Illustrated Libros for Niños: The Interplay of Translanguaging and Multimodality in Polycultural Picturebooks

Carolina Rossato de Almeida
University of Miami, c.almeida4@umiami.edu

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A dissertation submitted in partial fulfillment of
the requirements for the degree of
Doctor of Philosophy

ILLUSTRATED LIBROS FOR NIÑOS: THE INTERPLAY OF TRANSLANGUAGING
AND MULTIMODALITY IN POLYCUULTURAL PICTUREBOOKS

Carolina Rossato de Almeida

Approved:

Luciana C. de Oliveira, Ph.D.
Chair and Professor of
Teaching and Learning

Mary A. Avalos, Ph.D.
Research Associate Professor of
Teaching and Learning

Dina Birman, Ph.D.
Professor of Educational and
Psychological Studies

Guillermo Prado, Ph.D.
Dean of the Graduate School

Blaine E. Smith, Ph.D.
Assistant Professor of Teaching,
Learning and Sociocultural Studies
University of Arizona
The interplay of translanguaging and multimodality was analyzed across 15 English-based polycultural picturebooks with Spanish insertions. The way in which translanguaging is used across the verbal features of these texts and how it is intrinsically related to multimodal elements was critically analyzed. An eclectic coding method (Saldaña, 2016) was employed in order to uncover the nature of these picturebooks while answering the research questions. Five main categories emerged from the analysis, namely: (1) picturebooks provide context clues to understand translanguaging; (2) translanguaging demonstrates the grammar of an additional language; (3) translanguaging is used to represent specific semantic fields; (4) translanguaging is highlighted through different font characteristics, and (5) translanguaging is embedded within images. This analysis provided innovative and more detailed insights on the complexity and multidimensionality of the 15 picturebooks selected. A recommendation for further research and practice is enclosed.
DEDICATION

This is for you, Mom.
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she has debated with me the overarching ideas of this dissertation; spent countless hours keeping me company and working by my side; shared with me many sandwiches, bananas, and cups of coffee while brainstorming the pieces of this puzzle; mentored me in my writing; and has gone above and beyond to be supportive of me and my work. I could not have asked for a sharper mind than hers to help me think about this dissertation critically and meaningfully. Sharon, words cannot express how thankful I am. I look up to you, am proud of you, and so grateful for our friendship!

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TABLE OF CONTENTS

LIST OF FIGURES ................................................................................................................ x
LIST OF TABLES .................................................................................................................... xi

Chapter

1 INTRODUCTION ............................................................................................................. 1
   Hispanic Children and U.S. Public Education .............................................................. 1
   Translanguaging ......................................................................................................... 2
   Multimodality ............................................................................................................. 4
   Picturebooks ............................................................................................................... 5
   Definition of Terms .................................................................................................... 6
   Research Questions .................................................................................................... 10
   Overview of the Dissertation ....................................................................................... 10

2 THEORETICAL FRAMEWORK AND REVIEW OF THE LITERATURE ......................... 13
   Theoretical Framework ............................................................................................... 13
      Sociocultural Theory .............................................................................................. 13
      Translanguaging ..................................................................................................... 14
      Multimodality and Multimodal Discourse Analysis .............................................. 16
      Towards an Integrated Framework ......................................................................... 19
   Review of the Literature ............................................................................................ 20
      Method of Review .................................................................................................. 20
      Polycultural Picturebooks ....................................................................................... 23
         Factors Leading to an Increase in Polycultural Literature ................................ 23
         Importance of Hispanic Literature as a Way to Promote Cultural Consciousness ................................................................. 25
         Selection of Culturally Conscious Hispanic Picturebooks .............................. 27
         Implications of Research on Polycultural Picturebooks for this Dissertation .............................................................................. 30
      Multimodality in Picturebooks ............................................................................... 31
         Taxonomies and Terms Surrounding Multimodal Analyses of Picturebooks .............................................................................. 31
         Multimodal Picturebooks and their Readers ....................................................... 33
         Multimodal Analyses of Picturebooks ................................................................ 35
         Implications of Research on Multimodality in Picturebooks for this Dissertation .............................................................................. 37
      Translanguaging and Hispanic Picturebooks ....................................................... 39
         Translanguaging and Writing ............................................................................. 40
         Translanguaging and Multimodality .................................................................. 41
         Translanguaging and Context Clues ................................................................... 42
         Issues Surrounding Spanish-English Translanguaging ..................................... 45
         Implications of Research on Translanguaging for this Dissertation ................ 47
3 METHODS

Picturebook Selection Process ................................................................. 49

Phase One: Convenience Sampling ....................................................... 50
Phase Two: Criterion Sampling ............................................................... 52
Identifying and Reviewing the Hispanic Picturebook Corpus ................. 52
Identifying Inclusion Criteria and Bounding the Study ......................... 55

Description of Selected Picturebooks .................................................. 57
Abuela ........................................................................................................ 57
Abuelita’s Heart ..................................................................................... 59
Chato’s Kitchen ...................................................................................... 60
Gazpacho for Nacho ................................................................................ 62
Juan Bobo Goes to Work ....................................................................... 62
La Madre Goose .................................................................................... 63
I Love Saturdays y domingos ................................................................. 64
Mango, Abuela, and Me ......................................................................... 65
Paco and the Giant Chile Plant ............................................................... 66
Poco Loco ............................................................................................... 67
The Cazuela that the Farm Maiden Stirred ............................................ 67
Jazz Fly 2: The Jungle Pachanga ............................................................. 68
The Rainbow Tulip ................................................................................ 69
Waiting for the Biblioburro ................................................................... 71
Yagua Days ............................................................................................ 72

Data Analysis ......................................................................................... 73

A SFL/VSS Approach to Multimodal Discourse Analysis ..................... 76
Textual Analysis .................................................................................... 77
Image Analysis ..................................................................................... 79
Written Text/Image Relationship Analysis ......................................... 80
Complication and Troubleshooting ...................................................... 82

A Modified Approach to Multimodal Discourse Analysis ................... 83
First Cycle Coding Methods: An Eclectic Coding Approach to
Multimodal Discourse Analysis ........................................................... 84
Second Cycle Coding Methods: Focused Coding ................................ 88

Trustworthiness .................................................................................... 90
Credibility ............................................................................................. 90
Transferability ..................................................................................... 93
Dependability ...................................................................................... 94
Confirmability ..................................................................................... 94

Limitations ........................................................................................... 96

4 TRANSLANGUAGING AND MULTIMODALITY ACROSS
POLYCULTURAL PICTUREBOOKS ....................................................... 99
Category One: Picturebooks Provide Context Clues to Understand
Translanguaging ................................................................................. 100

Context Clue One: The Inference of the Meaning of Spanish Words
from Images......................................................................................... 102
5 DISCUSSION ................................................................. 147

Contributions to Understanding Translanguaging and Multimodality in Polycultural Picturebooks .................................................. 147

  Continuum of Scaffolding by Context Clues ................................ 148
  Context Clues and Bilinguals’ Use of Translanguaging .................. 150
  Grammar ........................................................................... 153
  Representation of Semantic Fields ....................................... 155
  The Representation of Translanguaging through Font .................. 156
  Translanguaging Embedded within Images .............................. 157

Implications for Research .......................................................... 157

  Future Research on Picturebooks .......................................... 158
  Classroom-Based Studies ..................................................... 159

Implications for Practice ............................................................ 160

  Teaching with Culturally Conscious Hispanic Picturebooks ........ 161
  Teaching with Translanguaging ............................................. 163
  Teaching with Context Clues ............................................... 164

Implications for Picturebook Authors and Illustrators .................. 165

Conclusion ............................................................................ 166

REFERENCES ................................................................. 167

APPENDIX ........................................................................... 190
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Example of SFL analysis</td>
<td>77</td>
</tr>
<tr>
<td>Figure 2</td>
<td>Example of image analysis</td>
<td>80</td>
</tr>
<tr>
<td>Figure 3</td>
<td>Example of image/written text relations analysis</td>
<td>81</td>
</tr>
<tr>
<td>Figure 4</td>
<td>An example of eclectic coding applied to translinguaging and multimodal analysis in <em>I Love Saturdays y domingos</em> (Ada &amp; Savadier, 2002)</td>
<td>87</td>
</tr>
<tr>
<td>Figure 5</td>
<td>Coding results example</td>
<td>90</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Picturebook Genres</td>
<td>53</td>
</tr>
<tr>
<td>2.</td>
<td>Summary of All Picturebooks</td>
<td>55</td>
</tr>
<tr>
<td>3.</td>
<td>SFL/VSS Table for Analysis of the Representational Metafunction</td>
<td>74</td>
</tr>
<tr>
<td>4.</td>
<td>SFL/VSS Table for Analysis of the Interactive Metafunction</td>
<td>74</td>
</tr>
<tr>
<td>5.</td>
<td>SFL/VSS Table for Analysis of the Compositional Metafunction</td>
<td>75</td>
</tr>
<tr>
<td>6.</td>
<td>Eclectic Coding Framework</td>
<td>85</td>
</tr>
<tr>
<td>7.</td>
<td>Categories Which Emerged from Eclectic Coding Methods</td>
<td>89</td>
</tr>
<tr>
<td>8.</td>
<td>Number of Context Clues Found Across Picturebooks</td>
<td>101</td>
</tr>
<tr>
<td>9.</td>
<td>Types of Context Clues Found Across Picturebooks</td>
<td>101</td>
</tr>
<tr>
<td>10.</td>
<td>Direct Definitions of Spanish Insertions Through Glossaries in Hispanic Picturebooks</td>
<td>114</td>
</tr>
<tr>
<td>11.</td>
<td>Utilization of Spanish Articles Across Hispanic Picturebooks</td>
<td>119</td>
</tr>
<tr>
<td>12.</td>
<td>The Use of Spanish Punctuation Marks Across Hispanic Picturebooks</td>
<td>125</td>
</tr>
<tr>
<td>13.</td>
<td>Number of Spanish Words in Specific Semantic Fields Found Across Picturebooks</td>
<td>129</td>
</tr>
<tr>
<td>14.</td>
<td>Semantic Fields Represented by Spanish Found Across Picturebooks</td>
<td>130</td>
</tr>
<tr>
<td>15.</td>
<td>Font Used to Represent Spanish Insertions Across Picturebooks</td>
<td>138</td>
</tr>
<tr>
<td>16.</td>
<td>Number of Spanish Insertions Embedded Within Images in Hispanic Picturebooks</td>
<td>139</td>
</tr>
<tr>
<td>17.</td>
<td>Spanish Insertions Embedded Within Images in Hispanic Picturebooks</td>
<td>140</td>
</tr>
</tbody>
</table>
Chapter I: Introduction

This dissertation examines the interplay of translanguaging and multimodality across 15 picturebooks. Picturebooks are children's point of entry into the world of literature, and the impressions and opinions students form based on the stories they read could last a lifetime. Through literature, children are able to share in the lives of others, as well as develop confidence in their own cultural backgrounds (Bainbridge, Pantaleo, & Ellis, 1999; de Oliveira, Gilmetdinova, & Pelaez-Morales, 2015; Wham, Barnhart & Cook, 1996). There is a need for children's literature to consistently reflect the polycultural realities of our world (e.g. Botelho & Rudman, 2009; Clark & Flores, 2016a). Presenting students with diverse picturebooks can stimulate a positive learning environment for not only those represented in the literature, but for all students, fostering respect for all cultures and languages (DeNicolo, 2016; Naidoo & Quiroa, 2016). Given the ever-growing number of Spanish speakers in the United States and our increasingly globalized society, picturebooks that represent these children’s diverse backgrounds and practices are important for every classroom (Axelrod & Gillanders, 2016; Barrera & Quiroa, 2003; Ream & Vazquez, 2011).

Hispanic Children and U.S. Public Education

The U.S. population is becoming progressively diverse, both culturally and linguistically. Currently, there are around 56.5 million Hispanics in the United States. This population, including both U.S.-born (37.1 million) and foreign-born (19.4 million) Hispanics, has drastically grown from 6.4 million (5.5. million U.S.-born; 900,000 foreign-born) in 1960 (Flores, 2017). Of the 21% of the U.S. population that speaks a
language other than English at home, the largest percentage (48%) utilizes Spanish (Naidoo, 2011; Ryan, 2013).

Schools across the United States reflect this increasingly diverse population (e.g. de Oliveira & Shoffner, 2017). First- and second-generation Hispanic children tend to live in communities where Spanish is spoken the majority of time (Fry & Passel, 2009). Data shows that 62% of U.S. children who are five years old and over speak Spanish at home (Ada, 2016). It is estimated that by 2023, the Hispanic population of children five and under will have increased by 39% (Ryan, 2013). As a result, this population will eventually represent the majority of all children in the United States (Ada, 2016; Naidoo, 2011). By the year 2030, the U.S. Department of Commerce, U.S. Census Bureau (2012) projects that an estimated 40% of school-aged children will need to be taught English as an additional language.

The population of Hispanic children enrolled in U.S. schools is growing at a vertiginous pace. Given current statistics, students who speak more than one language will soon become the norm and not the exception. These students will use their multilingual and polycultural knowledge to make sense of their worlds (García & Sylvan, 2011; Naidoo, 2011), both at home and in school (García, 2009; Sayer, 2013). More than ever, polycultural literature, especially that which represents this growing population of Hispanics in the United States, plays an important role in education.

**Translanguaging**

One way that polycultural literature can depict everyday literacy practices common among Hispanics living in the United States is through English texts that incorporate Spanish words, phrases, or sentences (e.g. Barrera & Quiroa, 2003). This
dissertation adopts the term *translanguaging*, or the “practice of accessing different linguistic features or various modes of what are described as autonomous languages in order to maximize communicative potential,” to refer to Spanish insertions in English-based texts (García, 2009, p. 140). This term captures the essence of language as a verb rather than a noun and something “people do, rather than possess” (Sayer, 2013, p. 20).

Translanguaging also includes, but is not limited to, the following: code-switching (intersentential and intrasentential), code-meshing, code-mixing, linguistic borrowings, language insertions, calques, and loanwords (García, 2009; García & Wei, 2014). This dissertation specifically focuses on the uses of translanguaging in polycultural picturebooks that are written in English and incorporate Spanish words, phrases, and sentences. Axelrod and Gillanders (2016) exemplify the various uses of translanguaging in written texts:

> An example of translanguaging in texts is when authors include words in the text that are in another language as a way to emphasize particular words; or because the word in the other language is more appropriate; or because there is not a good translation of the particular word. This technique of translanguaging in texts is often used when the majority of the text is written in English, with interspersed words in Spanish for emphasis. In most cases, the meaning of the words in Spanish can be figured out through context clues, although on occasion the author will provide explanations. (p. 113)

The notion of translanguaging advocates for flexibility and implies that our knowledge of different languages cannot be divorced, and thus operates simultaneously (García, 2009; Lewis, Jones, & Baker, 2012). Translanguaging encompasses the idea that in order to express themselves, people go beyond the artificial boundaries that separate languages, codes, and registers (Bakhtin, 2000; Otheguy, 2016; Zapata, 2014; Zapata, Valdez-Gainer, & Haworth, 2015).
Multimodality

Translanguaging with English and Spanish in polycultural picturebooks is used in both the written body of the verbal text and as well across images that include words and phrases intertwined and displayed within the illustrations. In this dissertation, the range of communication modes for meaning-making purposes (e.g. images, written text, fonts, colors) is referred to as *multimodality* (Sipe, 2008). Learning to read visual modes is an important requirement in order to succeed in academic, professional, and personal spheres in the 21st century (Smith, 2014). The International Reading Association (IRA) and the National Council of Teachers of English (NCTE) has stated and continued to reaffirm (NCTE, 2012) that "visual communication is part of the fabric of contemporary life.... we cannot erase visual texts from modern life, even if we want to" (IRA & NCTE, 1996, p. 5). This importance is also clearly reflected in the Common Core State Standards’ (CCSS) College and Career Readiness anchor standards for reading: “Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words” (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010, CCSS.ELA-LITERACY.CCRA.R.7). Beginning in their very first year and with progressing complexity throughout all of elementary school, students are asked to analyze multimodal features of texts. For example, in kindergarten, “with prompting and support, [students should be able to] describe the relationship between illustrations and the story in which they appear” (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010, CCSS.ELA-LITERACY.RL.K.7), and by the end of fifth grade, students should be able to “analyze how visual and multimedia elements
contribute to the meaning, tone, or beauty of a text” (National Governors Association
Center for Best Practices, Council of Chief State School Officers, 2010, CCSS.ELA-
LITERACY.RL.5.7). These standards emphasize the importance of teaching children
how to understand and utilize all modes present in texts for optimal comprehension.

