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# Representing Spanishes: Language Diversity in Children's Literature

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## ABSTRACT

Spanish language diversity has been a reality in the United States. The Spanish language has been featured in children's books since the late 1960s and early 1970s, with much of it carelessly represented, with translation mistakes and stereotypical portrayals of English language learners. With the increase of Latinos/as authors, representations of Spanish became more varied and nuanced in fictional texts. The representation of Spanish varieties, or Spanishes, in children's literature can offer panoramic views of English language learners as main characters using their cultural and linguistic resources as they participate in families, classrooms, and neighborhoods. Nevertheless, how children are guided to read these texts largely shapes how they interpret authors' and characters' language use. Besides complete translations Spanishes are represented through the genres of dual-language texts, books with bilingual text, and translanguage texts, books laced with Spanish words. This article documents our critical collaborative inquiry of our teaching experiences and insights with these two genres. Critical questions for analysis of language diversity in children's literature are proposed.

## KEYWORDS

Spanish; English language learners; critical pedagogy; Latino/a children and families; code-switching; dual language

## Introduction

Spanish language diversity has been a reality in the United States but it is only now that we are beginning to acknowledge its presence in classrooms. Latinos/as constitute approximately 18% of the U.S. population in 2015 (US Census, 2015), representing the largest ethnic group in the nation. (Over 325-million people live in the United States.) It is predicted that Latinos/as will make up 31% of the U.S. population by 2060. Numerous U.S. cities and states consider Spanish their second official language. While the federal government and its institutions refer to Latinos/as as one cultural group, it is important to recognize the great cultural and linguistic diversity among these communities. Many Spanishes are spoken.

The Spanish language has been represented in children's books since the late 1960s and early 1970s. However, these texts were not characteristic of the Spanish-speaking children in the United States; most of the authors were from Spain and Argentina (Alamillo & Arenas, 2012). Spanish was carelessly treated in children's literature (e.g., “*Me llama Trina*,” instead of “*Me llamo Trina*”; *reboza* instead of *rebozo*; *libraria* instead of *libreria* – which is then incorrectly translated as “library” rather than “book store.”), with translation mistakes and stereotypical portrayals of the English of characters whose first language was Spanish. Becoming American and leaving Spanish behind were the narrative arcs (Council on Interracial Books for Children, 1975, pp. 8–9). The publishing of multicultural children's literature increased between the mid-1980s to late-1990s due to developments in

multicultural education (Banks, 1995), whole language teaching (Goodman, 2011), and publishing practices (Hade & Edmondson, 2003; Taxel & Ward, 2000). Multicultural children's literature was used to increase the representation of African American, Native American, Latino/a, and Asian American in school curricula. For whole language practitioners, these texts offered many opportunities for reader response, that is, the reader's experience with the text, and teaching the literacies of speaking, listening, reading, and writing. Large publishers supported authors of color while small presses specialized in culturally-specific texts and book awards recognized diverse cultural groups, increasing the availability of multicultural children's literature. With the increase of Latinos/as authors, representations of Spanish became more varied and nuanced in fictional texts (Botelho & Rudman, 2009; Botelho, 2015). Mexican-American Spanish is the foremost variety featured in children's literature (Barrera & Garza de Cortes, 1997).

We anticipate that there will be an increase in the production of multicultural nonfiction books for children in response to federal- and state-level English language learning mandates and the Common Core genre requirements of 50% fiction and 50% nonfiction by grade 4; 45% fiction and 55% nonfiction by grade 8; and 30% fiction and 70% nonfiction by grade 12 (Common Core State Standards, 2010). This speculation, however, needs to be tempered with multicultural publishing statistics. While there was a spike in multicultural publishing in 2014 from approximately 10% to 14% of the 3,500 books reviewed by the Cooperative Children's Book Center, the 2016 statistics show an exponential increase in Latino content from 66 to 169 books (Cooperative Center for Books for Children, 2016). It is important to note that these statistics only represent books produced by US publishers. Canadian publishers are generating Spanish-infused texts, in some cases, privileging Spanish over English from the onset.

The representation of Spanish varieties, or Spanishes, in children's literature can offer panoramic views of emergent bilingual learners as main characters use their cultural and linguistic resources to participate in families, classrooms, and neighborhoods. The Spanish words and phrases present often refer to kinship and culinary terms, place names, cultural practices and expressions, and evoke social and context relationships (Barrera & Quiroa, 2003). These representations of Spanishes can affirm and, at the same time, typecast Spanish-speaking communities. Characters' use of Spanish with English pronunciation, what Rosa (2016) calls Inverted Spanglish, can also signal the characters' US Latino/a ethnolinguistic identities and knowledge of both English and Spanish. The presence of Spanish in fiction or nonfiction, however, does not necessarily guarantee that a text is more culturally authentic (Botelho & Rudman, 2009; Botelho, 2015; Martinez-Rolden, 2013). Furthermore, how children are guided to read these texts largely shapes how they interpret language use. Besides complete translations of children's literature, like in the full translations of mainstream children's books (e.g., *El Conejito Knuffle* based on *Knuffle Bunny*), Spanishes are represented in the genres of dual language, books with full bilingual text (Semingson et al., 2015), and what we (Maria José & Robin) call "translanguage books," which are laced with Spanish words. Axelrod and Gillanders (2016) conceptualize "translanguaging in books," which supports our theorization of this genre of children's literature.

The scholarship on children's books that incorporate Spanish in some way demonstrates that they have many pedagogical possibilities. These books can reflect cultural history and memory, contribute to identity construction, support language learning, and affirm cultural experiences (Alamillo & Arenas, 2012; Alanis, 2007; Hadaway & Young, 2009; Jiménez-Garcia, 2014). These children's books invite children to draw on their "funds of knowledge" (Gonzalez et al., 2005) by building on their home language and what they know, offering a "literary belonging" (Franquiz et al., 2010). These texts can reposition Spanish as a cultural and linguistic resource and offer "alternatives to the inequities and injustices" that families experience on a daily basis in the United States, as well as provoke criticality (Keis, 2006, p. 19).

