONE of the following and list the country under the category heading. If subculture is not specified, select the Generic Latino category. If subculture is given but not specific country, indicate the subculture only, leaving the area underneath blank.). A listing of the countries in each category can be found on the Explanation of Codes sheet.	Puerto Rican:	<u>Mexican/ Mex. Amer.:</u> Mestizo	Cuban:	Central American:
	South American:	Caribbean (non-Puerto Rican or Cuban):		Generic Latino
10. Are there Latino characters with disabilities in the story or illustrations?	Yes		<u>No</u>	
11. Are there any gay or lesbian Latino characters in the story or illustrations?	Yes		<u>No</u>	
12. Do <i>all</i> Latino characters have a "Latin Look" of brown skins, brown eyes, and dark hair?	<u>Yes</u>		No	
13. If Latinos without a "Latin Look" are represented, what is the other look? Select all that apply.	Black (African)	White (Non-Anglo)	Other, Please Specify:	<u>N/A</u> (All have Latin Look)
14. Are any of the Latino characters described as being of mixed race?	Yes		<u>No</u>	
15. Are there <i>any</i> elderly Latino characters in the story or illustrations?	<u>Yes</u> (Technically, the mythic figures are elderly.)		No	
16. If elderly Latino characters are present, are they depicted as frail and feeble-minded?	<u>Yes</u>	<u>No</u>	N/A	

17. Do the Latino characters in the book include an extended family of Aunts (Tias), Uncles (Tios), grandparents (Abuelas or Abuelos), or cousins?	Yes	<u>No</u>	
18. Do any of the Latino characters have a role as community leaders?	Yes	<u>No</u>	
19. Are the Latino characters in the story recently-arrived immigrants?	Yes	No <u>? Can't tell</u>	
20. Are the main characters animal or human?	Animals	<u>Humans</u>	
Setting & Plot: Please Circle ONE Answer			
1. Does the story have a contemporary or historical setting?	<u>Contemporary Setting (1980-Pres)</u>		Historical Setting (Pre 1980)
2. Is the story set in the United States or in another country (For the purpose of this study Puerto Rico will be considered a non-U.S. country)?	U.S. Setting	Non-U.S. Setting	<u>Not Addressed in Narrative</u>
3. Is the overall mood of the story upbeat and positive or full of despair and negative?	<u>Positive Mood</u>		Negative Mood
4. Do Latino characters of the story face common, everyday problems such as bilingualism, immigration, family relationships, social relationships, etc?	Yes		<u>No</u>
5. Is the English language a barrier to the Latino characters?	Yes	<u>No</u>	N/A because Native Country
6. If the story is about a contemporary Latino child, does he/she face issues with racism at school or in society?	Yes	<u>No</u>	N/A
7. Does the book's narrative imply that Latino people are unable to solve their own problems without the help of Anglos?	Yes		<u>No</u>
8. Does the narrative or illustrations contain magical realism?	Yes		<u>No</u> <u>But it is imaginative</u>
Theme: Please Circle ONE Answer			
1. Which <i>one</i> of the following themes best represents the theme of the book?	Celebrations/ Festivals	Immigration/ Migrant Workers	Family Traditions
	Foods/ Customs	<u>Growing Up & Gaining Confidence</u>	Important Latino Figure/Role Model
	Other, Please specify:		

Cultural Authenticity:		Please Circle ONE Answer	
1. Is the use of Spanish in the book natural or contrived?	<u>Natural</u>	Contrived	N/A
2. Do Latino characters decide to give up some aspect of their root culture in order to achieve happiness or success?	Yes		<u>No</u>
3. Is the Latino subculture trivialized by limiting to fiestas, piñata parties, foods, patron saints, etc.?	Yes		<u>No</u>
4. Are Latino cultural factors communicated, such as strong sense of family relationships, sense of humor, respect for elders, responsibility for communal welfare?	<u>Yes</u>		No
Illustrations:		Please Circle ONE Answer	
1. Are the illustrations in color or black-and-white?	<u>Color</u>		Black-and-White
2. Are the illustrations photographs or media based (drawings, paintings, computer generated, etc.)?	Photographs		<u>Media Based</u>
3. Do the illustrations extend the story, adding further information?	<u>Yes</u>		No
4. Are "props," such as sombreros, burros, and cactus trees avoided?	Yes		<u>No</u> Mythic figures and toys
5. Are barrios (Latino neighborhoods) or settings shown as charming, colorful, postcard-like places?	Yes		<u>No</u>
6. Do Latino characters wear period or peasant clothes in settings where they would ordinarily wear contemporary clothing?	Yes		<u>No</u>
7. Are females shown outdoors and active?	Yes	<u>No</u>	N/A
<p>Additional Observations or Comments Regarding the Book and/or Spanish Language of the Text:</p> <p><u>Spanish is used in interjections, and in the proper names of mythic figures.</u></p> <p><u>The use of "props" in this case furthers the narrative, so technically they are more than props, they are narrative devices.</u></p> <p><u>Whether it is magical realism depends of if the reader interprets the mythic figures in the story to be conjured by the protagonists imagination, or if the reader assumes such figures can occupy the real world. A young reader might approach the context as magically real, since they might see such imagined actors as real</u></p>			

VITA

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