**Picturebooks**

Picturebooks are an entry point for children to begin looking at and evaluating the
relationship between written text and visual elements (de Oliveira, Smith, Jones, &
Rossato de Almeida, 2018; de Oliveira, Jones, & Arana, 2018). Due to their aesthetically
pleasing form, picturebooks tend to draw children closer to reading, encouraging them to
use books for enjoyment and learning (Lewis, 2001; Lukens, 2007; Rosenblatt, 1995).
While picturebooks are widely used across classrooms in the United States, there is not a
common consensus about the formal definition of the term *picturebooks* in literature.
This is due in part to the complexity of this multimodal genre of literature.

Some scholars argue that picturebooks are books in which the images essentially
tell the story (e.g. Nodelman, 1988; Sutherland & Hearne, 1977), while others argue that
it is a combination of words and images working together in order to create a literary
piece (e.g., Lewis, 2001; Marantz, 1977; Schwarcz & Schwarcz, 1991). This work adopts
the latter definition, one in which picturebooks present stories that are told through two
semiotic systems simultaneously (Martinez & Harmon, 2012), recognizing that each
mode cannot be fully comprehended without the other.

Throughout literature, there is also a distinction made between the meanings of
*picture book* and *picturebook*. The term *picture book*, utilizing two words, suggests that
the word *picture* defines the type of book, namely a book with pictures in it. In other
words, the spelling of *picture book* implies that illustrations are extensions of the text and may add to the interpretation of the story (Stewig, 1995), acting as a visual aid, as opposed to an equally important component for comprehension. However, the term *picturebook*, represented with a single word, is used to define a book that tells a story through pictures and words synchronously (Gerrard, 2008). Combining the words *picture* and *book* into *picturebook* changes the meaning of the term.

>[T]he single word *picturebook* refers to those particular books in which the pictures are an integral part of the overall text... [I]t signals symbiotic variations or the synergetic integration of pictures and words in the book, whereas the space between the two words—*picture book*—signals the division, or degrees of separation, between the pictorial and the verbal within their host, the book. (Wyile, 2006, p. 193)

In this dissertation, the spelling *picturebook* will be utilized, as it recognizes the union of text and images as a whole, beyond what each form separately contributes (Wolfenbarger & Sipe, 2007).

Being able to analyze the interplay between the verbal and visual elements in picturebooks and the literary and artistic devices they entail enhances students' ability to comprehend the subtleties of complex ensembles in our visually overwhelming society (de Oliveira, Jones, & Smith, in press; Serafini, 2014). The reality of today's world in which children are constantly inundated in multimodality, combined with our growingly diverse schools, clearly highlights the importance of understanding how visual modes interrelate with translanguaging in polycultural picturebooks.

**Definition of Terms**

The following terms used throughout this study are defined below.

**Bilingual:** While this dissertation chooses to utilize the term *bilingual* throughout, I also recognize that many individuals' linguistic repertoires encompass more than two
languages (Baker & Wright, 2017; García, 2009). However, since this study centers around translanguaging in Spanish and English, I have chosen to use the term bilingual as the umbrella term “to refer to education [or individuals or literature] using more than one language, and/or language varieties, in whatever combination” (García, 2009, p. 9).

**Context clues:** One strategy for learning unknown words or phrases is *context clues*. Context clues are hints that the author embeds within a text in order to help the reader understand phrases or words that might be unfamiliar. The CCSS College and Career Readiness anchor standards for reading highlight the importance of knowing how to use context clues as a strategy for determining or clarifying the meaning of unknown words (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010). Although literature on translanguaging often refers to these context clues by different terms (e.g. translation; Barrera & Quiroa, 2003), I chose the term *context clues* to broadly include definitions, translations, and inferential meanings that authors embed within texts in order to align with the CCSS.

**Cultural consciousness:** *Cultural consciousness* is defined in this dissertation as “non-stereotypical depictions of a culture that seeks to instill pride in children of the same ethnicity by validating and affirming their cultural attributes” (Hill, 1998, p. 37).

**Hispanic:** Although the term *Hispanic* is often used interchangeably with the term *Latin@* (Taylor, Lopez, Martínez, & Velasco, 2012), they are not the same. Hispanic refers to people from or decedents of Spanish-speaking countries, while Latin@ refers to people from Latin America, including Brazil (Fernandez, 2013). This study focuses on language and not country of origin. Since this dissertation is centered only around English and Spanish translanguaging, and some of the authors and illustrators in
the corpus of literature that I examined are from Spain, Hispanic is a more appropriate term to use.

**Hispanic literature:** In literature, the term *Latino literature* is a genre often defined as “the literary work of various Latino groups in the U.S. and is written in either Spanish and English as well as bilingually” (Clark & Flores, 2016a, p. 5). Although the term *Latino literature* is commonly used, literature utilizing this term often does not include the literary works of Brazilian authors in the United States or literature that is written in Portuguese or bilingually in Portuguese and English. In addition, much of the “Latin@ literature” that has been identified is literary works from Spanish authors or illustrators in the United States. Therefore, I determined that the term *Hispanic literature* was more appropriate to use in this dissertation, drawing on Clark and Flores’ definition above and defining the term *Hispanic literature* as the literary work of various Hispanic groups in the United States, which can be written in Spanish, English, or various combinations of both languages (e.g. side-by-side bilingual scripts, translanguaging, etc.).

**Multimodality:** Multimodality is defined as using two or more meaning-making resources in a semiotic product (Kress, 2010; Kress & van Leeuwen, 2006). While this can include elements such as text, visuals, sounds, gestures, and speech (Smith, 2014), this dissertation focuses on modes found in picturebooks (e.g. written text, visuals, fonts, formats).

**Picturebooks:** Picturebooks are pieces of children’s literature in which the visual and verbal elements have equal importance and are intricately linked (Gerrard, 2008; Wolfenbarger & Sipe, 2007). These trade books can fall under a number of genres, such as narrative (fantasy and realistic), informational, and poetic (Shine & Roser, 1999).
**Polyculturalism:** Polyculturalism is a term that refers to an ideology that has evolved from multiculturalism. Like multiculturalism, it values diversity among racial/ethnic groups; however, it differs because it recognizes that cultures are very dynamic, constantly interacting and influencing each other. As a result, polyculturalism emphasizes cultures’ connections and exchanges, instead of emphasizing their differences and highlighting invented boundaries (Rosenthal & Levy, 2012).

**Spanish insertions:** This dissertation embraces the term *translanguaging* and the theoretical framework and pedagogy that it represents. However, I often choose to use the term *Spanish insertion* when I am describing a Spanish word, phrase, or sentence inserted into a predominately-English text. Spanish insertions fall under the umbrella of translanguaging, but they provide a more specific term for the phenomenon that I examine through my analysis of these Hispanic picturebooks.

**Text:** Text can include printed or written matter comprised of both words, images, and/or other graphic elements. The term *text* encompasses digital and print-based formats, as well as written matter that appears across a variety of different multimodal products (Kress & Van Leeuwen, 2006). In this study, the texts are print-based trade books, and the term *text* is used to broadly refer to the verbal, visual, and other graphic elements such as fonts that are used across the picturebooks.

**Translanguaging:** Translanguaging is a theoretical framework, pedagogy, and practice that encourages one to use their entire linguistic repertoire, focusing on the end goal of communicative competence (listening, speaking, writing, and reading). It encompasses but is not limited to the following: code-switching (intersentential and intrasentential), code-meshing, code-mixing, linguistic borrowings, language insertions,
calques, and loanwords (García & Wei, 2014). Following Smith, Pacheco, and Rossato de Almeida (2017), this work positions “translanguaging in writing as an author’s purposeful leveraging of semiotic resources from this integrated language system” (p. 7).

This dissertation specifically focuses on translanguage in written texts.

**Research Questions**

Given the magnitude of Hispanic children enrolled in U.S. elementary schools and the significance of translanguage and multimodality in pedagogy and practice, there is a demand for research that investigates English and Spanish translanguage across multiple modes. The purpose of this dissertation is to interrelate both verbal and visual modes through an examination of polycultural picturebooks that utilize both languages. The guiding research question and sub-questions for this dissertation were exploratory and epistemological in nature:

- How do authors and illustrators of polycultural picturebooks in English and Spanish use translanguage and multimodality in their work?
  - How is translanguage used across the verbal features?
  - How are multimodal elements and translanguage interrelated?

Through a careful examination and critical analysis of 15 picturebooks, this dissertation sheds light on the complexity of these multimodal ensembles and contributes to a holistic understanding of the way Spanish and its speakers are being represented in predominately-English picturebooks published in the United States.

**Overview of the Dissertation**

In the following chapter, I discuss the relevant literature that guided this study and the theoretical framework that shaped its design. In the first section of Chapter 2, I
describe each theoretical lens – sociocultural theory (SCT), translinguaging, and multimodality – and how these three lenses are integrated and intertwined in a way that allows me to comprehensively analyze the 15 picturebooks selected. In the second section of Chapter 2, I describe the relevant literature on Hispanic picturebooks, the nature of translinguaging in written texts, and multimodal analyses of picturebooks that have been conducted. I conclude each section of the literature review with a discussion of how this dissertation is designed to provide new and needed insights that are lacking in the field of education research.

In Chapter 3, I present the design of this study and the methods utilized for analysis. I discuss the picturebook selection process in the first section of this chapter, which took place in two phases. In the initial phase, I utilized convenience sampling, but then I revised my selection process and based it upon criterion sampling. The second section of Chapter 3 is devoted to a description of each of the picturebooks included in my analysis. The third section outlines the methods that I used for multimodal discourse analysis. Initially, these only included a combination of SFL and VSS methods, which I later revised to additionally include eclectic coding methods. Finally, I end this chapter with sections that address the trustworthiness of this dissertation and its limitations.

The fourth chapter presents the findings from the analysis on the use of translinguaging and its interplay with multimodality across 15 polycultural picturebooks. In this chapter, I address how translinguaging is used across the verbal features of Hispanic picturebooks, how it is portrayed in images, and how the written text and visual features interact to make meaning for readers. Specifically, I discuss the five main categories that emerged from my analysis: (1) picturebooks provide context clues to
understand translanguaging; (2) translanguaging demonstrates the grammar of an
additional language; (3) translanguaging is used to represent specific semantic fields; (4)
translanguaging is highlighted through different font characteristics, and (5)
translanguaging is embedded within images.

In the last and fifth chapter, I discuss this dissertation’s contributions to the
understanding of translanguaging and multimodality in polycultural picturebooks based
on my findings. I also suggest implications for future research, practice, and publication
of these texts.
Chapter II: Theoretical Framework and Review of the Literature

In the first section of this chapter, I first describe the three frameworks that guide this study: (1) sociocultural theory (SCT; e.g. Lantolf & Poehner, 2008; Street, 1984; Vygotsky, 1978), (2) translanguaging (García & Wei, 2014; Otheguy, García, & Reid, 2015), and (3) multimodality (Jewitt, 2009a; Kress & van Leeuwen, 2006; Painter, Martin, Unsworth, 2013). Then, I combine all three perspectives into an integrated theoretical framework. In the second section, I review the research on polycultural literature, translanguaging, and multimodality in picturebooks and discuss how the guiding research question and sub-questions fill a gap in current literature.

Theoretical Framework

In order to provide a comprehensive theoretical framework that guides my inquiry into the nature of translanguaging and multimodality in polycultural picturebooks, I integrated three theoretical perspectives. This multidimensional lens provided a strong foundation through which I was able to analyze the complex compositions composed of multiple meaning-making modes in polycultural picturebooks. In the following section, I outline each theoretical lens individually and then describe how I blended all three perspectives together to guide my analysis.

Sociocultural Theory

SCT is grounded in the belief that every human activity is a result of the environment in which we live and the elements to which we are exposed (Karpov, 2014; Lantolf & Poehner, 2008). Literacy, viewed through a SCT lens, is (a) situated in broad social relations and historical contexts, (b) is mediated by language and other symbolic systems, and (c) is positioned in cultural contexts (Vygotsky, 1978). The images we see
and the texts we read in today’s overwhelmingly multimodal society help us understand ourselves and make sense of the diverse world around us (Martin & Rose, 2007; Serafini, 2014).

The process of reading picturebooks is fundamentally social and historical. Moving away from the idea that literacy is solely a cognitive process or a set of skills stored in people’s heads (Street, 1984), SCT considers literacy a social practice, constructed and connected to everyday life (Bodrova & Leong, 2007; Botelho & Rudman, 2009). Multilingual children develop their reading skills across languages and in different cultural contexts by reading texts in school and at home, with their teachers, caretakers, or peers (Axelrod & Gillanders, 2016; de Oliveira et al., 2015; DeNicolo, 2016).

Literacy is also mediated by language and other symbolic systems that are always situated in cultural contexts. Along with written text, children are surrounded by a plethora of visual images (Kress, 2010). This constant exposure influences their perspectives about themselves and the world in which they live (Serafini, 2014). Texts cannot be divorced from their contexts; Freire (1985) argued that one must both “read the world” and “read the word”. Using SCT as the overarching theoretical framework in this dissertation allows me to conceptualize the writing, illustrating, and interpreting of picturebooks as cultural and historical practices which are mediated through language, social interactions, and cultural artifacts.

**Translanguaging**

Positioning language and literacy as fundamentally cultural practices involves understanding that language cannot be “standardized.” Bilingual children who are
exposed to various sounds and scripts from an early age commonly utilize multiple linguistic repertoires in order to make sense of the materials they read. This process, recently referred to as translanguaging, usually takes place naturally and organically for most children (García, 2009).

The way translanguaging is conceptualized in this dissertation is not merely as linguistic code switches, but rather as the comprehensive selection of features that stem from a bilingual individual’s combined linguistic knowledge of all the languages, codes, and registers he or she possesses (García & Wei, 2014; García, Johnson, & Seltzer, 2017). Said another way, “understandings of translanguaging in writing suggest that an author can integrate multiple languages within products for a range of communicative affordances” (Smith et al., 2017, p. 8). Contrary to traditional views of language use, the idea behind translanguaging is that bilingual students, despite knowing how to communicate in two or more languages, possess only one linguistic repertoire (García & Kleyn, 2016). The concept of translanguaging encourages bilingual speakers to draw on all that they know from the languages they speak without having to worry about the socially and politically-defined artificial “boundaries” of languages (Bakhtin, 2000; Otheguy et al., 2015; Smith, 2017). In contrast to the restrictive view of languages as fixed or static, translanguaging acknowledges that individuals’ linguistic practices are fluid, spontaneous, and dynamic. Even when bilingual students are reading monolingual texts, they are still constructing meaning bilingually “to make connections to themselves, their worlds, and to the texts of those worlds” (García et al., 2017, p. 15).

In this dissertation, I look at how translanguaging is presented through written words and multimodal elements of picturebooks. Spanish and English are integrated
several times throughout these various texts for specific literary effects (García & Wei, 2014). Many bilingual authors and illustrators of picturebooks include words, phrases, or sentences in Spanish at different points of the texts as a way to convey diverse voices and ideas (Celic & Seltzer, 2011; García & Wei, 2014). The various uses of translanguaging in polycultural picturebooks “are purposeful and add emphasis to the stories” (Axelrod & Gillanders, 2016, p. 114). In sum, a translanguaging lens adopts a holistic view of bilingual students, validating their backgrounds as assets for learning (Gort, 2006). This framework also provides a distinct perspective when examining polycultural picturebooks and legitimizes the unique linguistic resources possessed by bilingual authors, illustrators, and their readers.

**Multimodality and Multimodal Discourse Analysis**

Picturebooks are multimodal ensembles because various semiotic resources have to interact in order to convey meaning (Serafini, 2014; Smith, 2014). The multimodality framework provides a lens that views the written script in texts in relation to visual displays (Painter et al., 2013). When presented concurrently in a picturebook, images and words cannot be divorced. Composers of picturebooks “orchestrate meaning through their selection and configuration of modes” (Jewitt, 2009b, p. 15).

The words and images are interwoven in a symbiotic relationship, simultaneously working together to convey meaning throughout picturebooks (Jewitt, 2009b). Through a multimodal framework lens, these texts can be seen as an ecosystem, which suggests that the words and the pictures act upon each other reciprocally, each one “becoming the environment within which the other lives and thrives” (Lewis, 2001, p. 48). No matter how groundbreaking the artwork, one cannot completely grasp the intended meaning of
picturebooks unless the written words are concurrently read and comprehended. Correspondingly, the written text may be exceptional, but “if there are no equally brilliant pictures accompanying it, the overall effect will be mediocre” (Salisbury & Styles, 2012, p. 89).