This article documents a critical collaborative inquiry of our teaching experiences with dual language and translanguage books. Maria José is a bilingual White Portuguese American who has experience with four multicultural and multilingual urban centers in Massachusetts as a children's

librarian, an elementary school teacher, a school-district-based teacher educator, and as an associate professor of language, literacy, and culture. Her familiarity with European Portuguese and French, has been a resource to her understanding different varieties of Spanish. Robin is a White French-Canadian and Irish American, who continues to study the Spanish language. She has experience as a social studies middle school teacher, a school-based teacher educator, and TESOL instructor with adult immigrants. Her teaching and scholarship in community-engaged-service learning, more recently, based in a travel study course to Puerto Rico, contributes to her culturally responsive teaching practice. While we have used dual language and translanguage books in other languages like Arabic, Chinese, Haitian Creole, Hebrew, Japanese, Korean, Portuguese, and the like, we have selected texts that feature Spanishes because these language varieties are part of the school communities we serve at the present time. That said, the guidelines that we propose are relevant for the analysis of how other languages are represented, too.

This article provides a framework for pre-K-12 preservice and inservice teachers and teacher educators to understand these two genres and how to critically analyze and teach dual language and translanguage children's books. These guidelines will support practitioners who are experienced or inexperienced with Spanish but want to be inclusive of the languages and literacies of the children they serve. Our inquiry will support critical book selection and teaching of children's and young literature that includes Spanishes in pre-K-12 contexts and literacy curricula. We also provide two resources in the appendices: lists of children's literature infused with Spanishes (See [Appendix A.](#)) and online resources to support critical selection of and engagement with dual language and translanguage books (See [Appendix B.](#)).

In this article, we further theorize the genres of dual language and translanguage books. We then consider how critical reading of these texts offers opportunities to understand how Spanishes shape how these texts communicate storylines and information, and how these reading experiences have a hold on readers' interaction with these books. Lastly, we examine the ways we have integrated this children's literature into our teaching in pre-K-12 and higher education classrooms. What follows is an overview of our inquiry practices.

### **Inquiring collaboratively and critically**

Critical collaborative inquiry, a professional learning practice that can greatly contribute to social justice teaching, brought us together to formalize, analyze, and make public our experiences with dual language and translanguage texts that feature Spanishes. Critical collaborative inquiry (Botelho, Kerekes, Peterson, & Jang, 2014; Luna, Botelho, Fountaine, French, Iverson, & Matos, 2004) requires that we take stock of our shared expertise and experiences and use them as resources to answer our questions. Through collaboration, negotiation, and critical reflection of these experiences we deepen our understanding and teaching and expand our repertoire of teaching practices and resources. We also come to name the blank spots ("what we know enough to question but not answer") and blind spots ("what we don't know enough to question"; Wagner, 1993, p. 16, as cited in Thomson & Kamler, 2014). We consider contradictions in our understandings and engage with the research literature to build on as well as reconsider what we know. The thinking tools (i.e., theories) of discourse and positioning support this work.

The inseparability of language and power (i.e., discourse) theoretically framed our inquiry (St. Pierre, 2000). Language and ideology are inseparable from discourse; discourse is constituted from how language is used, which deploys many worldviews about being in the world, and creates social relationships and identities. Children's books are ideological sites (Stephens, 1992) that circulate discourses through their words and/or images. These implicit and explicit social messages in children's literature position readers in particular ways. Positioning manifests as subject positions with their associated social storylines and expectations (Davies & Harré, 1990). Subject positions are constituted through discursive practices (i.e., words and/or images in literature). These practices constitute readers in particular ways (i.e., summon working-class girls or boys to participate in the

world) as well as constitute resources as readers negotiate new subject positions. By examining the ideological dimensions of texts readers become aware of the subject positions the books create. Readers can question positions constructed by texts by reading resistantly, that is, interrupting reading subject positions (i.e., ways of being in the world created through the reading experience) that privilege some people over others based on race, class, gender, and language, for example, as well as speculate on new ways of being in the world. Texts are socially made representations that can be deconstructed and reconstructed.

The cultural studies scholar Stuart Hall (1996) reminds us it is through representation that we come to negotiate our identities. All children's books are culturally shaped and offer many opportunities for child readers to mediate their cultural identities and languages. Multicultural children's literature taught critically can create many opportunities where students construct and reconstruct who they are becoming as identities are "unfolding narratives" (Davies & Harré, 1990).

For this article, we surveyed our professional and local public library collections of dual language and translanguage books supported by searches in the Children's Literature Comprehensive Database. The themes of emergent bilingual learners, families, neighborhoods and communities, folklore, and storytelling were prevalent. We also found a modest collection of nonfiction texts – folklore, biographies, informational texts, and poetry compilations. While we feature some texts in our discussion of these genres and our pedagogical practices, and we encourage reading them critically. No children's book is immune to stereotypes and power relations. The theorization of these two genres offers some tools for critical book selection and reading.

## Theorizing dual language & translanguage books

### Dual language books

Spanishes are represented in dual-language and translanguage formats of children's nonfiction and fiction. Dual language texts feature English and Spanish side by side throughout the text. The dual language book is generally produced as a picture book with images and bilingual text in English and Spanish on each page. The frequency and placement of Spanish differs from book to book.

The Children's Book Press (now owned by Lee & Low Publishers) and Arté Publico are some of the first publishers to produce dual language books in English and Spanish. Some of these texts also surprise the reader with Spanish first and English second in double-page spreads. For example, award-winning poet Juan Felipe Herrera's *The Upside Down Boy/El niño de cabeza* and *Calling the Doves/El canto de las palomas* unexpectedly demand that the reader to engage with Spanish first midway through these stories. More recently, the largest multicultural children's book publishers, Lee & Low in the United States and Groundwood in Canada, are experimenting with producing Spanish first and English second in their dual language offerings. *Don't say a word Mama: No digas nada, Mamá*, a picture book that portrays the actions and love between two sisters, offers a more complex reading opportunity for emergent bilingual learners. *Siesta*, a story of two young children getting ready for a rest, is a Spanish first dual language book that supports young children who are new to the English language.

Spanish can be inserted as key vocabulary alongside images in picture dictionaries or as in *My House/Mi Casa* and *Taking a Walk/Caminando*, two books that feature English and Spanish words associated with dwellings and strolls. An informational picture book like *Relativity/Relatividad* is a dual language rhyming story to inspire thinking about how "everything is relative." The dual language biography of *Sonia Sotomayor: A Judge Grows in the Bronx/La juez que creció en el Bronx* renders Sotomayor's life story through words and images. *Cool Salsa: Bilingual Poems on Growing Up Latino in the United States*, a young adult dual language book of poetry, reflects the language and cultural diversity of a wide range of Latino/a communities like Cuban, Mexican, Nicaraguan, and Puerto Rican through free verse.