Given that picturebooks are constructed by the combination of words and other modalities, they must also be analyzed in conjunction with each other through multimodal discourse analysis (MDA). This dissertation uses MDA to examine picturebooks through both systemic functional linguistics (SFL) and visual social semiotics (VSS) lenses. One of the principles behind SFL is that the structures of language have evolved and are still evolving as a result of the meaning-making functions they serve within the social system or culture in which they are used (Halliday, 1985). This conceptualization situates SFL within SCT and indicates its strength in contributing to a multimodality framework.

Using Halliday’s (1985) SFL framework as the basis of their studies, Kress and van Leeuwen (2006) developed VSS as a grammar of visual language to account for the visual compositions in conjunction with the written text. They argue that both modes convey representational meanings, establish interactions with the reader, and form coherent messages. While SFL allows one to identify the ideational, interpersonal and textual characteristics in the written text, VSS builds upon this work, allowing one to compare these characteristics with the corresponding representational, interactive, and compositional features of the accompanying images. Combined, these various functions are explored in the following way through MDA (Unsworth, 2006):
• **Representational metafunction**: This refers to the verbal and visual resources that construct the events in a story, the participants involved, and the circumstances surrounding events. This metafunction corresponds to the ideational elements in SFL.

• **Interactive metafunction**: This refers to the verbal and visual resources which construct the nature of relationships among the writers, the readers, and what is read and the illustrators, the viewers, and what is viewed. This metafunction corresponds to the interpersonal elements in SFL.

• **Compositional metafunction**: This refers to the verbal and visual resources that construct the information or place emphasis on particular elements of the text and image. This metafunction corresponds to the textual elements in SFL.

The key theoretical principle underlying MDA is the idea that the text and images found in picturebooks are simultaneously presenting ideas, enacting relationships with the reader, and constructing a cohesive message (Unsworth, 2006).

Given the increased attention to the field of visual literacy, Serafini (2014), inspired by Freire, argues that “students must learn how to read between the lines of a written text just as much as the borders of a visual image” (p. 3). Polycultural picturebooks are a way to connect to and extend children’s cultural and intellectual capital, as they value cultural and linguistic resources while reinforcing students’ aptitude to decode multimodal ensembles. MDA provides a way to examine how these picturebooks communicate with readers through both the visual and verbal elements.
Towards an Integrated Framework

Each lens discussed above provides a distinct perspective. When integrated together, they offer a multifaceted theoretical framework that allows for a better understanding of the complexities of translanguaging and multimodality in polycultural picturebooks. Situating translanguaging and multimodality under the overarching theoretical framework of SCT helps me position myself as a reader and a researcher of language and a creator of meaning when analyzing polycultural picturebooks (Botelho & Rudman, 2009). This integrated perspective offers a means for understanding that all readers of polycultural picturebooks, myself included, will approach the text with their sets of values, beliefs, goals, purposes, and interests when analyzing the combination of words and other modes (Lantolf & Poehner, 2008; Botelho & Rudman, 2009).

Picturebooks are considered one of the means by which we integrate and socialize children into a culture (Salisbury & Styles, 2012). At the same time, picturebooks also can promote divergent readings, since children bring their own individual backgrounds and perspectives to each reading event (Lewis, 2001; Lukens, 2007). Therefore, each reader will have a unique literacy experience with each picturebook encountered. This makes it hard to fit picturebooks into prescribed categories with certainty or accuracy. In systematic types of research, there is a strong temptation to make individual examples fit into a set of available categories (Lewis, 2001), but SCT allows for a broader view that recognizes that the object of study has many possible interpretations, depending on readers and their worldviews (Martinez, Roser, Zapata, & Greeter, 2016). In other words,

The meaning readers construct from a picture book occurs in much the same way as with other types of texts, in that the reader’s purposes for reading, prior knowledge, attitudes, and conceptual abilities determine in large part what and
how the reader comprehends. In this way, the author’s intent and the reader’s purpose interact to produce an interpretation. (Vacca & Vacca, 1993, p. 308)

This integrated framework requires that I continually and critically consider how the interplay between languages and various semiotic modes in the texts interacts with cultural, historical, and social contexts in which it is situated. This perspective allows me to glean a nuanced understanding of the interaction between translanguaging and multimodality in polycultural picturebooks.

**Review of the Literature**

The purpose of this literature review is three-fold: (1) to survey the current state of knowledge in the areas of polycultural picturebooks, translanguaging, and multimodal analysis, (2) to identify key authors, articles, theories, and findings in those three domain areas, and (3) to identify gaps in knowledge in these research areas. Literature reviews should not be restricted to a few journals, years, or specific methodological approaches, but rather they should encompass a broad scope of presented materials (Marshall & Rossman, 2014). The aim of this literature review is to indicate if and how the initial research questions have already been addressed in the literature and to demonstrate where there is a gap in these fields of research.

**Method of Literature Review**

Conceptual articles and studies published in peer-reviewed journals within the time span of 1965 to 2017 were included. The reason for encompassing a wide range of years is because the older references were either empirical or conceptual studies that provided important definitions and concepts which were fundamental to this review. In addition, all selected studies met one or more of the following criteria: (1) conceptual knowledge of Hispanic picturebooks, including how these texts can be adopted as
culturally conscious material for children, (2) translanguaging, including its benefits and
presence in Hispanic literature, and/or (3) multimodal analyses, taxonomies, and
frameworks used to analyze picturebooks.

Studies were located using two different strategies. First, electronic searches were
carried out primarily through the following databases: ERIC, InfoTrac, ProQuest, and
Sage. Keywords used included, but were not limited to picture books, translanguaging,
translanguaging in books, multimodality, multicultural/polycultural literacy/picture
book, Latino/Hispanic literacy/picture book, visual/verbal picture books, multimodal
analysis of picture books, systemic functional linguistics, and visual social semiotics.

Some of the main journals that were selected include the following: Theory and
Practice in Language Studies, Children’s Literature in Education, Journal of
Pragmatics, Journal of Language and Literacy, and Journal of the Spanish Association of
Anglo-American Studies. Books such as Reading the Visual: An Introduction to Teaching
Multimodal Literacy (Serafini, 2014), A Multimodal Analysis of Picture Books for
Children (Moya Guijarro, 2014), Reading Visual Narratives: Image Analysis of
Children’s Picturebooks (Painter et al., 2013), New Directions in the Analysis of
Multimodal Discourse (Royce & Bowcher, 2007), Celebrating Cuentos: Promoting
Latino Children’s Literature and Literacy in Classrooms and Libraries (Naidoo, 2011), A
Critical Handbook of Children’s Literature (Lukens, 2007), Storytime: Young Children’s
Literary Understanding in the Classroom (Sipe, 2008), Stories Matter: The Complexity of
Cultural Authenticity in Children's Literature (Fox & Short, 2003), and Multicultural
Literature for Latino Bilingual Children: Their Words, Their Worlds (Clark, Flores,
Smith, & González, 2016) were paramount to this investigation and widely cited across
this work. Second, conceptual and empirical peer-reviewed journal articles, books, and dissertations (e.g. Cheng, 2011; Gerrard, 2008; Grundvig, 2012; López-Flores, 2006; Smith, 2014; Vasatka, 2013) found on these topics were mined for compatible studies that fit the inclusion criteria.

The aim of this section is to review past studies that report on translanguaging and the multimodality of picturebooks and explain how the present work advances and enhances what literature already exists. First, I began this review with a purposeful sampling of literature and went over each study that met the inclusion criteria above, specifically looking for the use and importance of polycultural picturebooks, the presence of translanguaging in picturebooks, and useful manifestations of multimodal analyses of picturebooks. During the initial review of the literature, I created an Excel spreadsheet in order to categorize and keep track of themes and commonalities between pieces of literature. I aimed to discover broad insights about the phenomena relevant to the present work during this step.

After the initial review of the literature, I followed a primarily selective coding process, as I had already determined the central topics that I wanted to review in the literature (Marshall & Rossman, 2011). I highlighted similarities in the data through color-coding. Then, I utilized clustering as my device for analysis. This allowed me to identify overarching salient themes that gradually emerged as I immersed myself in the articles, dissertations, and books (Marshall & Rossman, 2011). In the last step of this review process, I went back and examined and analyzed all the pieces of literature for the overarching common themes I had previously classified (Gibson & Brown, 2009).
During this final phase, I further defined each theme and identified significant examples that highlighted the themes’ key elements.

In this review of literature, my intent is not to review every attempt that has been made at analyzing the presence of translanguaging and multimodality in picturebooks. Rather, after an extensive literature search and initial review process, I identified central, widely-cited pieces of literature that illustrate what has been investigated in these fields thus far. Most importantly, I address the current gap in the literature and suggest how this dissertation begins to fill that gap. I separated my findings of this review into three main sections, namely polycultural picturebooks, translanguaging, and multimodality.

**Polycultural Picturebooks**

Educational stakeholders often argue that school and curriculum practices mirror society (Gutiérrez, 2007; Morgan, 2011). As polycultural literature for children has increased in relevance and popularity in recent decades, it highlights that there is, in fact, a strong correlation between movements in society and the materials children are exposed to in the classroom. Polycultural literature, and specifically Hispanic children’s literature, is a relatively new genre, despite its increasing prevalence.

**Factors leading to an increase in polycultural literature.** The first children’s books depicting other cultures appeared in the 1940s; however, most of them portrayed people of color in a negative light (Gilton, 2007). In 1965, however, Nancy Larrick became the first scholar to shed light on the importance of polycultural education with her magazine article titled “The All-White World of Children’s Books.” In the article, she discussed the effects of omitting people of color from children's books and how this biased and often racist literature results in feelings of superiority by White children.
Larrick, 1965; Morgan, 2011). Larrick’s justification for her bold and controversial approach was that at that time in the United States, “6,340,000 nonwhite children are learning to read and to understand the American way of life in books which either omit them entirely or scarcely mention them” (Larrick, 1965, p. 63). The publishing of this article was one of the factors that led to the establishment of the Council of Interracial Books for Children (CIBC; Gilton, 2007). CIBC’s premise was to offer awards to authors who could portray diverse cultural groups authentically, encouraging picturebook artists and writers to revise their approach. The Civil Rights Movement also had a great impact on school curriculum, as concerns were being raised about the lack of books representing minorities authentically (Norton, 2009). By the 1970s, there was a dramatic increase in polycultural literature. Out of 4,775 polycultural children’s books that were published between 1973 and 1975, 14.4% included African American characters (Chall, Radwin, French, & Hall, 1979).

Leading up to 1975, the focus of polycultural literature was predominantly on African Americans, and less on other minority groups such as Hispanics, Asians, and Native Americans (Smith, Flores, & González, 2016). However, as Hispanics noticed that their cultures were being neglected in literature, (Varlejs, 1978), several authors and illustrators of prominent books responded to this pushback by altering their stories. They usually did this by just changing names of certain characters (e.g. Mary to María) and inserting images of minorities that were not present in previous editions (Smith et al., 2016). Despite these little tweaks to the original stories, these books lacked the authenticity of the cultural values and worldviews of Hispanic populations (Smith et al., 2016; Botelho & Rudman, 2009; Harris, 1990; Morgan, 2011).
Attempts to produce polycultural literature decreased overall in the 1980s (Micklos, 1996). This sudden shortage of diverse literature correlates with conservative political views taking place between 1980 and 1985 (Norton, 2009). Then, in 1985, attempts to deliver polycultural literature resumed. However, this literature was mostly published by White authors and through mainstream publishers (Gilton, 2007), which is a controversial issue that remains to date. As of 2011, of approximately 3,400 polycultural books, 52 were written by Hispanic authors and illustrators (Hornig, Lindgren, & Schliesman, 2012). However, these statistics do not account for non-Hispanic writers who write about this culture. Literature demonstrates that we are still living in an era that often lacks cultural consciousness in polycultural books (e.g., Smith et al., 2016). This lack of cultural consciousness often leads to stereotyping and misrepresentation of minorities across the printed pages.

**Importance of Hispanic literature as a way to promote cultural consciousness.**

While one of the main themes that emerged throughout the literature was that there tends to be a lack of cultural consciousness in polycultural picturebooks, a secondary theme emerged, pointing to the importance of culturally conscious books and factors that can be used to identify and utilize this literature, specifically picturebooks that highlight Hispanic cultures. According to the findings of this review, the most important facet of Hispanic children’s literature is the cultural consciousness that it promises. In order to ensure that a picturebook is culturally conscious, one must learn to assess if it depicts experiences that will ring true to people of the culture that is being portrayed (McNair, 2003; Yokota & Bates, 2005). Clark and Flores (2016a) highlight the aims of Hispanic
literature in the objectives below, drawing on the work of Rodríguez (2014) and González (2014):

- To serve as a positive mechanism for ethnic dignity and strong sense of identity within a bicultural or multicultural society;
- To include a process of expression, reflection, and identity formation;
- To explore how these narratives and cultures continue to inform our identities;
- To bring to the forefront how the conflicts of negotiating two cultural communities problematize the development of individual and collective ethnic identity;
- To speak to the resilience of narratives among Mexicans, Caribbean Americans, and Latin Americans who live in the US;
- To examine how the Latino population in the US continues to be maintained despite centuries of efforts to eradicate them;
- To emphasize the importance of ethnic community physical and cultural spaces; and
- To demonstrate how new stories – based on ancient stories – continue to be created and adapted to modern society. (p. 5)

Polycultural picturebooks are an avenue through which we can engage in topics related to culture, language, and customs and initiate relevant conversations about concepts such as tolerance and understanding (Bainbridge et al., 1999; Griffin, Hemphill, Camp, & Wolf, 2004). Through literature, children are able to share in the lives of others, as well as develop an awareness of their cultural backgrounds (Bainbridge et al., 1999; Wham et al., 1996). In other words, Hispanic picturebooks essentially embody the following metaphor of windows and mirrors coined by Gutiérrez (2007) and later utilized by other academics (e.g. Lee, 2016): Students learn about other languages and cultures, which promotes the development of respectful and aware citizens with knowledge of the world beyond myopic lenses (windows). This, combined with identity formation and consistent personal connection to the learning materials (mirror), becomes essential in making learning accessible, relevant, and pleasant (Lee, 2016).
Additionally, culturally conscious Hispanic picturebooks provide aesthetic and emotional enjoyment to the reader (Freeman, Feeney, & Moravcik, 2011). In fact, it has been reported that students who are exposed to readings about their own cultures and the cultures of others demonstrate higher self-esteem (Farris, 1995), greater academic achievement (Nieto, 2009; Reisberg, Brander, & Gruenewald, 2006), positive outcomes across subject areas (Diamond & Moore, 1995), and positive attitudes and respect for individuals from different cultures (Athanases & de Oliveira, 2014; Wilkens & Gamble, 1998). When diverse students’ languages and cultures are reinforced both at home and in school, they tend to encounter less confusion and ambiguity about their ability to learn (de Oliveira & Athanases, 2017; Nieto, 2009). Since polycultural picturebooks play an important role in promoting cultural consciousness, the selection process of these books is crucial.

**Selection of culturally conscious Hispanic picturebooks.** According to research findings, not all Hispanic picturebooks present culturally conscious messages (e.g. Barrera & Quiroa, 2003; Clark et al., 2016). These little details and nuances may have problematic consequences for children, who are very impressionable and have a tendency to internalize most new information to which they are exposed. Subtle inaccuracies may contribute to cultural misrepresentations and faulty portrayals of different cultures (Mendoza & Reese, 2001). Many polycultural books tend to over-simplify the richness and multifaceted aspects of diverse cultures, only focusing on ethnic festivals, historical and geographical facts, and art and artifacts and avoiding discussion of the daily lives of different communities (Cheng, 2011). Despite topics such as ethnic festivals being interesting for a diverse audience of children who are learning about other cultures for the
first time, they do not suffice in terms of authenticity of the daily lives of many communities (Flores, Clark, & Smith, 2016; Garza de Cortés, 2016).

In addition, the inclusion of Hispanic characters in a story is not sufficient to produce a culturally conscious book (Axelrod & Gillandres, 2016; Barrera & Quiroa, 2003). More often than not, “multicultural literature” teaches separateness instead of acceptance. Although these literary works may contain references to other cultures or minority groups, they often contain negative and stereotypical images, such as presenting main characters as laborers or working-class individuals (Beaty, 1997; Botelho & Rudman, 2009; Smith et al., 2016). Publishers often consider books with non-White characters “multicultural” (Hill, 1998), as long as they contain a reference to another ethnicity or culture. However, it is important that diverse characters have major roles across picturebooks, where the story is told from their perspective, preferably set in an ethnic community or home (Harris, 1990).

Another problem polycultural picturebooks can present is that a single book about a particular Hispanic group can lead to the assumption that the book is representative of all Hispanic experiences (Mendoza & Reese, 2001). Finding books that broadly and accurately represent Hispanics is a challenging task, namely because

…of the many differences among Latinos, in language practices, social class, country of origin, and so forth, it is not possible for children’s books to accurately represent all Latinos as a group. Rather, teachers and children should have access to a variety of books that collectively represent students from various backgrounds and communities. (Martínez-Roldán, 2013, p. 13)

Children are never too young to be influenced by what they hear and see, and they often internalize these meanings, making it crucial that authors and illustrators recognize the power of their productions (Botelho & Rudman, 2009; Malcolm & Lowery, 2011).
Acknowledging this importance, some researchers have identified criteria to help educational stakeholders select culturally conscious Hispanic literature (Botelho & Rudman, 2009; Clark & Flores, 2016a; Jetton & Savage-Davis, 2005; Malcolm & Lowery, 2011; Mendonza & Reese, 2001; Smith et al., 2016). Some of these authors have outlined very specific criteria. For example, Malcolm and Lowery (2011) draw on the work of Jetton and Savage-Davis (2005) and suggest looking at the following criteria when determining if a picturebook is appropriate to use in the classroom:

1. Well-developed plots and characters and high literary quality
2. Settings in the United States to shed light on the cultural diversity present in this country
3. Illustrations that enhance the quality of the texts
4. No stereotypes or inaccuracies
5. Characters who authentic and realistic behaviors and lifestyles
6. Qualified authors/illustrators who deal with the cultural group accurately and respectfully
7. Minority characters as main characters and problem solvers (p. 49)

While this set of criteria is a step in the right direction, acknowledging the importance of factors such as the representation of minorities, they leave room for subjectivity. In addition, providing a list of criteria to meet often leads to just “checking off each item” instead of critical thinking.

Mendonza and Reese (2001) also provide a detailed framework that helps determine whether children’s literature is culturally conscious; however, they take a critical race theory approach, and suggest asking the following questions:

- Are characters "outside the mainstream culture" depicted as individuals or as caricatures?
- Does their representation include significant specific cultural information? Or does it follow stereotypes?
- Who has the power in this story? What is the nature of their power, and how do they use it?
- Who has wisdom? What is the nature of their wisdom, and how do they use it?
• What are the consequences of certain behaviors? What behaviors or traits are rewarded, and how? What behaviors are punished, and how?
• How is language used to create images of people of a particular group? How are artistic elements used to create those images?
• Who has written this story? Who has illustrated it? Are they inside or outside the groups they are presenting? What are they in a position to know? What do they claim to know?
• Whose voices are heard? Whose are missing?
• What do this narrative and these pictures say about race? Class? Culture? Gender? Age? Resistance to the status quo? (p. 165)

This set of questions above provides a way to critically think about important factors such as author and illustrator positionality, power dynamics, and representation of minorities.

Instead of being a mere checklist of criteria that every piece of literature has to meet, this list of questions encourages critical thinking about important subtleties and undercurrents that may unintentionally further stereotypes of already marginalized populations.

**Implications of research on polycultural picturebooks for this dissertation.**

The background information about factors that have led to an increase in polycultural picturebooks is useful in order to determine where Hispanic picturebooks stand in the United States. Since polycultural picturebooks are my material of analysis, it is important to be aware of their history. This portion of the review indicated that there might still be a paucity of Hispanic children’s literature, and that even much of the literature that does exist may not be culturally conscious.

This portion of the review also demonstrated the importance of cultural consciousness in literature. Culturally conscious Hispanic picturebooks can have numerous benefits, such as positive attitudes and respect for others, higher self-esteem, and increased engagement and motivation. Addressing this issue of the importance of cultural consciousness, this section also provided criteria found throughout literature that helps one determine if a picturebook is culturally conscious. These criteria for selecting
polycultural picturebooks helped guide my selection process of literature to analyze in this study. Despite the abovementioned suggestions being a helpful starting point when choosing and analyzing picturebooks, they do not directly address the influence of multimodality and translanguaging. Therefore, the following sections review the literature on these topics in more detail. The next section focuses on the interplay of words and images and how they have been identified, conceptualized, and analyzed in the literature.

**Multimodality in Picturebooks**

Picturebooks are multimodal by nature, composed of verbal and visual elements in order to convey their authors’ and illustrators’ meaning to readers. The following section of this literature review is divided into two parts. First, I examine themes that emerged related to MDA frameworks and taxonomies. Then, I highlight themes identified in the literature that contained multimodal discourse analyses of picturebooks.

**Taxonomies and terms surrounding multimodal analyses of picturebooks.**

Over the years, scholars have used different terms and taxonomies in their multimodal analyses of picturebooks (Agosto, 1999; Golden, 1990; Kümmerling-Meibauer, 2013; Lin Fei, 2007; McCloud, 1994; Nikolajeva & Scott, 2001; Painter & Martin, 2011; Unsworth, 2006; Wu, 2014). The use of multiple terms to describe the same idea has resulted in confusion, discrepancies, and inconsistencies throughout literature (Smith, in press). Scholars often define their own terms and create their own taxonomies when analyzing picturebooks, drawing on previous work and modifying terms, but adopting similar definitions. This has resulted in textual analyses that are similar, but that use different terminology.
These studies utilizing various terms and taxonomies for analyzing image-word relationships depict a trend, showing that scholars are constantly seeking to refine the way they categorize the relationship between written text and images. Golden (1990) identified five categories to determine word-image relationships; a few years later, McCloud (1994) identified seven; and Agosto (1999) aimed at simplifying the relationships by suggesting just two categories, namely that pictures either augment or contradict what is shown in the written text. Later, Nikolajeva and Scott (2001) went back to suggesting the same five categories as Golden had presented eleven years previously. Painter and Martin (2011), Lin Fei (2007), and Kümerling-Meibauer (2013) offered ways to provide a taxonomy for the study of images in picturebooks but did not necessarily relate the images to the written text. In an attempt to create a metalanguage to study the verbal and the visual, Smith (in press) found that the terminologies could be grouped into two main categories: (1) terms used to describe congruent or symmetrical relationships between images and texts, and (2) terms used to describe extending relationships between images and texts.

Congruent or symmetrical relationships between images and texts suggest that picturebooks display the same content in both the images and the text, a concept that Vandergrift (1980) coined twice-told tales, Agosto (1999) named parallel storytelling, Golden (1990) and Nikolajeva and Scott (2000) titled symmetry, Unsworth (2006) called concurrence, and Wu (2014) titled elaboration. Since the text and images tell the same story simultaneously, each mode reinforces its counterpart. Although they have utilized different terminology, scholars seem to agree that the more redundant the images, the more passive the role of the reader (e.g. Nikolajeva & Scott, 2000; Smith, in press).
Extending relationships between images and written texts suggest that information that is omitted from one mode can be found in another, alluding to the idea that one mode is the extension of the other. For example, Nikolajeva and Scott (2000) coined this notion of extension as an *enhancing relationship*, while Unsworth (2006) referred to it as *complementarity*. Kümerling-Meibauer (2013) referred to it as “gaps” which are supposed to be completed by the reader, requiring their ability to decode the underlying and visual and linguistic codes, and Wu (2014) simply called it *extension*. Despite the different terminology, the idea is the same: images and written text work together to extend one another, complementing each other by providing new information or even contradicting each other (Smith, in press).

**Multimodal picturebooks and their readers.** Even when both visual and verbal modes represent similar content, scholars argue that these elements cannot be divorced in picturebooks. The message of these books can only be interpreted if both modes are concurrently taken into account in the process of interpretation. Sipe (1998) called this interplay *synergy*, arguing that “the total effect [of a picturebook] depends not only on the union of the text and illustrations, but also on the perceived interactions or transactions between these two parts (Sipe, 1998, p. 98-99).

For English language learners (ELLs), reading in English can be seen as a barrier that prevents them from becoming immersed into the world of a story (Pereira & de Oliveira, 2015). Readings of picturebooks are often complex, “never straightforwardly linear, but rather involve a lot of reading, turning to previous pages, reviewing, slowing down, and reinterpreting” (Sipe, 2008). The presence of pictures in the written narrative can help facilitate the decoding process by making the language of the story not only
meaningful, but also memorable (Arizpe & Styles, 2003; Astorga, 1999). Concurrently, for more advanced readers, picturebooks continue to be a source of learning, as these readers learn how to use the pictures selectively for their own purposes (Grundvig, 2012). Illustrations in picturebooks are thus beneficial for beginning and intermediate readers, as they entice children’s curiosity and desire to read (Fang, 1996). The short attention span of young children places special demands on illustrations to help develop plots and characters so that fewer words can be used (Fang, 1996). Grundvig (2012) illustrates this point:

The tension between the two functions creates unlimited possibilities for interaction between word and image in a picture book… Each new rereading of either words or pictures creates better prerequisites for an adequate interpretation of the whole. Presumably, children know this by intuition when they demand that the same book be read aloud to them over and over again. Actually, they do not read the same book; they go more and more deeply into its meaning. (p. 23)

As evident in the literature, both verbal and visual components are equally important for child readers to be able to decode the messages of the picturebooks they read.

Despite numerous benefits, illustrations may not always be a solution to support the comprehension of a text as the author/composer intends (Arizpe & Styles, 2003). Images can provide information that contradicts the written text, while the written text may counter what is portrayed in the illustration (Nikolajeva & Scott, 2001; Serafini, 2014). When picturebooks present gaps between the information provided in the written text and the information provided in the accompanying illustration, child readers “fill in” these gaps “using [their] past experiences and cultural influences” (Naidoo, 2001, p. 306), which may lead to interpretations that deviate from the composers’ original intent (Naidoo, 2001; Nikolajeva & Scott, 2001; Sipe, 2008). This oppositional combination challenges readers to consider the ambiguity of picturebooks and requires a stronger
effort by the audience to forge a connection between both visual and verbal modes (Arizpe & Styles, 2003; O’Neil, 2011; Serafini, 2014).

**Multimodal analyses of picturebooks.** There have been two main overall approaches to MDA with picturebooks. Some scholars (e.g. Agosto, 1999; Golden, 1990; McCloud, 1994; Nikolajeva & Scott, 2001) have presented a word-centered view, in that they tend to look at the written text first in order to determine the verbal and visual relationship (Lewis, 2001). Others (e.g. Kümmerling-Meibauer, 2013; Lin Fei, 2007; Painter & Martin, 2011) tend to primarily focus on the images in picturebooks rather than their interplay with written text and their implications. While these approaches each tend to place more weight on one mode over the other, they both are ways to analyze verbal and visual relationships in picturebooks.

These verbal-visual relations have been investigated through multiple approaches, such as terms of cohesion (Royce, 2002), status and logico-semantics (Martinec & Salway, 2005), transitivity (Cheong, 2004), rhetorical structure theory, and discourse-based logical relations (Liu & O’Halloran, 2009). This dissertation utilized another approach to multimodal analysis, SFL with VSS to evaluate picturebooks. A multimodal SFL/VSS analysis allows for an exploration of the functional elements of language structure and discourse, the accompanying images, and their subsequent meanings from a social perspective (Martin & Rose, 2007). Multimodality points to the interaction of two different code systems (written text and images), whose respective codes must be learned by the reader (Kümmerling-Meibauer, 2013). The goal is to illustrate the function of language in societal systems, foster awareness, and challenge patterns of language (de Oliveira & Schleppegrell, 2015). The multimodal analysis of literary texts using SFL
demonstrates how verbal and visual resources are used to develop the story; construct the characters; create the mood; and engage, position, and negotiate relationships with readers. In spite of controversies about its application into classroom teaching (e.g. too many concepts and terms), SFL is gaining popularity in schools and is a helpful resource for ELLs to achieve success in U.S. classrooms (de Oliveira, 2011; de Oliveira & Yough, 2015).

Several scholars have used a multimodal SFL/VSS methodology to study image and written text relationships in their work (e.g. Astorga, 1999; Cheng, 2011; Moya Guijarro, 2010, 2011, 2014; Moya Guijarro & Sanz, 2008; Royce, 2002, 2015; Serafini, 2010; Unsworth, 2006, 2008; Unsworth & Macken-Horakik, 2015; Wu, 2014). Among these studies, I identified the following as seminal pieces of work in this area that were relevant to my dissertation. Astorga (1999) studied how picturebooks can support the language development of students learning English as a second language. She explored how different types of images in picturebooks can be more fully exploited when teaching English. Using SFL, Astorga (1999) demonstrated that the more fully the images depicted the major participants, processes in which they engage, and the circumstances surrounding their activities, the more support second-language learners had in drawing connections between the visual and verbal elements, thus enhancing comprehension and recall.

Unsworth (2006) developed a metalanguage based on SFL and VSS that facilitates the development of multiliteracy pedagogies for 21st century children. According to him, a metalanguage for image-text relations refers to the “systematic, technical knowledge of the ways in which the resources of language and images (and
other semiotic systems) are deployed in meaning making” (Unsworth, 2006, p. 71). Using SFL as well as VSS, Unsworth (2006) proposed a framework through which to analyze picturebooks, a study that significantly added to this field of research.

Another relevant body of work is that of Moya Guijarro (e.g. 2010, 2011, 2014). For example, in his work, Moya Guijarro (2011) has applied SFL/VSS in order to explore the interpersonal choices afforded to the writer/illustrator in creating engagement between the reader/viewer and the represented participants of the picturebook Gorilla by Anthony Browne (2002). He also alluded to the importance of a common metalanguage: “Writers and illustrators need to be familiar with and master the verbal and visual strategies which can be exploited to create interaction between the young reader and the protagonists in children’s picture books” (p. 2990). In 2014, Moya Guijarro published a book following the same concept of analysis, where he analyzed nine picturebooks in order to determine if the visual and verbal relationships were appropriate for different age ranges.

More recently, Wu (2014) proposed a generic framework to explore image-written text relations of picturebooks in terms of elaboration, extension, enhancement and projection, and divergence. According to Wu, visual and verbal features can combine into a single communicative act. His framework mainly consists of multimodal discourse systems at five levels: (1) context of culture, (2) context of situation and the function of the communicative activity, (3) genre mix, (4) content stratum, and (5) display stratum.

**Implications of research on multimodality in picturebooks for this dissertation.** Research that has developed and utilized taxonomies and terms vis-à-vis multimodal analyses of picturebooks has demonstrated that more research is still needed
to come to an agreement of which words to use when discussing the rich meanings found picturebooks (Smith, in press). In addition, this portion of the review also highlighted that picturebooks do not always maintain the same relationship between words and images throughout the text, making it difficult to classify them with certainty (Lewis, 2001). An individual book may exhibit more than one effect, either simultaneously or sequentially, which suggests that in looking at types of books, we are looking at too large a unit of analysis. However, no matter what the type of relationship between words and pictures, both verbal and visual components are necessary for child readers to be able to decode the messages of the picturebooks they read. This dissertation attempts to look at a broad view of picturebooks, highlighting the importance of both modes while recognizing that there is flexibility in the relationship between words and images and combining some of the terminology used in the literature in order to facilitate the analysis process.

Previous multimodal analyses of picturebooks have shown that there are either analyses of image-written text connections of polycultural picturebooks at a superficial level (Kümmerling-Meibauer, 2013; Reisberg, 2008) or complex taxonomies that have been applied to picturebooks, but there have been no studies of this type conducted with polycultural picturebooks, and especially those with Hispanic themes. Some multimodal analyses of picturebooks deal with bilingual texts (e.g. Kümmerling-Meibauer, 2013), but there have been no analyses that center around both multimodality and translanguaging in polycultural picturebooks. Although translanguaging is an emerging field, there has been some work that looks at how it is utilized in picturebooks, described in following section.
Translanguaging and Hispanic Picturebooks

Bilingual and monolingual students can enjoy and learn from picturebooks that have insertions in a second language, as witnessed throughout literature (e.g. Axelrod & Gillandres, 2016; Riojas-Cortez & Cataldo, 2016). Hispanic picturebooks, specifically, can be helpful to English, Spanish, and bilingual speakers. First, Hispanic picturebooks are a great way to introduce Spanish words to English speakers, and they may even bring a sense of accomplishment to children when readers figure out the meaning of words in context (Sayer, 2013). Second, these books serve the numerous children of Hispanic descent who have grown up with English as their primary language, but whose parents want them to keep in touch with their cultural roots (Naidoo, 2011). Third, having Hispanic themes and Spanish language woven throughout the story can be a source of motivation for young Hispanic children who are acquiring English literacy skills (Axelrod & Gillandres, 2016; Barrera & Quiroa, 2003).