## Translanguage books

Children's books sprinkled with an additional language are becoming more commonplace. This practice has been referred to as "literary code switching" as characters communicate strategically and intentionally across Spanish and English (Alamillo & Arena, 2012) or "translanguaging in books" (Axelrod & Gillanders, 2016). We call this genre translanguage books, drawing on the theoretical construct of translanguaging (Velasco & Garcia, 2014). Translanguaging foregrounds how characters use multiple semiotic systems by creatively selecting features from their linguistic repertoires to communicate and participate dependent on interactions and contexts. Translanguaging also contributes to criticality as it offers new possibilities for being in the world and how to defy historical and sociopolitical impositions (Wei, 2011).

A reconstructed fairytale like *Isabel and the Hungry Coyote/Isabel y el coyote hambriento* recasts Little Red Riding Hood to the Southwest with Spanish strewn throughout the storyline: "She lives at the end of this *arroyo*," said Isabel, "Look, there is her *casa*" (p. 12). These texts can showcase the complexities of bilingual and multilingual communication at home, in school, and in the community. When used in the classroom, these texts can benefit emergent bilingual learners because they reposition Spanishes as cultural and linguistic resources.

When characters translanguage in children's literature, it can be a powerful support to building academic language. Emergent bilingual learners have more success when Spanish words or phrases are peppered throughout the stories. The storylines and Spanish words are entry points into the text, developing connection, interest, and identity (Clark & Flores, 2016). *I Love Saturdays y domingos*, a picture book that features a bicultural young girl of Mexican/European heritage, uses translanguaging practices consistently throughout as the child protagonist visits her two sets of grandparents: "*Un domingo, Abuelito* also has a special surprise for me. He has made me a kite. The kite is made of colored paper and looks like a giant butterfly: *amarillo, rojo, anaranjado, azul, y verde*." (n.p.). Within this book, the reader can make sense of the Spanish that is strategically placed and intensified as the story unfolds. This translanguaging, combined with the illustrations, works to strengthen readers' ability to make connections and "disconnections" (Jones & Clark, 2008), and language leaps in their development of English and Spanish. Children's naming of disconnections with words, storylines, and images also contributes to their meaning making.

The story characters bring readers up close to their translanguaging practices, which provides emergent bilingual learners and their peers, opportunities to co-learn and co-teach each other's language. *A Small Goodness: A Novel of the Barrio* depicts eleven-year-old Arturo trying to realize his Papi's *un consejo*: "If you do not find enough of the good, you must yourself create it." The book features the characters' translanguaging practices, with the context clues supporting sense making of Spanish. In many instances, the reader is expected to figure out the words on their own. These texts are rich pedagogical resources that can foster community as a consequence of collaborative school reading.

## Reading dual language & translanguage books critically

### Translation

Translation is central to the construction of dual language and translanguage books. Word-to-word translations are impossible because of differences in language structures. Some words can never be literally translated: Some words in the "source language" (original language of the text) do not correspond with the "target language" (the language used in the translation). These genres demand "dialogical translation" with the author considering the target audience's frames of reference and adapting the text (i.e., sociopolitical, cultural, or religious worldviews and practices) accordingly (Nikolajeva, 2011). In addition, translated texts are not immune to ideologies and the translator's misperceptions of the culture and language. Nevertheless, the books' meanings are enacted through



the readers' interactions with the words and/or images as they draw on prior cultural and linguistic knowledge.

### Placement

The placement of Spanish words and phrases in dual language and translanguage texts should be considered. Does the text scaffold the reader's understanding of the language by including an imbedded translation? For example, some texts repeat in English what the words said, or have a translation as a footnote or endnote. Juan Felipe Herrera uses footnotes in *CrashBoomLove: A Novel in Verse* to scaffold the reader's understanding of the translanguaging among characters in this young adult novel: "Come on, you speak the language./*Se habla espanol?* You *Mexicano?*" (p. 36). (The footnote translates the first question: "Wrong way of asking 'Do you speak Spanish?'" Other texts will "expect" the reader to make sense of the additional language from the context in which the words (and images) appear. For instance, the author of *Barefoot heart: Stories of a Migrant Child* throws the reader into all translanguaging moments without supporting the reader: "I saw that once I finished high school I had to leave and probably not come back except to visit. My parents expected no more of me than to be a local Mexican girl who married a local Mexican guy and became a *mamacita*, a *comadre*, a *tía*, and finally, an *abuelita*. ....it would be fine with them" (p. 207). Translanguage texts feature the additional language with varying frequency.

### Critical multicultural analysis

While dual language and translanguage texts can affirm and expand students' cultural and linguistic experiences, critical engagement with these books can deepen students' meaning making and create spaces for them to learn and care about cultural communities. Readers can transform power relations as enacted with words and/or images through critical reading. We have found that exploring how language diversity is represented in children's literature fosters a critical awareness of how languages are used in social interactions for different purposes. Drawing on critical multicultural analytical practices (Botelho & Rudman, 2009; Botelho, 2015; Botelho, Young, & Nappi, 2014) begin by attending to some of the ways Spanish shapes how the story gets told as we take notice of the layers of the book. What is the point of view of the story? first-person? third-person? How is this point of view shaping language use among the characters? How does the book end? Is it a tidy ending where all tensions are resolved? Is it an open ending that creates a space for the reader to question, elaborate, and speculate where the text might go next? How does the genre(s) shape the story? the reader's sense making of the text? Genres shape readers' expectations of texts. All books are mixed genres. (See [Appendix C: Critical Questions for Analyzing Language Diversity in Children's Literature](#) for additional analytical tools.)

### Teaching with dual language & translanguage books

The integration of dual language and translanguage texts in mini-lessons offers pre-service and classroom teachers promising possibilities to support emergent bilingual learners as they engage with these texts during read alouds, shared reading, interactive reading, independent reading, and literature circles through multiple modes (see Henn-Reinke & Chesner, 2006; Kalantzis et al., 2016; and; Semingson et al., 2015 for further exploration of these literacy practices). However, the books teachers select (what to read) and how teachers use these books (how to read) have a great hold on how children will engage with these texts (Botelho & Rudman, 2009; Botelho, 2015; Botelho, 2020; see Five College Doors to the World Project website). It is important not to assume that all stories will resonate with all children because there is diversity of experiences within cultural groups (Dudley-Marling, 2003). Allow children to make connections and disconnections with their lived experiences as they actively interact with these stories.