Including students’ home language in texts allows them to be exposed to the sentence patterns, collocations, and rhythms of the target language, while still providing them with a connection to their language and culture (Astorga, 1999). A culturally conscious book will usually have Spanish insertions, as Spanish words and phrases “hold considerable potential for enhancing the realism and cultural consciousness of English-based text, specifically by creating powerful bilingual images of characters, settings, and themes” (Barrera & Quiroa, 2003, p. 247). It is important to ensure that emerging bilingual students have many opportunities to read in both their first and second languages in order to develop their literacy skills (García, 2009; García & Wei, 2014).
Translanguaging and writing. Research shows that translanguaging in writing has been a prevalent and a common phenomenon that dates back from ancient times. According to Adams (2003), “there is a mass of evidence for the practice [of translanguaging] from Roman antiquity, in primary sources (inscriptions and papyri) and literature (e.g. Plautus, Lucilius and Cicero), and involving several languages in addition to Greek in contact with Latin” (p. xx-xxi). García and Wei (2014) further argue that translanguaging was prevalent in Classical times as authors “used various language conventions and scripts” in order to enhance the meaning of their written messages (p. 26). Today, it has been argued that writers who translanguage in their work seek to “make sense of themselves and their audience” (García & Wei, 2014, p. 26) while producing texts with “rhetorical effectiveness” (Canagarajah, 2011). In the United States, it is common for Spanish/English bilingual writers to use translanguaging in their work in order to produce a special effect in their composition (García & Wei, 2014). Zapata (2013) specifically advocates for the uses of English and Spanish translanguaging in picturebooks:

By choosing to integrate hybrid language use as a literary device and by crafting images that reflect a Latino experience, the authors and illustrators of many Latino children’s picturebooks are collectively giving a profound message to all children: that the inclusion of written Spanish and images of Latinos in picturebooks can be the creative expression of those who have the power of two languages and many worlds (p. 33).

In this dissertation I address translanguaging in writing while acknowledging that “Spanish words and phrases hold considerable potential for enhancing the realism and cultural authenticity of English-based text, specifically by creating powerful bilingual images of characters, settings, and themes” (Barrera & Quiroa, 2003, p. 247). Choosing to use English and Spanish fluidly through translanguaging written practices releases
writers from having to conform to the ideologies of monolingualism and resists notions of languages as “pure and static” (Pérez Rosario & Cao, 2015, p. iv).

**Translanguaging and multimodality.** While there has not been any research that focuses on how translanguaging and multimodality interact in polycultural picturebooks, translanguaging and multimodality frameworks complement each other and are often intertwined. Translanguaging embraces multimodality, as it views linguistic signs as part of a wider repertoire of modal resources that sign makers have at their disposal (Wei, 2017). Literacy practices are multimodal, as they involve various channels and modes of communication. Based on this notion, García, Bartlett, and Keifgen (2007) coined the term pluriliteracy practices, acknowledging that written-linguistic modes are intricately connected with other visual and semiotic systems (García, 2009). This insight highlights how knowledge of multiple languages and literacies are conducive to multimodal discourses. In addition, this encompassing multimodal and multilingual approach to literacy also presents benefits for children’s reading comprehension (Moore & Vallejo, 2017). Drawing on her former work with colleagues (García et al., 2007), García (2009) outlines four guiding principles to the pluralistic approach:

- An emphasis on literacy practices in their appropriate sociocultural contexts, as influenced by different cultural contexts and various social relations;
- the hybridity of literacy practices, especially as afforded by new technologies;
- the increasing interrelationship of semiotic systems, a product of new technologies;
- increased valuing of different literacy practices, including those that have no place in school, and the drawing on different literacy practices to develop school-based literacy. (p. 340)

This dynamic approach is appropriate for the current context of our sociolinguistic reality in the United States: “A fusion of languages, dialects, scripts, registers, and semiotic systems characterize how people communicate today” (García et
al., 2007, p. 217). The pluriliteracies approach follows Hornberger and Skilton-Sylvester’s (2003) continua of biliteracy. They argue that including a full array of contexts (family, school, monolingual, multilingual), language developmental processes (oral and written), media (various modes), and contents (vernacular, Spanglish, etc.) are desirable for diverse teaching and learning contexts.

**Translanguaging and context clues.** Languages are used in a variety of ways in Hispanic picturebooks. When Spanish words, phrases, or sentences are used in a mainly English text, context clues are often provided in order to help the reader understand the Spanish insertions. These context clues can fall along a continuum, with some of the context clues providing literal and nonliteral translations, while others require higher levels of inference from the reader from the surrounding context (Barrera & Quiroa, 2003; López-Flores, 2006; Rudin, 1996). Some of the context clues that authors of Hispanic picturebooks use when inserting Spanish words in an English-based text are the following: (a) definition, (c) juxtaposition, (e) inference from image, and (f) inference from text (López-Flores, 2006).

Hispanic children’s literature that includes translanguaging often includes an English translation of Spanish words or phrases through definitions or juxtapositions. With direct definition context clues, a translation or explanation appears directly after a Spanish insertion (Barrera & Quiroa, 2003; López-Flores, 2006). For example, in *I love Saturdays y domingos* (Ada & Savadier, 2002), when the protagonist and narrator says:

I spend los domingos with *Abuelito y Abuelita.*

*Abuelito y Abuelita* are my mother’s parents. (p. 3)

Sometimes, the Spanish insertion is defined, but later in the text. The word or phrase might appear solely in Spanish with no translation at first, but it will be defined later in
the book (López-Flores, 2006). This requires a higher level of inference from the reader, as they have to make the connection between the languages across multiple paragraphs or pages. Juxtapositions are similar to direct definitions, as the literal translation or the exact word-for-word English counterpart of a Spanish insertion is provided (López-Flores, 2006). However, because the English word is not explicitly highlighted as the definition, juxtaposition often requires higher levels of inference from the reader. An example of juxtaposition is “Mi favorita, my favorite!” (Córdova, 1997, p. 9). Similar to juxtaposition, facing page context clues contrast the English counterparts with the Spanish counterparts. However, with facing page context clues, the corresponding translation to Spanish appears on the opposite page of the two-page picturebook spread (López-Flores, 2006). For example, in I love Saturdays y domingos (Ada & Savadier, 2002), the text on the left page reads:

I say “Hi, Grandpa! Hi, Grandma!” as I walk in. And they say, “Hello, sweetheart! How are you? Hello, darling!” (p. 2)

And on the right page, it reads:


At times, texts insinuate meanings and never provide English translations through definitions or juxtapositions. Instead, the reader is left to infer the meaning of the Spanish word or phrase through the surrounding words and images (Barrera & Quiroa, 2003; López-Flores, 2006). In this case, the author assumes that the reader knows or can figure out the meaning of a Spanish word without an English counterpart. For example, the following excerpt from Abuela (Dorros & Kleven, 1991) highlights this insinuation:

“El parque es lindo,” says Abuela. I know what she means. I think the park is beautiful too. (p. 4)
Sometimes authors choose to spare translation in order to maintain the natural feel of the story. For example, providing a definition or juxtaposition of the Spanish term in English might result in “strange, if not inauthentic” language (Barrera & Quiroa, 2003, p 259). Another reason is that some words such as *empanadas*, *tacos*, or *quinceñera* do not have an English translation (Barrera & Quiroa, 2003; López-Flores, 2006). Other words such as *mamá* and *papá* are used to reflect kinship and strong family connections (Ada, 2016). These words, strategically used in the text, highlight the reality of many young Hispanics, who are second-generation immigrants and do not fully speak Spanish at home (Barrera & Quiroa, 2003). It is common among second-generation speakers from bilingual Spanish-English families to use English as the dominant language at home, while maintaining terms of kinship in Spanish (Axelrod & Gillandres, 2016).

When authors and illustrators utilize translanguaging, they need to take into account both their bilingual and monolingual audiences in the process of selection and integration of Spanish words. Ideally, there should be a fine balance in the text, where both monolingual and bilingual readers can comprehend and engage with the story “without slighting the language and literary interests of either [group]” (Barrera & Quiroa, 2003, p. 249). Considering monolingual English readers as potential audiences for Hispanic picturebooks, authors and illustrators may choose to convey the meaning of Spanish words through different modes (Barrera & Quiroa, 2003; Terrones, 2016). It has been argued that the complexities of reading different language codes are similar to responding to visual grammar, since both require active participation from the reader (Kümmerling-Meibauer, 2013). Children often need to discern the message or content of
Issues surrounding Spanish-English translanguaging. There are two main topics of discussion that have emerged from the literature surrounding translanguaging in English and Spanish. The first issue that has been an ongoing debate amongst scholars during the last few decades is the use of the term *Spanglish*. Spanglish is defined as “a hybrid form of Spanish that has been infused and combined with English at the lexical and syntactical levels of speech” (Chappell & Faltis, 2007, p. 256). Traditionalists and language purists have long frowned upon this concept (e.g. Gumperz, 1982; Lippe-Green, 1997; Stavans, 2003), holding an ideology that

Educated bilinguals do not mix Spanish and English; they compartmentalize their two languages, using only Spanish at home and only English in school. Bilinguals who mix the two languages and use English-sounding Spanish are uneducated and not really true Spanish speakers. (Chappell & Faltis, 2007, p. 257)

Because of the negative connotation that has been ascribed to this term, some scholars who support translanguaging warn against the use of the term *Spanglish*, worrying that its negative association will further marginalize Spanish speakers in the United States (Otheguy & Stern, 2010). However, other scholars have claimed that Spanglish is a badge of bicultural identity that should be worn with pride (Rosa, 2010; Zentella, 1997, 2008). Despite scholars having controversial feelings towards the use of the word *Spanglish*, the appropriation of the term points towards the fluidity of language and how our linguistic repertoires function as one (García & Wei, 2014).

In addition, there are benefits from the usage of Spanglish reported in the literature. It has been argued that children who acquire and use Spanglish are capable of expressing complex ideas, making use of social and historical contexts to construct
meaning, and creating identities to express their cross-cultural experiences (Chappell & Faltis, 2007; MacSwan, 2000). Spanglish has also been used as a literacy-learning tool by helping young students shift voices for different audiences (Martínez, 2010). These uses of Spanglish in the literature all fall under the umbrella term translanguaging.

The second issue that continues to be an ongoing debate is the use of Spanish when Spanish words, phrases, or sentences are inserted into primarily-English texts. It is common to find misspellings, incorrect grammar, and typographical errors in English-based books that incorporate Spanish (Axelrod & Gillandres, 2016). Hence, when identifying translanguaging in Hispanic picturebooks, it is important to determine how and why Spanish is used (DeNicolo, 2016; Hill, 2013), as well as the underlying messages conveyed vis-à-vis languages and the speakers of each language (Chappell & Faltis, 2007). It is important that authors incorporate Spanish words in English-based books in a way that illustrates the real language practices of Hispanics living in the United States. According to Chappell and Faltis (2007):

Through the lifeworlds constructed in the stories, characters and events convey messages to readers about the nature and value of speaking certain kinds of Spanish, of the relative value of Spanish and English, of separating and mixing language and culture, and of maintaining and severing identity affiliations with the culture of their parents. (p. 253)

Another use of Spanish that has been the topic of debate is how the Spanish written text is multimodally displayed. Many times, the words or phrases in Spanish will be highlighted, thus making the script even more visually distinct. In addition, the use of Spanish is not limited to the main written text in many Hispanic picturebooks. Rather, Spanish words are also presented multimodally through different fonts, colors, sizes, and even interwoven with the images. The way authors and illustrators choose to incorporate
Spanish words can interfere with accessibility to the message of the book. For example, it is more difficult for children to read words that are italicized or in light colors (Nathenson-Mejía & Escamilla, 2003; Terrones, 2016). These differences, however minor they might seem, could potentially “[reinforce] the lower status that Spanish occupies the dominant U.S. culture” (Nathenson-Mejía & Escamilla, 2003, p. 107).

Approaching translanguaging from a culturally conscious standpoint requires educational stakeholders to critically examine not only cultural representations, but also language portrayals, as language and culture are inseparable.

**Implications of research on translanguaging for this dissertation.** During this literature review process, it became evident that there is a lack of research conducted on the usage of translanguaging in Hispanic picturebooks. The research that has been conducted on this has only focused on misspellings, incorrect grammar, and typographical errors (e.g. Axelrod & Gillandres, 2016; Duran, 1979; Nieto, 1992; Reséndez, 1985). Research has yet to investigate the interplay of translanguaging and multimodality, specifically addressing how images correlate with or promote Spanish language. In addition, the literature on how context clues vis-à-vis translanguaging demonstrates that more research needs to be conducted on the relationship between Spanish words and how their meanings are conveyed in Hispanic picturebooks. As these Spanish insertions are necessary to comprehend the text, it is important to understand how their meaning is communicated. This dissertation addresses both multimodal elements in relation to translanguaging, and how different context clues contribute to understanding Spanish insertions.
This section of the literature review also demonstrated that there are still issues surrounding Spanish-English translanguaging, including terminology and language use of the minority language. Throughout my selection, analysis, and discussion of the 15 Hispanic picturebooks that I included in this study, I continually and critically questioned how I was representing the Spanish language and Hispanic cultures.

It is evident from the lack of literature that addresses the interplay of translanguaging and multimodality in polycultural picturebooks that research has only scratched the surface in understanding these intricate relationships. This study is an attempt to begin to address this need. In the following chapter, I detail my method of analysis of the multidimensionality of these texts.
Chapter III: Methods

This dissertation is concerned with uncovering the nature of translanguaging and multimodality in Hispanic picturebooks. The following research question and sub-questions guided this dissertation:

- How do authors and illustrators of polycultural picturebooks in English and Spanish use translanguaging and multimodality in their work?
  - How is translanguaging used across the verbal features?
  - How are multimodal elements and translanguaging interrelated?

In order to address these questions, I conducted a study that analyzed the multidimensionality of 15 polycultural picturebooks that include Spanish-English translanguaging. In the following section, I will describe my methods and research design for this study, highlighting the picturebook selection process, providing a description of each selected polycultural picturebook, describing my data analysis methods, disclosing my positionality as a researcher, and addressing limitations to this study.

Picturebook Selection Process

The picturebook selection process is divided in two phases. As a pilot for this dissertation, I first followed a convenience sampling method (Creswell & Poth, 2018), where I looked at the library of an elementary school teacher in order to see what Hispanic picturebooks with translanguaging she had available to her students. A total of four books were selected based on what literature was accessible to me at the time (Miles, Huberman, & Saldaña, 2014). Then, in order to gain a more nuanced understanding of the nature of Hispanic picturebooks and to ensure the quality of my study, I utilized criterion sampling (Creswell & Poth, 2018) and was able to gather 77 more books from various
sources, all of which fit the original study criteria. The following section outlines in detail the two sampling methods and the procedures I utilized to narrow down the 81 artifacts for this analysis to the 15 picturebooks around which I ended up centering this study.

**Phase One: Convenience Sampling**

The first four Hispanic picturebooks that I analyzed in this dissertation came from an elementary school teacher’s library. The reason I chose elementary-level picturebooks is because the fundamental building blocks that will be used throughout a child’s life are learned in elementary grades; therefore, it is important that young students are exposed to appropriate materials right from the beginning of their reading journey (Huang, 2008). A total of 30 polycultural picturebooks were found in this teacher’s library, and I reviewed all 30 books through an analytically-focused sampling lens in order to ensure they fell into specific categories (Patton, 2015).

First, I selected picturebooks pertaining to Hispanic themes and culture. Rather than focusing solely on one country or group of Hispanic people, my search for Hispanic picturebooks “reflects the multiplicity of interests and influences of the many different forces of all Latinos in the US and elsewhere” (Clark & Flores, 2016b, p. 5). Books were classified as pertaining to the Hispanic genre if they fell into all three of the following categories: (1) Hispanic main characters, (2) Hispanic culture, and (3) Spanish language insertions throughout the English text (Clark et al., 2016).

As my research questions center around Spanish-English translanguaging, it was paramount that all picturebooks possessed this characteristic. Spanish insertions were used in various forms throughout the English texts in order to communicate the relationship between English and Spanish in the everyday lives of Hispanics (Barrera &
Quiroa, 2003; González, 2009). Out of a corpus of 30 polycultural picturebooks, five were classified as Hispanic picturebooks suited for my analysis.

The next step was to determine if the five selected picturebooks were culturally conscious. I drew upon Mendonza and Reese’s (2001) critical race theory approach and the questions they provide to critically think about author and illustrator positionality, power dynamics, and representation of minorities in these books to help determine if the literature was culturally conscious. My search also took into account U.S. acclaimed authors and illustrators who, despite not having Hispanic roots, are recognized and valued by their work and are also mentioned in literature. Out of the five picturebooks that were originally selected based on the criteria for pertaining to the Hispanic genre (Hispanic main characters and culture and Spanish language insertions), the following four picturebooks were identified as culturally consciousness and were utilized in the first round of analysis: *Abuela* (Dorros & Kleven, 1991), *I Love Saturdays y domingos* (Ada & Savadier, 2002), *The Rainbow Tulip* (Mora & Sayles, 1999), and *Waiting for the Biblioburro* (Brown & Parra, 1969).

During the selection process, the year of publication was not taken into consideration. The selected picturebooks were published between the years of 1969 and 2002. The date of publication was not a main concern during the entire picturebook selection process because as long as the books met the Hispanic genre criteria, were identified as culturally conscious, and were still in print and available to use in U.S. classrooms, I considered them relevant to this study. In addition, I did not focus on one particular author or illustrator, since during this phase, I was organically searching for
books that were already part of the elementary school teacher’s library and that met my inclusion criteria.

**Phase Two: Criterion Sampling**

This first phase of convenience sampling gave me a starting point to understand how I might approach analysis of the texts in order to answer my research questions. However, through this process, I became aware that utilizing a different sampling method would be more rigorous and credible. In order to gain a more comprehensive understanding of the nature of translanguaging in Hispanic picturebooks, I decided to gather as many Hispanic picturebooks utilizing English-Spanish translanguaging that I could find. In order to identify all the possible books that could fit these criteria, I first conducted a broad search on various websites such as Scholastic Inc. (2017), Babble (Disney, n.d.), Amazon.com Inc. (2017), and Spanish Playground (2017). I also looked at picturebooks mentioned in teacher-oriented reference books and previous research (e.g. Barrera & Quiroa, 2003; Clark et al., 2016; López-Flores, 2006; Naidoo, 2011). After exhausting the search and gathering as many picturebooks as I could find, a total of 77 more books were added to my collection.

**Identifying and reviewing the Hispanic picturebook corpus.** Once I had physically collected all 81 picturebooks, I decided to classify the commonalities between them on an Excel sheet (see Appendix for the table that I used to initially categorize and code these 81 picturebooks). This was my first attempt at coding the large number of artifacts I had at hand. First, I wrote down all the authors and illustrators’ names. Then, I researched their individual backgrounds one by one in order to see if the majority of these authors and illustrators came from Hispanic roots. I also looked at the story setting and
the main characters’ backgrounds in order to see the extent to which the author and illustrator’s backgrounds influenced the stories they composed. Additionally, I categorized the main characters of each book into the following categories: girls, boys, adults, animals, or other. I also coded for the semantic fields present in these books, such as the presence of animals, friends, school, and family. Next, I identified to which genre each picturebook pertained (e.g. fantasy, realistic, information, poetic), following Shine and Roser’s (1999) framework (see Table 1), and the suggested age range for each book. I chose to identify the age range instead of the reading level because most of the Hispanic picturebooks that I found had not been assigned a reading level.

Table 1

*Picturebook Genres*

<table>
<thead>
<tr>
<th>Category</th>
<th>Description of Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantasy</td>
<td>Modern stories with magical, imaginary, surreal elements, well-developed characters, well-constructed plots, and universal themes rooted in reality</td>
</tr>
<tr>
<td>Realistic</td>
<td>Stories within the realm of children’s everyday experience that accurately reflect life as it was lived in the past and or could be lived today, intended to provide a believable rendition of life as we experience it</td>
</tr>
<tr>
<td>Information</td>
<td>Factual material conveying accurate, authentic information and clearly intended to instruct or explain a topic</td>
</tr>
<tr>
<td>Poetry</td>
<td>Concentrated, structured, rhythmic and highly charged language that captures the essence of a feeling, experience, object, or thought</td>
</tr>
</tbody>
</table>

I also coded each picturebook for the number of Spanish words or phrases that were present (only counting the first time a word or phrase appeared) and whether the picturebook had received any awards. Finally, I looked at some basic categories, such as the number of pages per book, the intended audience’s age range, and the presence or absence of a Spanish glossary. These categories emerged organically from my initial coding process, during which I went through each individual picturebook. The purpose of this initial coding was to “break down qualitative data into discrete parts, closely exami[ning] them, and compar[ing] them for similarities and differences” (Strauss & Corbin, 1998, p. 102). This initial coding process was essential in order to give me a comprehensive overview of all the literature available so that I could identify criteria to bound this study and to identify what picturebooks would best help me answer my research questions.

Once I had completed this initial coding process (see Appendix), I created a summary of the finding from this initial process (see Table 2). Summarizing the findings of this table, it was interesting to note that Mexico is the most represented country and culture across all Hispanic picturebooks. The majority of authors and illustrators were from a Mexican background, and most stories were set in Mexico and with Mexican characters. Another interesting finding was the importance of family as the most prevalent semiotic field represented across these books (72% of these books included family). In addition, it became apparent that most picturebook genres either fell into the realism or fantasy genres. The table below is a summary of my findings across all 81 picturebooks.
<table>
<thead>
<tr>
<th>Author Background</th>
<th>Illustrator Background</th>
<th>Story Setting</th>
<th>Main Character</th>
<th>Subject</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mexico (9)</td>
<td>Mexico (14)</td>
<td>Mexico (28)</td>
<td>Female (32)</td>
<td>Family (59)</td>
<td>Realism (34)</td>
</tr>
<tr>
<td>Puerto Rico (3)</td>
<td>Argentina (4)</td>
<td>Puerto Rico (3)</td>
<td>Male (27)</td>
<td>Animals (37)</td>
<td>Fantasy (29)</td>
</tr>
<tr>
<td>Spain (3)</td>
<td>Colombia (3)</td>
<td>Argentina (1)</td>
<td>Animal (16)</td>
<td>Friends (32)</td>
<td>Information (2)</td>
</tr>
<tr>
<td>Cuba (3)</td>
<td>Republic (2)</td>
<td>Caribbean (1)</td>
<td>Baby (1)</td>
<td>School (10)</td>
<td>Fable (1)</td>
</tr>
<tr>
<td>Colombia (2)</td>
<td>Peru (2)</td>
<td>Colombia (1)</td>
<td>Food (1)</td>
<td></td>
<td>Poetry (15)</td>
</tr>
<tr>
<td>Undefined (1)</td>
<td>Spain (2)</td>
<td>Cuba/Africa/</td>
<td>Ghost (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominican (1)</td>
<td>Africa (1)</td>
<td>China (1)</td>
<td>Insects (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Republic (1)</td>
<td>Chile (1)</td>
<td>Dominican</td>
<td>Moon (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guatemala (1)</td>
<td>Dominican (1)</td>
<td>Republic (1)</td>
<td>Nature (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peru (1)</td>
<td>France (1)</td>
<td>Guatemala (1)</td>
<td>Skeleton (1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Identifying inclusion criterion and bounding the study. There were many routes this selection process could have taken for narrowing down my number of artifacts. I considered looking into the works of the same authors and/or illustrators, focusing on particular themes such as school or family, or selecting picturebooks from the same genre. However, since my main research question that examines the nature of translanguaging and multimodality in polycultural picturebooks was open-ended, I decided not to repeat authors or illustrators when choosing which picturebooks to select for inclusion in this study. That way, I would get various representations and perspectives for my analyses. I also chose not to focus on the reading level (e.g. Lexile, guided reading) as an inclusion criterion because I did not want to disregard the rich content of the images, which may also incorporate translanguaging and new Spanish vocabulary, by centering the study around reading levels.
In order not to repeat authors and illustrators, I decided to pick the books that contained the most Spanish words/phrases present in the written text and images from each author and illustrator. My decision to count the number of Spanish words and phrases was based on the fact that many picturebooks had very few Spanish words, or the Spanish words that were present were used solely to refer to family members in a way that is familiar to monolingual English speakers (e.g. mamá, papá) or foods (e.g. tamales, huevos rancheros, tortillas). An additional criterion emerged from this finding, and I decided to only select picturebooks that had 20 or more instances of Spanish insertions. Given my comprehensive overview of the 81 picturebooks, I concluded that 20 or more words or phrases was a valid criterion, since I wanted to optimize my analysis of the use of Spanish throughout these books. When going through each picturebook, I noticed that if a book had more than 20 Spanish words or phrases, it meant that Spanish was present on almost every page. By analyzing the content of every page, I was able to gain a more nuanced understanding of the nature of translanguaging in the works of various picturebook authors and illustrators. My main focus was to see how translanguaging is essentially being used in the images and the written text, and a larger number of words afforded me more opportunities for analysis.

The aforementioned criteria (not repeating authors or illustrators and containing at least 20 Spanish insertions) narrowed down the original corpus of 81 picturebooks to 15 picturebooks, each of which was unique in terms of genre, setting, style, and culture. This allowed me to conduct a broad analysis of Hispanic literature, without specifying or narrowing down its complexity and possibilities. Interestingly enough, the first four selected books, Abuela (Dorros & Kleven, 1991), Waiting for the Biblioburro (Brown &
Parra, 2011), *I love Saturdays y domingos* (Ada & Savadier, 2002), and *The Rainbow Tulip* (Mora & Sayles, 1999), also met the new criterion selection.

During the identification and review of the Hispanic picturebook corpus, I became aware that all of the 81 original books identified are great works for an elementary audience and successfully incorporate translanguaging throughout. While each of these numerous picturebooks present opportunities for analysis, analyzing 81 books goes beyond the scope of this dissertation. Since my analysis takes an in-depth approach in order to critically examine the multidimensionality of the content of every page, it would have been overwhelming to make sense of and report on the plethora of findings that would have resulted from this large corpus. However, during this selection process, I realized that there is much work that still needs to be done with these artifacts, which I discuss in Chapter 5. In this next methods section, I will describe each picturebook that met the study inclusion criteria and was included for analysis in this dissertation.

**Description of Selected Picturebooks**

In each of the sections below, I provide information about the authors and illustrators that composed the selected 15 picturebooks included in this study. In addition, I outline a brief synopsis of the plot, culture of reference (e.g. Mexican, Colombian), description of main characters and themes, and any awards, recognitions, or mentions in the literature received by the text, which I reviewed in Chapter 2 of this dissertation.

*Abuela*

*Abuela* was written by Arthur Dorros and illustrated by Elisa Kleven (1991). The author, Arthur Dorros, is Hispanic, and he wrote this book inspired by the close relationship he shared with his grandmother when they lived in New York City. Dorros is
known for having written Hispanic children’s books that highlight the relationship between a child and an adult. *Abuela* is one of those books and portrays a warm and loving relationship between the main character and her caretaker. The book demonstrates that extended family members or adults other than a child’s parents can also provide love and protection (Riojas-Cortez & Cataldo, 2016). Dorros uses Spanish insertions throughout his story, which contribute to the culturally conscious content, while making the book accessible to Hispanic and non-Hispanic students alike. According to Dorros, “[he] decided to include Spanish words as part of this story in a way that anyone reading it could understand, whether they knew Spanish or not” (Dorros, n.d., Author’s note).

The illustrator, Elisa Kleven, is an U.S. children’s writer and has illustrated over 30 books. She grew up in Los Angeles, but her background information is not specified. Kleven has been acclaimed for her work by Booklist editor’s choices, PBS, and Rainbow Book selections (Kleven, n.d.). Booklist awarded Kleven with a starred review for her illustrations in *Abuela*, stating: “Each illustration is a masterpiece of color, line, and form that will mesmerize youngsters. These are pages to be studied again and again...this book is a jewel” (Kleven, n.d., para. 5).

*Abuela* (Dorros & Kleven, 1991) is a fantasy children’s picturebook that follows the protagonist, Rosalba, and her grandmother, Abuela, on a magical journey as they daydream about flying over New York City together. Their journey details the adventures that the two experience as they explore everything from the shipping docks to the Statue of Liberty. The story incorporates Spanish words and phrases spoken by Abuela, while Rosalba speaks solely in English. The difference in language use by the two characters is demonstrated at the very beginning of the story when Rosalba states, “Abuela speaks
mostly Spanish because that’s what people spoke where she grew up” (Dorros & Kleven, 1991, p. 2). Abuela’s immigration is referenced again later in the story when the two fly over the airport, and Rosalba mentions the plane that brought Abuela to the United States. The flying journey of Rosalba and Abuela concludes as they return to the park where they started their day.


**Abuelita’s Heart**

*Abuelita’s Heart* was written and illustrated by Amy Córdova (1997), a recognized children’s book illustrator and author. She has received awards from the American Libraries Association and has received the Pura Belpre National Honors Award (Córdova, n.d.). Born and raised in New Mexico, the author/artist still resides in her home state. She recognizes that a “sense of place, sacred interconnectedness and traditional cultural mores, and inclusive and holistic [characters]” influence her work (Córdova, n.d., para. 5).

*Abuelita’s Heart* (Córdova, 1997) is a realistic fictional children’s picturebook that follows the unnamed protagonist and narrator during a visit to her grandmother’s rural home (the location in which this story takes place is not determined). The duo
spends time together eating soup and interacting with the nature that surrounds them. Themes that are pertinent in this book include family ties, ancestral legacy, nature, and family history. Her grandmother, Abuelita, talks about the protagonists’ abuelo and sheds light on the importance of family ties. Throughout the story, Abuelita and the protagonist often communicate in Spanish. Whenever they do, they repeat the Spanish words or phrases in English. During this magical visit, Abuelita shows the protagonist that family bonds can never be broken, for they come from the heart. Similar to Abuela (Dorros & Kleven, 1991), Abuelita’s Heart explores how children can experience deep connections with grandparents, even though they might not see each other often. When Abuelita shares a symbol of her heart with the protagonist, it shows “a wonderful example of how security from a special adult stays with you” (Golding, 2006, p. 16).

**Chato’s Kitchen**

*Chato’s Kitchen* was written by Gary Soto and illustrated by Susan Guevarra (1995). Soto was born and raised in California and grew up “in the barrio” (Soto, 2018, para. 1). He claims that his work is autobiographical, because he grew up as a Mexican-American (Soto, 2018). Although he enjoys writing for an audience of children, he makes sure that his stories are culturally accurate and believable:

> To me the finest praise is when a reader says, I can see your stories. This is what I'm always working for, a story that becomes alive and meaningful in the reader's mind. That's why I write so much about growing up in the barrio. It allows me to use specific memories that are vivid for me. (Soto, 2018, para. 4)

Guevarra is a recognized Pura Belpré Illustrator Award Winner (Guevarra, 2018). Her illustration for *Chato’s Kitchen* (Soto & Guevarra, 1995) contributed to the book being recognized as one of the “Best 100 Books of the Last 100 Years” by the New York Public Library (Guevarra, 2018). Guevarra’s work in the Chato series references “barrio
art”, which according to Griswold del Castillo, McKenna, and Yabro-Bejarano (1991) is a form of Chicano art that illustrates “the unique cultural forms and life-styles of the barrio, or urban community, [which become] sources of inspiration and affirmation” (p. 256). Her work reflects a culturally conscious portrayal of Mexican-Americans, due to her many visits to East Los Angeles (LA) and the significant amount of time she spent there as an observer (Guevarra, 2003). It has further been argued that children from East LA who read the Chato series “would have her experiences of walking and living within these specific sights and sounds reaffirmed and reflected in Guevarra’s visual narrative” (Terrones, 2016, p. 257).

*Chato’s Kitchen* (Soto & Guevarra, 1995) is a fantasy picturebook that tells the story of Chato, “a low-riging cat with six stripes” (Soto & Guevarra, 1995, p.1), that lives in the barrio in East LA. One day, Chato finds out that a family of mice moved to his street. Excited with the prospect of eating them for dinner, Chato invites them to his home. Little does he realize, however, that the family of mice was bringing one of their close friends along, a dog named Chorizo. Scared and surprised, Chato and his best cat friend, Novio Boy, end up eating a typical Mexican dinner with their new “friends”. Many of the translanguaging instances in this book occur during dialogue, and also illustrate Chato’s background with his use of Spanish slang and other daily words that are common in Mexican culture. *Chato’s Kitchen* won the Tomás Rivera Mexican American Children’s Book Award in 1996, the Parent’s Choice Award, became an ALA notable book, and also won the Pura Belpré Medal for Illustration in 1996 (Guevarra, 2003).
Gazpacho for Nacho

_Gazpacho for Nacho_ was written by Tracey Kyle and illustrated by Carolina Farías (2014). Kyle grew up in New Jersey and currently works as a middle school Spanish teacher. According to her, she can spend “the whole day talking in Spanish AND English!” (Kyle, 2017, para. 2). Farías was born in Argentina, and throughout her career, she has been nominated for prizes such as Los Mejores para Niños y Jovenes (Farías, n.d.). _Gazpacho for Nacho_ received the 2014 Parents Choice Award (Kyle, 2017).