Learning languages creates many opportunities for critical literacies. Critical literacy practices foster prediction, interaction, dialogue, questioning, comparison through juxtaposition, connection

and disconnection with other literary and everyday texts, small and whole group work, and multi-modal text making (Behrman, 2006). Children share their meaning making, scaffolding each other's understanding. These processes are not separate or linear; they can happen simultaneously as emergent bilingual learners are expected and supported to engage critically with texts (Lau, 2012). Teachers can model metalinguistic (thinking about the language) and critical reading practices during read alouds and shared reading.

Read alouds, when teachers read texts to the groups of children and model book-handling and reading practices as they invite students to engage with the story as they model reading strategies (e.g., activating prior knowledge, asking questions, inferring, synthesizing and summarizing, critical reflecting), and shared reading, when teachers and students have access to the text through enlarged or multiple copies, are literacy practices that allow teachers and students to read and think aloud together to make reading public. We have used the dual language books *Marisol McDonald Doesn't Match*/*Marisol McDonald no combinar* and *I am Rene the Boy*/*Soy René el niño*, picture books that represent the main characters negotiating their identities, during read alouds. We begin with a picture walk through the text so children get a sense of the story and predict the story with each image. Everyone in the classroom participates in the scaffolding of understanding as children translanguage between Spanish and English. We then read through the text without interruption. (See Appendix C for additional critical questions to support critical engagement with texts.) Depending how many emergent bilingual learners we have, we might begin with a recording of the Spanish text and then move to the English version. If we don't have this resource, we might use some of the Spanish translation or dual language entry to lace the English text. The goal is to read the text in its entirety before attending to the construction of the storyline and book. After developing a frame for the story, we introduce the front matter design – jacket, cover, endpaper, book title, author, illustrator, publisher, and publishing date – and use of single and double spreads, font choices, placement of words and images, gutter, framing as well as the end matter design – endpaper, glossaries, author's notes – as well as its media (Lambert, 2015). All of these design elements are analyzed for how they shape how the story is told. This information helps children understand the text's production and its hold on how the story is constructed or information communicated.

The above critical questions for analysis can inform this work with children. Each story can be projected on a white board and children can use clipboards or notepads to create lists of Spanish words. The lists can be translated to English. We ask emergent bilingual learners to help us with the pronunciation of the Spanish words we do not know. We also invite children to make connections and disconnections with these texts. For example, how do they experience “not matching” in their lives as Marisol does? What stories do they have about their names as René does? Using turn-and-talk (turn to partner and engage with the questions), or pair-share (work with a partner on the questions and then share key ideas with the whole group) practices work well for short exchanges between students before we return to whole-group discussion.

After the read aloud and discussion, which sometimes takes place over a stretch of three days or so, we design activities for the children to experience the texts further. For Marisol McDonald, students create family portraits. (Whenever possible, children should experiment with the art techniques (e.g., watercolors, collage) used to create the images in the texts.) These portraits become talking pieces as children share stories about their families. We take notes on chart paper to capture these stories. We then assemble the images and children's words into a class book. Readers theater, a literacy practice when students perform parts of the text with the book as a script or a modified script constructed from the story, is an excellent culminating activity where small groups or the whole group perform some parts of the text. The text can be chorally read, that is, students read aloud the text together and join in as they are comfortable and familiar with the text, so children can support each other. The texts can be performed in Spanish and/or English. The children's families and peers in other grades can attend these performances.



The René text lends itself to name activities. Children can create a name chart as described in the text. Children can tell stories about their names or research their names and write their findings in name short stories or vignettes, much like “My Name” in *The House on Mango Street*, or a free verse poem like “My Name is Jorge” from *My Name is Jorge: On Both Sides of the River: Poems in English and Spanish*. Both kinds of writing is poetic and invites children to use their senses and memories as resources for constructing texts about their names. Students can also represent their names through acrostic poems and/or collages of associated meanings. These child-generated texts can also be represented multimodally as children use different modes (e.g., speaking, writing, and drawing) to construct meaning (Espinosa & Lehmer-Quam, 2019).

Shared readings require that teachers and children have copies of the text. We have read *La Mariposa*, a version of “Inside Out,” a short story from *The Circuit*. This semi-autobiographical story depicts a young Mexican-American migrant boy’s first-grade experience of becoming bilingual and bicultural. The picture book features more translanguaging than the short story. Even though the short story was published first, we begin with the picture book because the images offer another source of information for the reader to make sense of the story. We read through *La Mariposa* and return to its images and words. The illustrator used the color palette of a monarch butterfly. We consider how the images and words work together. The students then are given a copy of the short story. They compare both texts and take notice of any changes in the character development, story events, language use, and ending. The differences are compiled as a list. We compare lists and discuss the differences. How do these changes shape the interactions among the characters as well as how the story gets told? How do the difference versions of the text position the reader? *The Circuit* and *La Mariposa* are available as full translations too. Children can consider what happens to the stories when they were fully translated.

Many of the practices used with Marisol McDonald can be used with this text. The children can generate stories from their school experiences. These tales can be translanguaged and rendered as short video clips. The children can invite each other to speculate what they might do differently in those social circumstances. The students can represent their contributions with drawings and words or create digital stories with numerous digital tools. Through this text production the children become authors of their own stories and the process creates opportunities for curriculum and identity work as children make sense of other texts through deconstruction and reconstruction (Author 1, at review). Bilingualism becomes the standard.

Teachers can create a cognate database, that is, a list of words that share the same linguistic derivation from the original words, to help scaffold English language learning (Montelongo & Hernandez, 2013). For example, teachers can use *The Reading Teachers’ “Children’s Choices,”* which is a reading list of books compiled from survey results of US children’s favorite books. (This annual list can be accessed from the International Literacy Association website at [www.literacyworldwide.org/get-resources/reading-lists/childrens-choices-reading-list](http://www.literacyworldwide.org/get-resources/reading-lists/childrens-choices-reading-list).) Picture books, for example, are great sources of rich vocabulary that can be understood against Spanish to make sense of English or Spanish vocabulary. Use morphology like the study of prefixes, root words, and suffixes to recognize and understand cognate relationships in English and Spanish. Recognizing spelling patterns between cognates provides an additional tool (Hernandez et al., 2016).