This picturebook falls into the poetry genre, relating a narrative in poetic form. _Gazpacho for Nacho_ tells the story of a little boy named Nacho, who refuses to eat anything but gazpacho. One day, however, Nacho’s mother takes him to the supermarket and he becomes fascinated with all the colorful, juicy vegetables he sees at the store. Shopping for groceries and seeing all the different vegetables inspires Nacho to cook his own food, and he becomes a little chef (Kyle & Farías, 2014). The picturebook includes themes such as family, food, and cooking, and is intended to encourage children to try new foods while learning about different cultures (Germanos, 2014).

Juan Bobo Goes to Work

_Juan Bobo Goes to Work_ was written by Marisa Montes and illustrated by Joe Cepeda (2000). Montes is a Puerto Rican author, and her books have won several awards, including the 2003 WILLA Literary Award. Cepeda is a best-selling illustrator, who felt inspired by his son to draw the images of Juan Bobo. _Juan Bobo Goes to Work_ is also a Pura Belpré Honor book (Montes & Cepeda, 2000).

This picturebook is a version of a classic Puerto Rican folktale for young children that falls into the category of _cumulative folktale_, which “contains themes or experiences
that continue throughout the tale” (Olson, 2011, p. 290). The protagonist, Juan Bobo, sets out to find work at various places, since he needs to provide money for the household and his mother. However, despite always being able to find work, Juan Bobo constantly manages to do something incorrectly and loses his pay before getting home. This cumulative story is full of humor, due to this “very lack of productivity that makes cumulative folklore one of the most humorous to experience” (Olson, 2011, p. 290). A prevalent theme in the narrative is that hard work, along with good intentions, always pays off.

**La Madre Goose**

*La Madre Goose* was written by Susan Middleton Elya and illustrated by Juana Martinez-Neal (2016). Elya is the most prominent author from all the picturebooks originally selected for this dissertation’s analysis, with 12 of the 81 books being authored by her. Elya’s books are great examples of translanguaging, containing a large number of Spanish words. While all of her books are excellent pieces of literature, I picked this specific picturebook because it had the highest number of Spanish words. Elya’s writing has been described as “perfect for bilingual classes stretching their English wings and a charming way to introduce Spanish to English speakers” (Kirkus, 2018, para. 1). She was born in Iowa, but always possessed a great love for the Spanish language (Elya, 2016). Martinez-Neal is an award-winner picturebook illustrator born in Peru. She has been illustrating Latino picturebooks since the age of 16 (Martinez-Neal, n.d.).

*La Madre Goose* is a poetry book of classic Mother Goose rhymes with a polycultural twist. The book is acclaimed as “mak[ing] a playful, multicultural addition to every modern bookshelf” (Elya, 2016, para. 6). The picturebook features multiethnic
children and also received the Best Books of 2016 award granted by Chicago Public Libraries (Elya, 2016).

**I Love Saturdays y domingos**

*I Love Saturdays y domingos* was written by Alma Flor Ada and illustrated by Elivia Savadier (2012). The Cuban-American author holds a Ph.D. and is considered the most prolific and recognized bilingual children’s writer of all time (Clark et al., 2016). Ada has won several awards throughout her successful career. The illustrator, Savadier, was born in South Africa, but has spent years as a middle school art teacher and a second-language instructor in the United States. Savadier has been praised for her work. She is known for creating gentle watercolor art that highlights diversity and similarity between cultures in her polycultural illustrations, portraying a variety of characters in a positive manner (Smith et al., 2016).

*I Love Saturdays y domingos* (Ada & Savadier, 2012) tells the realistic story of a young girl who loves her weekends because she gets to spend Saturdays with her paternal grandparents, who are of European descent, and Sundays with her maternal abuelos, who are of Hispanic descent. The text is a fictional children’s picturebook that details the cultural differences and similarities between each set of grandparents. The little girl, both the protagonist and narrator of *I Love Saturdays y domingos*, describes the stories that her Grandpa tells about his family coming to America in “a big ship from Europe” (Ada & Savadier, 2012, p. 16). On the other hand, she describes the cuentos her Abuelito tells her about his time “growing up on a rancho in Mexico” (Ada & Savadier, 2012, p. 17). The difference between heritage cultures is also apparent in the language use. When describing her activities on Saturdays, the little girl uses English, and when describing
her activities on *domingos*, she uses Spanish and English translanguaging. Throughout the story, the little girl does similar activities with each set of grandparents, such as going to the circus, fishing, playing with pets, and having breakfast. The story closes with Grandpa, Grandma, Abuelito, and Abuelita coming together for the little girl’s birthday celebration. Everyone sings “Happy Birthday” together in English, followed by the traditional “Las mañanitas” in Spanish. 

This book highlights the two worlds of a bilingual girl, and it is a realistic portrayal of the lives of many children in the United States.

It is evident that the granddaughter has respect for each family’s traditions and language as she uses the language that is spoken by her grandparents. This child navigates in two worlds *con respeto* for both heritages, which also supports biculturalism as a value whereby an individual identifies with and understands two different cultures. (Riojas-Cortez & Cataldo, 2016, p. 91)

*I Love Saturdays y domingos* was recognized by America’s Commended List of books, and deals with themes such as family relationships, immigration, diversity, and being proud of one’s heritage.

**Mango, Abuela, and Me**

*Mango, Abuela, and Me* was written by Meg Medina and illustrated by Angela Dominguez (2015). Medina is a Cuban-American author and a Pura Belpré Award-winner of several books for young readers. Medina’s work is well-acclaimed in the world of Hispanic picturebooks, for it “examines how cultures intersect, as seen through the eyes of young people. She brings to audiences stories that speak to both what is unique in Latino culture and to the qualities that are universal” (WETA, n.d., para. 6). Dominguez was born in Mexico City and grew up in the state of Texas. Both author and illustrator
won the Pura Belpré Honor Book award for their joint creation of *Mango, Abuela, and Me* (Medina & Dominguez, 2015).

This picturebook falls into the realism genre and tells the story of Mia, a young girl who meets her “far-away” grandma for the first time. Once she starts talking to her *abuela*, she realizes there is a language barrier between the two of them, constantly interfering with their communication. Mia decides to help her *abuela* learn English by labeling items around the house and buying her a parrot, Mango, who repeats many English sentences. Abuela also teaches Mia Spanish through activities such as cooking (Medina & Dominguez, 2015). This picturebook touches on themes such as family, language, immigration, and acceptance.

*Paco and the Giant Chile Plant*

*Paco and the Giant Chile Plant* is written by Keith Polette and illustrated by Elizabeth O. Dulemba (2008). Polette holds a Ph.D. in English. A former English language arts teacher, he currently is a nationally recognized specialist in children’s literacy and works with preservice and in-service teachers (Pieces of Learning, 2016). Dulemba is an award-winning illustrator winner of 13 literary awards, including Georgia Author of the Year. *Paco and the Giant Chile Plant* has been awarded the bronze medal in the 2008 Moonbeam Children’s Book Awards (Dulemba, 2018).

The tale is a Hispanic twist on the popular folklore *Jack and the Giant Beanstalk*. In the story, Paco’s mother runs out of money and asks him to sell their cow. Paco trades the cow for magic *chile* seeds instead. Once he plants the seeds in the ground, they grow into a giant tree that reaches the sky. Paco climbs the tree, only to encounter a big, terrible giant that lives up in the clouds. However, Paco finds out that the giant is not as
frightening as he seems, and the story has a happy conclusion (Polette & Dulemba, 2008). Themes explored in this book include family ties, adventure, and courage. Spanish words are consistent and present throughout the story, used in both the narration and in the dialogue.

**Poco Loco**

*Poco Loco* is co-written and illustrated by J.R. Krause and his wife, Maria Chua (2013). Krause was raised in the United States and is an award-winning Hollywood animator and designer. When writing his first children’s picturebook, *Poco Loco*, Krause encountered a major challenge intertwining translanguaging with multimodality. His goal was to tailor this book to both native and non-native Spanish readers, while fostering imagination through the playful pictures (Loughman, 2013). Chua attended the University of Madrid in Spain and spent time living in Mexico. She is currently a bilingual psychiatric social worker (Krause & Chua, 2013).

With its vivid images and text, *Poco Loco* is a great example of the interplay of translanguaging and multimodality. Words and images interact fluidly on every page. This picturebook tells the story of Poco, a wacky mouse who is a genius inventor. When his friends decide to go out for breakfast, Poco warns them that bad weather is approaching. Since the sun is out, no one believes Poco. Once it starts raining, however, Poco’s friends are caught in a whirlwind of a storm. Luckily, thanks to Poco’s invention, he rescues them all with his helicopter-umbrella (Krause & Chua, 2013).

**The Cazuela that the Farm Maiden Stirred**

*The Cazuela that the Farm Maiden Stirred* was written by Samantha R. Vamos and illustrated by Rafael López (2012). Vamos is picturebook author who has won
several awards, including Pura Belpré Illustrator Honor Book and ALSC Notable Children’s Books Selection. She is from Wisconsin, and avidly uses translanguaging in her writing, as evident in her other picturebook titles (Vamos, 2015). López was born and raised in Mexico City, and is an internationally recognized illustrator and artist. He is the recipient of the 2017 Tomás Rivera Children’s Book Award, three Pura Belpré honors, and two Américas Book Awards. His colorful illustrations bring diverse characters to children’s books, and he is driven to produce and promote stories that reflect and honor the lives of all young people (López, 2016).

*The Cazuela that the Farm Maiden Stirred* is a poetic book that tells the story of how the protagonist, with the help of all her farm animals and friends, worked together to make a rice pudding to serve at a party (Vamos & López, 2012). The book uses Spanish words and phrases throughout to name the participants of the story, as well as the different foods that are used to cook the party dish. Themes present in this book include the power of working in groups, food, and friendship. The use of Spanish in this picturebook is strategic and follows a cumulative pattern. According to Vamos, “[she] wanted to structure the story so that as the action built, specific Spanish words repeated. That way the Spanish words would be reinforced and easy to remember” (Bowllan, 2011, para. 9).

*Jazz Fly 2: The Jungle Pachanga*

*The Jungle Pachanga* was written by Matthew Gollub and Karen Hanke (2010). Gollub is a popular children’s author; his books have been awarded dozens of national awards and distinctions. Gollub’s first language is English, but he learned to speak Spanish when working and studying overseas (Gollub, 2017). Hanke has also been
praised for her work in *The Jungle Pachanga*, and her creative illustrations and book design were claimed to “give the whole enterprise the feel of jazz” (Gollub, 2017, section 4). *The Jungle Pachanga* won the Pura Belpré Book of the Year Award.

This picturebook is the second book in the Jazz Fly series. *The Jungle Pachanga* falls into the fiction genre and tells the story of a jazz band that gets lost in the rainforest on their way to a performance. They communicate in Spanish with different animals around the forest and eventually find their way to their venue. Once the show begins, an anteater invades the scene, threatening all the bugs that were attending the jazz fly’s concert. The brave jazz fly communicates with the anteater in Spanish, telling her to go away, thus saving the day for the other bugs (Gollub & Hanke, 2010). The use of Spanish and bilingualism are important themes in this story. The protagonist’s ability to communicate across languages is what gives him the power to save the day (Vasatka, 2013).

*The Rainbow Tulip*

*The Rainbow Tulip* was written by Pat Mora and illustrated by Elizabeth Sayles (1999). The Hispanic author for children, Pat Mora, is known for portraying Hispanic children and their families and incorporating Spanish through translanguaging practices in her writing. Mora considers herself fortunate to be bilingual and sheds light on the importance of language throughout her work (Clark & Flores, 2016b). The book *The Rainbow Tulip* was inspired by her relationship with her mother and her Mexican heritage. According to Mora: “We live in a diverse country with cultural riches. Latino children, and all our children, deserve to see their lives in the pages of the books they read. Books convey powerful messages about what – and who – matters” (as cited in
Clark & Flores, 2016b, p. 12). Although the illustrator does not disclose her background, Sayles has illustrated more than 25 books, many of which pertain to polycultural themes (Sayles, n.d.).

*The Rainbow Tulip* (Mora & Sayles, 1999) tells the realistic story of Stella, a little girl who is aware that her Mexican heritage makes her different from the other children in school. She is the only bilingual student in her class, and the only one with “an accent”, according to her. Although Stella loves her family, she feels self-conscious at times about the fact that she is different. In the narrative, Stella’s school is preparing for a dance parade, and she decides to show off her favorite tulip costume. Even though the costume stands out from what the other girls are wearing, Stella comes to the realization that being different can be a good thing.

Barrera and Quiroa (2003) conducted a study on Spanish-language use in *The Rainbow Tulip*, and according to them, the language choice is used to demarcate social distance between the main characters in the story. For example, they found that the word *mamá* was a more intimate term reserved for the child’s conversations with her mother. The English counterpart, *mother*, was portrayed as a more public form for communicating with the reader when narrating the story. The utilization of both terms emphasizes the girl’s developing bilingualism (Barrera & Quiroa, 2003). The way that Mora incorporates Spanish words in *The Rainbow Tulip* contribute “to a positive imaging of Latino’s in a children’s text… The author’s respect and understanding of the culture is reflected in the word choice” (Smith et al., 2016). *The Rainbow Tulip* is the winner of Nevada Young Reader's Award (Mora & Sayles, 1999). The book deals with themes such as family relationships, Mexican heritage, and diversity in schools.
Waiting for the Biblioburro

*Waiting for the Biblioburro* was originally written by Monica Brown and illustrated by John Parra in 1969. The edition that will be analyzed is the second edition, published in 2011. Brown is a well-known Latina author for young children. She is famous for portraying Hispanic children and their families and incorporating Spanish through translanguaging practices in her writing (Axelrod & Gillanders, 2016). Brown is the author of many award-winning books for children, and a professor of English at Northern Arizona University, specializing in Latino Literature and Multicultural Literature. She was also the recipient of the prestigious Rockefeller Fellowship on Chicano Cultural Literacies from the Center for Chicano Studies at University of California (Brown, 2018). Brown’s books are inspired by her Peruvian-American heritage and her desire to tell original children’s stories:

I write from a place of deep passion, joy, and commitment to producing the highest possible quality of literature for children… I don't think it is ever too early to introduce children to the concepts of magical realism, social justice, and dreaming big! (Brown, 2018, para. 2)

The illustrator, John Parra, has also received multiple awards for his illustrations and growing number of Hispanic-themed picturebooks. He is known for his rich and detailed images depicting a positive community and family life within Hispanic settings (Weaver, 2015). For Parra, the accurate portrayal of Hispanic characters is of utmost importance, and although he is Hispanic himself, he still goes through a lengthy research process before he begins his illustrations in order to ensure high-quality work:

The first step I do when beginning a project is researching for visual photo references... I tend to look for images not just about the main subject but also in its regional geography, architecture, plants, animals, and anything else that could be related and connected to the issue. I then may delve in and read historical and background info through articles and books. Sometimes there is a good
documentary on the topic to gain some insight as well. If possible, speaking to someone with firsthand knowledge of the subject can also bring a wealth of ideas. To me it is very important to be true to the source material when working on a project. I feel blessed to be creating this art, but it is a responsibility to accurately portray the content, otherwise you might fall into stereotypes or misleading subject matters. (Weaver, 2015, para. 5)

*Waiting for the Biblioburro* tells the realistic story of Ana, a little girl who lives in a small village in rural Colombia. Even though she loves books and reading, her access to literature is limited. After reading all of the books that were available to her in her village, Ana started making up stories to help her little brother fall asleep. One morning, Ana wakes up to a magical surprise – two travelling *burros* carrying a library full of books. They arrive in her village with enough books to inspire and encourage her to write her own stories. The story of *Waiting for the Biblioburro* was inspired by true events of the real-life travelling librarian, Luis Soriano Bohórquez (Brown & Parra, 2011). This book includes themes such as family relationships, life in rural Colombia, and the value of reading. *Waiting for the Biblioburro* was the winner of Christopher Awards (Brown & Parra, 2011).