Some school programs that incorporate dual language texts include family backpack projects to respond to literature through journaling (Rowe & Fain, 2013). These texts can be integrated into all content areas (Alanis, 2007). As text collections, they can show the diversity within cultural communities (Acevedo, 2015). For example, text collection challenges single story approaches and fixed identities within Puerto Rican communities. Books with bilingual main characters show that bilingualism is the norm.

Dual language and translanguage texts can foster community in classrooms by creating connections to and bridges across students’ lived experiences. These texts can affirm the cultural and linguistic resources emergent bilingual learners bring to school and reposition them as teachers. These texts can also nurture curiosity, interest, and empathy in readers whose mother tongue is

English. The presence of Spanishes can expose children to new languages, linguistic varieties, new vocabulary, and open windows and doors (Author 1, 2009, 2015) to the everyday realities of Spanish-speaking communities.

Utilizing dual language and translanguage books in the classroom and at home is a dynamic and accessible practice for preservice and experienced teachers to support emergent bilingual learners and affirm their home languages and cultures. The use of these books in Spanish/English or laced with Spanishes provides emotional support for students, making new learning familiar, and directly connects to and affirms their home language, culture and identity.

## Concluding words

We recall from our own teaching that the use of dual language and translanguage books has its challenges, especially since both of us are not fluent in Spanish. Here, we share some strategies that have supported our use of these texts. Taking stock of what we know and do not know about cultures and Spanish varieties can guide our teaching of these texts. As teacher-inquirers, we need to understand the importance of how to be genuinely interested in our students, to take risks in our learning, and invite students to be co-teachers. It is important to keep a running list of our questions about how to use these texts and how we read the linguistic varieties they represent. Keeping individual records on each student's reading practices of these texts can inform our teaching (innovate of the assessment practice outlined in Christensen, 2003). What patterns are noticeable across the class? What practices can be modeled in minilessons? How can more experienced students guide their peers? Colleagues, families, community members, older students, and college interns can be rich resources for supporting our learning of Spanishes.

Engaging with students' families is often the missing link for transformative classroom learning. Family members can be readers of dual language and translanguage books during read aloud or interactive reading activities. Consider sending home classroom digital-audio recorders or encourage families to use their smartphones to record as they read these texts or tell family stories. Consider sharing school reading and storytelling practices with families. Invite them to share with the class how they make sense of texts and tell stories too.

By shifting our perspective and language use from a deficit model of learning to a funds of knowledge framework of respect for and learning about the cultural and linguistic diversity that children bring to school, teachers and teacher educators can begin to view children's languages and cultures as rich resources for classroom learning (Author 1, 2010; Rowe & Fain, 2013). These practices will ultimately strengthen our relationships with our students, their families, and each other. Moreover, these texts can contribute to resisting cultural storylines and pedagogical practices that try to regulate children's language use (Chappell & Faltis, 2007). Literary bilingualism can affirm and complicate the learning of English as an additional language. As Gloria Anzaldua (1987) reminds us that "language is a homeland" (p. 55) that signifies cultural associations and dissociations (Jiménez-García, 2014). Getting to know children's cultures and languages can also help teachers to know their own cultures and languages (Botelho, Cohen, Leoni, Chow, & Sastri, 2010). As the German philosopher Goethe reminds us, if we know one language, we don't know that language. Dual language and translanguage books can contribute to teachers' cultural and linguistic learning.

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## Further reading

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## Appendix A. Resource list of children's books

### \*Translanguage \*\*Dual Language \*\*\*Full-Translation

#### Nursery Rhymes

\*\**Mama Goose: A Latino Nursery Treasury*, selected by Alma Flor Ada & F. Isabel Campoy, illustrated by Maribel Suárez. Hyperion Books for Children, 2004.

\*\**Maria Had a Little Llama, Maria tenía una llamita*, by Angela Dominguez. Henry Holt and Company, 2013.

\*\**Muu, Moo: Rimas de animales, Animal nursery rhymes*, selected by Alma Flor Ada & Isabel Campoy, English versions by Rosalma Zubizarreta, illustrated by Vivi Escrivá. Harper Collins, 2010

\*\**Pio Peep! Traditional Spanish Nursery Rhymes*, selected by Alma Flor Ada & F. Isabel Campoy, English adaptations by Alice Schertle, illustrated by Vivi Escrivá. Harper Collins, 2003.

\*\**Ten Little Puppies, diez perritos*, adapted from a traditional nursery rhyme in Spanish, English version by Rosalma Zubizarreta, illustrated by Ulises Wensell. Harpercollins, 2011.

#### Folklore

\*\**Floating on Mama's Song* written by Laura Lacamara, illustrated by Yuyi Morales. Katherine Tegen Books, 2010.

\*\**Isabel and the Hungry Coyote/Isabel y el coyote hambriento*, written by Keith Polette, illustrated by Esther Szegedy. Raven Tree Press, 2004.

\*\**Juan Bobo Goes to Work: A Puerto Rican Folktale*, retold by Marisa Montes, illustrated by Joe Cepeda. Harpercollins, 2000.

\*\**My Aunt Otilia's Spirit/Los Espritus de mi tía Otilia*, written by Richard García, illustrated by Robin Cherin & Roger I. Reyes, translated by Jesus Guerrero Rea. Children's Book Press, 1987.

\*\**Uncle Nacho's Hat/El sombrero del tío nacho*, adapted by Harriet Rohmer, illustrated by Veg Reisberg, Spanish translation by Rosalma Zubizarreta. Children's Book Press, 1989.

\*\**Where Fireflies Dance/Ahi Donde bailan las luciernagas*, written by Lucha Corpi, illustrated by Mira Reisberg. Children's Book Press, 1997.

#### Alphabet Books

\*\**Gathering the Sun, An Alphabet in Spanish and English*, by Alma Flor Ada. (English Translation by Rosa Zubizarreta), Illustrations by Simon Silva. Harper Collins, 1997.

\*\**Welcome to My Neighborhood! A Barrio ABC* by Quiara Alegria Hudes & Shino Arihara. Arthur A. Levine Books, 2010.

#### Early Readers

\*\**Sing Little Sack, Canta Saquito!: A Folktale from Puerto Rico*, retold and adapted by Nina Jaffe, illustrated by Ray Cruz. Bank Street, 1999.

\*\**Tumbleweed Stew/Sopa de matojos*, written by Susan Stevens Crummel, illustrated by Janet Stevens, translated by F. Isabel Campoy y Alma Flor Ada. Houghton Mifflin Harcourt, 2009.

#### Picture Books

\*\**Alicia's Fruity Drinks/Las Aguas Frescas De Alicia*, written by Lupe Ruiz Florez, illustrated by Laura Lacamara. Arte Público Press, 2012.

\*\**Birthday in the Barrio/Cumpleaños en el Barrio*, written by Mayra L. Dole, illustrated by Tonel. Children's Book Press, 2004.

\*\**Clean Up, Up, Up*, written by Ellen Meyer, illustrated by Ying Hwa-Hu. Star Bright Books, 2018.

\*\**Gift from Papa Diego/Un Regalo de Papá Diego*, written by Benjamin Alire Sáenz, illustrated by Geronimo Garcia. Cinco Puntos Press, 1998.

\*\**A Walk With Grandpa: Un paseo con abuelo*, written by Sharon K. Solomon, illustrated by Pamela Barcita. Raven Tree Press, 2009.

\*\**Calling the Dove/El Canto de las palomas*, written by Felipe Herrera, illustrated by Elly Simmons. Children's Book Press, 2001.

\*\**Dalia's Wondrous Hair/El cabello maravilloso de Dalia*, written and illustrated by Laura Lacámara with a Spanish translation by Gabriela Baeza Ventura. Pinata Books, 2014.

\*\**Don't Say a word Mama/No Digas Nada, Mamá*, written by Joe Hayes, illustrated by Esau Andrade Valencia. Cinco Puntos Press, 2013.

\*\**El Barrio*, written by Debbi Chocolate, illustrated by David Diaz. Christy Ottaviano Books, 2009.

\*\*\**El Conejito Knuffle: A cuento aleccionador*, by Mo Willems. Hyperion Books, 2004.

\*\**Esteban, Baby Rescuer/Esteban de luna, rescatador de bebés*, by Larissa M. Mercado-López, illustrated by Alex Pardo DeLange, Spanish translation by Gabriela Baeza Ventura. Arte Público Press, 2017.

\*\**Family/Familia*, written by Diane Gonzales Bertrand & Mercedes Castilla illustrated by Pauline Rodriguez Howard. Pinata Books, 1999.

\*\**Galápagos Girl/Galapagueña*, written by Marsha Diane Arnold, illustrated by Angela Dominquez. Lee & Low Books, 2018.



\*\**I Am Rene, The Boy/Soy René, el niño*, by René Colato Lainez, Illustrated by Fabiol Graullera Ramirez. Pinata Books, Arte Público Press, 2005.

\**I Love Saturdays and Domingos*, written by Alma Flor Ada, illustrated by Elivia Savadier. Atheneum Books for Children, 2002.

\*\**I'm Just Like My Mom; Me parezco tanto a mi mamá/I'm Just Like My Dad, Me parezco tanto a mi papá*, written by Jorge Ramos, illustrated by Akemi Gutierrez. Rayo, 2008.

\*\*\**In English, Of Course*, written by Josephine Nobisso, illustrated by Dasha Ziborova. Gingerbread House, 2002.

\*\*\**En Inglés por Supuesto*, written by Josephine Nobisso, illustrated by Dasha Ziborova. Gingerbread House, 2003.

\*/\*\*\**Islandborn*, written by Junot Diaz, illustrated by Leo Espinosa. Dial Books for Young Readers, 2018.

\**La Mariposa*, by Francisco Jiménez. Houghton Mifflin Company, 1998.

\*\**Lupe Vargas and Her Super Best Friend/Lupe Vargas y su super major amiga*, by Amy Costales, illustrated by Alexandra Artigas. Luna Rising, 2006.

\**Mama and Me*, written by Arthur Dorros, illustrated by Rudy Gutierrez. Rayo, 2011.

\*\**Margaret & Margarita/Margarita y Margaret*, by Lynn Reiser. Greenwillow Books, 1993.

\*\**Marisol McDonald and the Clash Bash/Marisol McDonald y la fiesta sin igual*, written by Monica Brown, illustrated by Sara Palacios. Children's Book Press, 2013.

\*\**Marisol McDonald Doesn't Match/Marisol McDonald no combina*, written by Monica Brown, illustrated by Sara Palacios. Children's Book Press, 2011.

\**My Abuelita*, written by Tony Johnson, illustrated by Yuyi Morales. HMS Books for Young Readers, 2009.

\*\**My Diary from Here to There*, written by Amada Irma Pérez, illustrated by Maya Christina González. Children's Book Press 2009.

\*\**Pepita Talks Twice/Pepita Habla DOS Veces*, written by Ofelia Dumas Lachtman, illustrated by Alex Pardo Delange. Pinata Books, 1995.

\**Papa and Me*, written by Arthur Dorros, illustrated by Rudy Gutierrez. Rayo, 2008

\*\**Quinto's Neighborhood/El Vecindario de Quinto*, written by Ina Cupiano, illustrated by José Ramirez. Children's Book Press, 2005.

\*\**Siesta*, written by Ginger Foglesong Guy, illustrated by René King

Moreno. Greenwillow Books, 2005.

\*\**Soledad Sigh-Sighs/Soledad Suspiros*, written by Rigoberto González, illustrated by Rosa Ibarra. Children's Book Press, 2003.

\*\**The Christmas Gift/El regalo de Navidad*, written by Francisco Jiménez and illustrated Claire B. Cotts. Houghton Mifflin Books, 2000.

\*\**The Empanadas that Abuela Made/Las empanadas que hacia la abuela*, written by Diane Gonzales Bertrand, illustrated by Alex Pardo DeLange. Pinata Books, 2003.

\**The Fiesta Dress, A Quinceañera Tale*, written by Caren McNelly McCormack, illustrated by Martha Avilés. Cavendish Square Publishing, 2009.

\*\**The First Tortilla*, written by Rudolfo Anaya, illustrated by Amy Córdova. University of New Mexico Press, 2007.

\*\**The Upside Down Boy/El niño de cabeza*, written by Juan Felipe Herrera, illustrated by Elizabeth Gómez. Children's Book Press, 2000.

\*\**This home we have made, Esta casa que hemos hecho*, written by Anna Hammond, illustrated by Joe Matunis. Crown Publishers, 1991.

\**Tomás and the Library Lady*, written by Pat Mora, illustrated by Raúl Colón. Alfred A. Knopf, Inc., 1997.

\*\**Treasure on Gold Street/El Tesoro en la calle oro*, written by Lee Merrill Byrd, illustrated by Antonio Castro L. Cinco Puntos Press 2007.

## Poetry

\*\**Aqua Aguita/Water Little Water*, written by Tetk Argyetam illustrated by Felipe Ugalde Alcántara. Pinata Books; 2017.

\*\**Arroz con Leche/Rice Pudding: Un poema para cocinar/A cooking poem* written by Jorge Argueta, illustrated by Fernando Vilela. Groundwood Books, 2010.

\**Bookjoy, Wordjoy*, written by Pat Mora, illustrated by Raul Colon. Lee & Low, 2018.

\*\**The Dream on Blanca's Wall/El sueño pegado en la pared de Blanca: Poems in English and Spanish* by Jane Medina, illustrated by Robert Casilla. Wordsong/Boyd's Mills Press, 2004.

\*\**From the Bellybutton of the Moon: And Other Summer Poems/Del Ombligo de la Luna: Y Otros Poemas de Verano* written by Francisco X. Alarcón, illustrated by Maya Christina González. Lee & Low Books, Inc, 1998.

\*\**My Name is Jorge: On Both Sides of the River: Poems in English and Spanish* by Jane Medina, illustrated by Fabricio Vanden Broeck. Wordsong/Boyd's Mills Press, 1999.

\*\**Sol a Sol: Bilingual Poems*, written by Lori Marie Carlson, illustrated by Emily Lisker. Henry Holt and Company, 1998.

\*\**Sopa de Frijoles, Bean Soup*, written by Jorge Argueta, illustrated by Rafael Yockteng. Groundwood Books, 2009.



**Nonfiction**

**\*\*Relatividad/Relativity**, written by Michael Smith, illustrated by Octavio Oliva. East West Discovery Press, 2011.

**\*\*My House/Mi Casa: A Book in Two Languages**, by Rebecca Emberley. Little, Brown and Company, 1990.

**\*\*Taking a Walk/Caminando: A Book in Two Languages**, by Rebecca Emberley. Little, Brown and Company, 1990.

**Biographies**

**\*Clementel**, written by Willie Perdomo, illustrated by Bryan Collier. Henry Holt and Co., 2010.

**\*\*\*Frida Kahlo and Her Animalitos** written by Monica Brown, illustrated by John Parra. NorthSouth Books, 2017.

**\*\*\*Frida Kahlo Y Sus Animalitos**, written by Monica Brown, illustrated by John Parra. NorthSouth Books, 2017.

**\*\*My Name is/Me llamo Gabriela: The life of/la vida de Gabriela Mistral**, written by Monica Brown, illustrated by John Parra. Luna Rising, 2005.

**\*\*Pele, King of Soccer/Pele, El Rey del Futbol**, by Monica Brown, illustrated by Rudy Gutierrez. HarperCollins Rayo, 2017.

**\*\*Side by Side/Lado a Lado** written by Monica Brown, illustrated by Joe Cepeda. HarperCollins Rayo, 2010.

**\*\*Sonia Sotomayor: A Judge Grows in the Bronx/La juez que creció en el Bronx**, written by Jonah Winter, illustrated by Edel Rodriguez. Atheneum Books for Young Readers, 2009.

**Young Adult: fiction/poetry**

**\*Any Small Goodness: A novel of the barrio**, written by Tony Johnston, illustrated by Raúl Colón. The Blue Sky Press, 2001.

**\*Barefoot heart: Stories of a migrant child**, written by Elva Treviño Hart. Tempe, Arizona: Bilingual Press, 1999.

**\*/\*\*\*Breaking Through**, written by Francisco Jiménez HMS Books for Young Readers 2002.

**\*Call Me María: A Novel in Letters, Poems, and Prose**, by Judith Marie Cofer. Orchard Books, 2004. **\*\*Cool Salsa: Bilingual Poems on Growing Up Latino in the United States**, edited by Lori M. Carlson. Henry Holt and Company, 1994.

**\*/\*\*\*The Circuit, stories from the life of a migrant child**, written by Francisco Jiménez. Houghton Mifflin Company, 1999.

**\*Crashboomlove: A novel in verse**, by Juan Felipe Herrera. New Mexico Press, 1999.

**\*Get Ready for Gabi series #1-5**, written by Marisa Montes, illustrated by Joe Cepeda. Scholastic Books, 2003–2004.

**\*/\*\*\*The House on Mango Street**, written by Sandra Cisneros. Vintage, 1991.

**\*\*\*Y no se lo tragó la tierra ... and the Earth Did not Devour Him**, by Tomás Rivera, illustrated by Evangelina Vigil-Pinon. Arte Público Press, 1995.

**Appendix B. Online resources****Blogs & Websites**

**Ananasesem:** A website with news from the world of Caribbean children's publishing.

<http://www.ananasesem.com>

**Barahona Center for the Study of Books in Spanish for Children and Adolescents:**

This bilingual site, based at California State University, San Marcos, features a searchable database of recommended books in Spanish and recommended books in English about Latinos. Includes links to other web sites related to books in Spanish for children.

<https://biblio.csusm.edu/content/barahona-collection>

**Colorín Colorado:** A national website serving educators and families of English language learners (ELLs) in Grades PreK-12. Colorín Colorado has been providing free research-based information, activities, and advice to parents, schools, and communities around the country for more than a decade.

<https://www.colorincolorado.org/resource-topic/ell-blogs-newsletters-and-listservs>

**Cooperative Children's Book Center (CCBC) and CCBlogC:** A website and blog that is housed at the University of Wisconsin School of Education. The CCBlogC provides observations and multicultural reviews for a "Book of the Week" for readers to access. The CCBC website houses multicultural publishing statistics and theme-based bibliographies.

<http://ccblogc.blogspot.com>

**De Colores:** A website and blog that presents "The Raza Experience in Books for Children", including reviews, critiques, stories, collections, and poems about La Raza people (people from Inca, Maya, Mexico, Tolteca, Zapoteca, and other indigenous peoples). The website hosts a number of contributors that include bilingual educators, teachers, anti-racist and community activists, teacher educators, multicultural educators, children's literature faculty, authors, editors, faculty, and artists.

<http://decoloresreviews.blogspot.com/>

**Five El Día de los Niños: El Día de los Libros/Day of Children: Day of Books:** A website of the American Library Association that promotes literacy for all children. The initiative, referred to as "Día", supports literacy development

that respects, values, embraces, and builds on the rich resources of the language and culture of children and their families.

<http://dia.ala.org/>

**Five College Doors to the World Project:** This online resource features teacher-generated mini-units and other materials to support pre-K-grade 5 teachers' use of global children's literature in their curriculum. The project offers tools for selection of and critical engagement with children's books and summer institutes for teachers, librarians, and literacy and curriculum specialists.

[doors2world.umass.edu](http://doors2world.umass.edu).

**International Board on Books for Young People (IBBY):** The United States Board that focuses on growing international connections for young readers through children's and young adult literature. This website features the annual outstanding international children's literature lists with annotations and maps.

<https://www.usbby.org/usbby.html>

**International Literacy Association Choices Booklists:** These annotated booklists show the annual results of surveys completed by children's, young adults', and educators' favorite recently published books in the United States.

<https://www.literacyworldwide.org/get-resources/reading-lists>

**Latin@s in Kid Lit:** A website that posts children's and young adult literature, for and/or by Latinx artists to support the Latinx community. Content includes reviews and critiques, interviews with writers, illustrators, editors, and publishers, teaching suggestions, and book talks. <https://latinosinkidlit.com/>

**Latinos for Latino Lit:** A blog on news about Latinos/as authors and Latino literature for children and young adults.

<https://www.facebook.com/LatinasForLatinoLiterature/>

**The Open Book:** A blog on race, diversity, education, and children's books hosted by Lee and Low Books.

<https://blog.leeandlow.com/>

**Reading While White:** A website and blog for allies for racial diversity and inclusion for books for children and adolescents.

<http://readingwhilewhite.blogspot.com/>

**REFORMA:** A website that develops and supports Spanish-language and Latino library collections, while promoting library use awareness and advocating for the Latinos/as communities. REFORMA explicitly recruits bilingual and multicultural personnel.

<https://www.reforma.org/about>

**We Need Diverse Books (WNDB):** A grassroots organization of children's book lovers advocating for essential changes in the publishing industry to produce and promote literature that reflects and honors the lives of all young people.

[diversebooks.org](http://diversebooks.org).

**Worlds of Words:** This website, based at The University of Arizona, showcases and reviews global children's literature. Stories about the teaching of texts in classrooms are featured, too.

<http://wowlit.org>

### Book Awards

**Américas Award:** Sponsored by the Latin American Studies Programs (CLASP) this book award recognizes and celebrates authors of children's and young adult books that accurately portray Latin America, the Caribbean, or Latinos in the United States.

<http://www.claspprograms.org/americasaward>

**International Latino Book Award:** Recognizes authors and publishers for children's, young adult, nonfiction, fiction, eBooks, design, translation, and best first books. The works are in Spanish, Portuguese, and bilingual formats.

<http://www.ala.org/aboutala/latino-literacy-now>

**Pura Belpré Award:** An annual award co-sponsored by the Association for Library Services to Children (ALSC) to honor Latino/Latina writers and illustrators who authentically represent and honor Latino cultural experiences.

<http://www.ala.org/alsc/awardsgrants/bookmedia/belpremedal>

**Tomás Rivera Mexican American Children's Book Award:** Honors authors and illustrators who authentically portray and feature the experiences of Mexican Americans.

<https://www.education.txstate.edu/ci/riverabookaward/>

### Independent Publishers

**Arté Público:** The oldest press that supports and celebrates Hispanic literature, arts, and culture. The press publishes 25–30 books each year.

<https://artepublicopress.com/>

**BOPO (Books Offering Profound Opportunities):** A website and blog that is a source for bilingual books that include children's stories, coloring books, and technical books that cover topics related to children's toys and games.

<http://www.bopobooks.com/>

**Cinco Puntos Press:** Influenced by their location on the U.S./Mexico border, the press focuses on bilingual children's books as well as young adult literature that represent that region, with the goal of shifting how people see the world.

<https://www.cincopuntos.com/>

**East West Discovery Press:** An independent publishing company that publishes multicultural and bilingual books in 50 languages.

<http://www.eastwestdiscovery.com/>

**Groundwood Books:** An independent Canadian children's book published based in Toronto that specializes in multicultural and dual language literature.

<https://groundwoodbooks.com>

**Lectorum:** A website geared for teachers, administrators and librarians. Lectorum is a publishing company for children's books with Spanish and English editions.

<https://lectorum.com/>

**Lee & Low:** The minority-owned press is the largest multicultural children's book publisher in the United States. It focuses on creating diverse books that represent the rich cultures of all children. Lee and Low have explicitly set goals to work with authors and illustrators of color.

<https://www.leeandlow.com/>

**Lorito Books Inc.:** A publisher that focuses on Spanish language children's books and audio sets to build cultural awareness and support literacy for dual language children and their families.

<https://loritobooks.com/>

**Piñata Books:** An imprint of Arte Público Press that publishes bilingual children's and young adult literature and celebrates and authentically portrays U.S. Hispanic culture. <https://artepublicopress.com/pinata-books/>

## Critical Questions for Analyzing Language Diversity in Children's Literature

- Which cultural and linguistic group is represented in the book? Which variety of Spanish is featured?
- How is Spanish represented in the dual-language text? How is Spanish represented in the translanguaging text?
- What role does the inclusion of Spanish play in developing the characters, setting, and the storyline in general? How is Spanish a literary device (i.e., a technique for narrative development)?
- How does the genre(s) shape how Spanish is used in the text?
- In comparing several texts, how do the books represent a diversity of Spanishes?
- How do the illustrations scaffold the story and the reader's understanding of English and/or Spanish?
- What text features (e.g., glossary, footnote, highlighted words) are included to help the reader make sense of the Spanish and/or English vocabulary? How do these features work with the reader's meaning-making processes?
- In what ways does the full translation reflect the text of the original story? What does the child reader notice when he/she compares the translation to the original text?
- What role can students in the classroom, other teachers, family members, and other community members play in the meaning making of these texts?
- What historical and sociopolitical factors have shaped how Spanish is represented in the children's book?
- How do the images or words represent English language learning? What do these messages communicate about Latino cultures and identities? What does the use of Inverted Spanish (Rosa, 2016) convey about the character's cultural and linguistic knowledge? What stereotypes and simplistic storylines are conveyed and reproduced by the text?
- Who should write these stories? Insider (Latino/a) authors and/or illustrators? Outsider authors and/or illustrators? What work do insider and outsider authors and illustrators need to carry out to write and/or illustrate children's and young adult literature?