*Yagua Days*

This picturebook was written by Cruz Martel and illustrated by Ed Martinez (1976). Brent and Magalis Filson are a husband-wife writing team, who go by the pen name Cruz Martel. Brent was born in Ohio, and Magalis was born in the Puerto Rican village, Corral Viejo, where *Yagua Days* takes place. Martinez was born in Argentina but came to the United States as a young child. *Yagua Days* is recognized and mentioned in literature (e.g. Naidoo, 2011). The book has received awards for its culturally conscious message, including awards from Reading Rainbow and Council on Interracial Books for Children. It was highlighted as ground-breaking for its time, since the majority of
literature that existed during the time period when this piece was published “described Puerto Ricans and other Latinos as a poor, dirty people relying on Anglos for help with their problems” (Naidoo, 2011, p. 52).

*Yagua Days* tells the realistic story of Adán, a young boy of Puerto Rican descent, who lives with his parents in New York and goes to visit his relatives in Puerto Rico for the first time. Adán’s family in Puerto Rico greets him warmly and teaches him about the island and the land. On a rainy day, Adán discovers what *yagua* means, a word he was constantly hearing from his family and friends, but that up until that point, remained foreign to him (Martel & Martinez, 1976). *Yagua Days* includes themes such as family, cultural background, acceptance, and pride.

**Data Analysis**

The data in this dissertation was analyzed in two phases. During the first approach to coding, my original intent was to code the 15 selected picturebooks using a combination of SFL and VSS frameworks. I developed a table to analyze each metafunction (see Tables 3-5) where I combined the works of many researchers (de Oliveira & Schleppegrell, 2015; Halliday & Matthiessen, 2004; Kress & van Leeuwen, 2006; McCloud, 1994; Moya Guijarro, 2014; Royce, 2007; Serafini, 2014; Unsworth, 2008) to analyze the written text, the illustrations, and the relationship between both modes.
Table 3

**SFL/VSS Table for Analysis of the Representational Metafunction**

<table>
<thead>
<tr>
<th>Metafunction</th>
<th>Textual Analysis</th>
<th>Image Analysis</th>
<th>Text/Image Relationship Analysis</th>
</tr>
</thead>
</table>
| **Representational:** a variety of semiotic resources and modalities used to articulate and represent ideas and concepts | • **Identification** (participants): who or what is involved in any activity?  
• **Activity** (processes): what action is taking place, events, states, and types of behavior?  
• **Circumstances**: where, who with, and by what means are the activities being carried out?  
• **Attributes**: what are the qualities and characteristics of the participants? | • **Identification**: who or what  
• **Activity**: what action  
• **Circumstances**: where, who with, by what means  
• **Attributes**: the qualities and characteristics | • **Repetition**: identical meaning  
• **Synonym**: the same or similar experiential meaning  
• **Antonym**: opposite experiential meaning  
• **Meronomy**: the relation between the part and whole of something  
• **Hyponymy**: more specific meaning than a general/superordinate term applicable to it  
• **Collocation**: an expectancy or high probability to co-occur in a field or subject area |

---

Table 4

**SFL/VSS Table for Analysis of the Interactive Metafunction**

<table>
<thead>
<tr>
<th>Metafunction</th>
<th>Textual Analysis</th>
<th>Image Analysis</th>
<th>Text/Image Relationship Analysis</th>
</tr>
</thead>
</table>
| **Interactive**: a variety of semiotic resources and modalities used to establish relationship between the artist/writer and the reader | • **Mood**: offer, command, statement, or question  
• **Modality**: real/unreal, true/false, possible/impossible, necessary/unnecessary | • **Demand**: gaze at the viewer  
• **Offer**: absence of gaze at the viewer  
• **Intimate**: close shot  
• **Social**: medium shot  
• **Impersonal**: long shot  
• **Detachment**: oblique angle  
• **Involvement**: frontal angle  
• **Viewer power**: high angle  
• **Equality**: eye-level angle  
• **Represented participant power**: low angle | • **Reinforcement**: an identical form of address  
• **Attitudinal congruence**: similar kind of attitude  
• **Attitudinal dissonance**: an opposite or ironic attitude |
Table 5

**SFL/VSS Table for Analysis of the Compositional Metafunction**

<table>
<thead>
<tr>
<th>Metafunction</th>
<th>Textual Analysis</th>
<th>Image Analysis</th>
<th>Text/Image Relationship Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Compositional:</strong> a variety of semiotic resources that are used in the organization of multimodal elements</td>
<td>• Conjunctions: words that build relationships between parts of the clause</td>
<td>• Information valuation</td>
<td>• Various ways of mapping the modes to realize a coherent layout or composition by:</td>
</tr>
<tr>
<td>• Addition: and, and then, furthermore</td>
<td>➢ <strong>Conjunctions:</strong> words that build relationships between parts of the clause</td>
<td>➢ <strong>Information valuation</strong></td>
<td>➢ <strong>Information Valuation on the page</strong></td>
</tr>
<tr>
<td>• Comparison/Contrast: but, for example, instead, in other words, however, in fact</td>
<td>➢ <strong>Time:</strong> when, then</td>
<td>➢ <strong>Salience on the page</strong></td>
<td>➢ <strong>Salience on the page</strong></td>
</tr>
<tr>
<td>• Cause/Consequence: because, so, despite, nevertheless, even though</td>
<td>➢ <strong>Cause/Consequence:</strong> because, so, despite, nevertheless, even though</td>
<td>➢ <strong>Degree of framing of elements on the page</strong></td>
<td>➢ <strong>Degree of framing of elements on the page</strong></td>
</tr>
<tr>
<td>• Condition: if, unless</td>
<td>➢ <strong>Condition:</strong> if, unless</td>
<td>• <strong>Salience:</strong> the degree to which an element draws attention to itself</td>
<td></td>
</tr>
<tr>
<td>• Purpose: in order to, so</td>
<td>➢ <strong>Purpose:</strong> in order to, so</td>
<td>• <strong>Framing:</strong> the degree to which an element is visually separated or joined from other elements</td>
<td></td>
</tr>
<tr>
<td>• Sequence: first, second, finally</td>
<td>➢ <strong>Sequence:</strong> first, second, finally</td>
<td>➢ <strong>Disconnection</strong></td>
<td></td>
</tr>
<tr>
<td>• References: words that stand for other words in the text</td>
<td>➢ <strong>References:</strong> words that stand for other words in the text</td>
<td>➢ <strong>Connection</strong></td>
<td></td>
</tr>
<tr>
<td>• Pronouns: itself, its, they</td>
<td>➢ <strong>Pronouns:</strong> itself, its, they</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Demonstratives: this, that, these, those</td>
<td>➢ <strong>Demonstratives:</strong> this, that, these, those</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Substitutes: synonyms that stand for a concept that has been or will be introduced</td>
<td>➢ <strong>Substitutes:</strong> synonyms that stand for a concept that has been or will be introduced</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

However, due to the multidimensionality of texts (Bazerman, 2006), patterns and categories that I did not initially account for began emerging during my analyses, and my original table was not sufficient to cover significant findings I was coming across.
Therefore, it was necessary to include a second approach to coding. This section first highlights the first approach of my initial coding methods and then details the complications that arose during the analytic process. In the third and fourth parts of this section, I explain and justify my second approach to coding.

**A SFL/VSS Approach to Multimodal Discourse Analysis**

The interplay of translanguaging and multimodality was first analyzed combining SFL and VSS. The purpose of the SFL/VSS analysis was to implement a rigorous method of image-written text analysis in order to emphasize how writers and illustrators use particular language and visual choices in order to construct meaning in picturebooks. The premise of this framework was to allow me to analyze and identify the ideational, interpersonal, and textual choices made by authors and compare them with the corresponding representational, interactive, and compositional choices made by illustrators. Since my purpose was to look at the interplay of translanguaging and multimodality, I focused only on analyzing the sentences that contained Spanish, and the images that incorporated or illustrated pages that contained Spanish words.

In the first phase of this iterative analytic process, I analyzed each picturebook for the following components (see Tables 3-5 for the framework used for analysis): (1) **Representational** metafunction, in order to identify the verbal and visual resources that construct the events in a story, participants involved, and circumstances surrounding events; (2) **Interactive** metafunction, in order to identify the verbal and visual resources which construct the nature of relationships among writers and readers, viewers, and what is viewed; and (3) **Compositional** metafunction, in order to identify verbal and visual resources that construct the information or place emphasis among particular elements of
the text and image. I first analyzed the texts and images of each picturebook individually, in order to gather as much information as possible from each mode. Then, I analyzed both modes in conjunction, in order to determine how they are connected to each other and the meanings they encompass when they are viewed as one. Tables 3, 4, and 5 are an adaptation from the works of McCloud (1994), Halliday and Matthiessen (2004), Kress and van Leeuwen (2006), Royce (2007), Unsworth (2008), Moya Guijarro (2014), Serafini (2014), and de Oliveira and Schleppegrell (2015). These scholars have either conducted multimodal analyses of picturebooks or have used SFL thoroughly in their work. I built my table based on a combination of their works and sought to synthesize the terminology found across literature.

**Textual analysis.** In order to begin the textual analysis, I typed the whole text from each selected picturebook into a Word document. I analyzed each page individually and broke down each clause that contained Spanish words into linguistic functions, according to the SFL framework (e.g. circumstance, conjunction, participant, process, projection, quality, class, part, identity, existence; see Figure 1 for an example of this analysis).

**Figure 1.** Example of SFL analysis.
I conducted the textual analysis through three metafunction lenses. First, I used the representational lens, which looks at the content of the message. Specifically, the representational lens focuses on what information is contributed by the nouns, verbs, prepositional phrases, and adverbs. In order to analyze these language forms, I focused on the following three functions of language. I looked at the identification of participants, which are nouns and noun groups, to see who or what was involved in any activity. I also looked at the activity itself to see what actions or events were taking place, the participants’ states, and their types of behavior. In linguistic terms, the activity is referred to as process, which is presented in the verbs and verb groups. The last function I examined was the circumstances of where, who with, and by what means the activities were carried out. This was analyzed by looking at the prepositional phrases and adverbs that were present in a sentence (de Oliveira & Schleppegrell, 2015).

Second, I looked at the interactive metafunction lens, in order to explore the interaction and exchange of meanings between the writer and his or her readers. This relationship was explored by determining whether the writing was formal or informal, close or distant, and the kinds of attitudes the writer displayed in his or her work. Specifically, I analyzed (a) the mood of the sentence, whether it was an offer, command, statement, or question, and (b) the modality, which is presented in modal verbs, adjuncts, and even nouns. Modality can be expressed through the following different forms: modal verbs (e.g. might, could); modal adjuncts (e.g. maybe, certainly); and modal meanings in nouns (e.g. possibility, requirement, potential). Mood and modality served to illustrate the probabilities in a story, showing that the author was taking an intermediate stance on his writing, neither disagreeing nor agreeing (de Oliveira & Schleppegrell, 2015).
Third, I looked at the compositional metafunction lens to see if the textual message is cohesive across clauses and pages. In order to carry this out, I looked at (1) the *conjunctions*, which were responsible for building relationships between parts of the clause or text; (2) *references*, which were words that stood in for other words in the text and were presented in pronouns and demonstratives; and (3) *substitutes*, which were synonyms that stood in for a concept that was introduced. Looking at the compositional metafunction helped analyze the overall structure of a text and how cohesion was created.

Figure 1 above exemplifies the SFL analyses that were conducted.

**Image analysis.** Next, the images were also individually analyzed by metafunction. Each image that illustrated or incorporated Spanish words was digitally scanned and placed in a table for analysis. First, the images were analyzed at the representational level to determine (1) the identification of who or what was illustrated in the image; (2) the activity, or what action was occurring in the picture; and (3) the circumstances, or where, who, with whom, and what was portrayed.

Second, I analyzed the images at the interactive level, examining (1) the gaze of the characters, or where they were looking and whether their eyes were directed at the viewer or not; (2) the type of shot, whether it was intimate and close, social and at an average distance, or impersonal and long/far; and (3) the type of angle, whether it portrayed detachment, involvement, viewer power, equality, or represented power. These aforementioned characteristics were determined based on the angles and whether they were oblique, frontal, high, eye-level, or low-angle.

Third, I conducted analysis at the compositional level in order to determine if the images were coherent and well organized. I examined the following three aspects: (1)
information valuation, whether the images were placed at the center or if there was no central image (2) salience, or the degree to which an element drew attention to itself, and (3) framing, or whether or not an element was visually separated or joined by other elements. Similar to the textual analysis, I built a table (see Figure 2) for each picturebook in order to look at all the aforementioned elements.

Image Analysis

I Love Saturdays y domingos

Author: Alma Flor Ada
Illustrator: Elvia Savadier

<table>
<thead>
<tr>
<th>Image</th>
<th>Representation</th>
<th>Interaction</th>
<th>Composition</th>
</tr>
</thead>
</table>
| p.1   | PARTICIPANT    | ✧ Contact: direct  
         ✧ Unmediated  | ✧ Center  
         ✧ Unframed  |
         ✧ Character appearance: appearance main character  
         ✧ Character manifestation: complete CIRCUMSTANCE  
         ✧ Decontextualized  
         ✧ No accompaniment  
         ✧ Tools: window, flower  
         ✧ PROCESS  
         ✧ Classification |

Figure 2. Example of image analysis.

**Written text/image relationship analysis.** Finally, the images and written text were analyzed together. At the representational level, I analyzed both modes in conjunction after separately looking at identification, activity, circumstances, and attributes in the written text and image features. I examined them to see if the relationship between the verbal and visual modes fell into one of the following categories that I adapted and simplified from work that I examined in the review of literature (e.g. Moya Guijarro, 2014; Unsworth, 2006; Wu, 2014): (1) restatement, the faithful echo of image and written text; (2) addition, in which each modality provides additional information
consistent with the other mode; and (3) contradiction, during which images and written text follow different courses without intersecting.

I placed the tables individually constructed for verbal and visual analyses side-by-side in order to examine and compare my findings across modes (see Figure 3). The goal of conducting this analysis was to find patterns and themes using the constant comparative method of data analysis outlined by Glaser and Strauss (1967) in the development of grounded theory. However, constantly comparing the results from the analysis of the written text with the results from the visual analysis and analyzing them in conjunction became problematic in the development of concrete findings. In the next section, I will explain the issues that arose from this first round of analyses and what led me to adapt the methodology of this dissertation accordingly.

Figure 3. Example of image/written text relations analysis.
Complications and Troubleshooting

Three specific issues arose from my first round of analysis. Since I was focused on Spanish insertions, a majority of the categories from the original coding framework (see Tables 3-5) were not being utilized throughout the analysis of both visual and verbal features. For example, during my analysis of the verbal features, the Spanish insertions I was coming across were not fitting into the categories outlined on the compositional metafunction for the textual analysis, since authors were not using conjunctions, references, and substitutes when writing words and phrases in Spanish. Conjunctions, references, and substitutes rarely appeared in my analysis of Spanish insertions, but when they did, they were embedded in characters’ dialogue. When breaking down clauses for the SFL analysis, characters’ dialogues were placed under the column *Projection* and were not broken down in the same fashion as the other sentences (See Figure 1).

During the analysis of visual features, I was encountering similar difficulties ascribing categories to my findings. Since picturebooks can have many different interpretations depending on the reader (Lewis, 2001), it was not possible to infer connections with certainty and accuracy. I realized that the complex categories in VSS were not helping me answer questions regarding the nature of translanguaging and its interplay with multimodality. I anticipated being able to “fit” all my findings into the verbal and visual categories outlined on in my original coding framework (see Tables 3-5), when I realized that my main question was seldom being answered following the prototype I had in mind. Finally, through constant navigation and immersion with the data, new interesting categories emerged that did not fit into the categories from my original table.
As I moved forward with my SFL/VSS analyses, I began new, exploratory coding on the side, which led me to make deliberate choices and carry out a second cycle of analysis (Saldaña, 2016). For instance, it was interesting to note how translanguaging is used by different authors and illustrators. In order to examine this phenomenon, I began coding how authors utilized context clues to communicate the meaning of Spanish insertions (e.g. definition, juxtaposition, or inferences from the written text and images). These observations were more attuned to uncovering the nature of translanguaging and multimodality across picturebooks and more adequately reflected the purposes of my research questions. Due to the complications outlined above, I modified my method of coding and analyzing the data and then carried out a second round of coding. Although there were some significant adjustments to the coding procedure, I still kept elements of SFL and VSS in my final coding template. Next, I will explain the eclectic coding methods for this second phase of MDA.

A Modified Approach to Multimodal Discourse Analysis

As I became aware of the multidimensionality of these picturebooks, I realized that I needed to draw on multiple analytic categories, such as content analysis, analysis of the language structures through which things are represented, multimodal analysis, and rhetorical analysis (Bazerman, 2006). The content analysis carried out in this dissertation focused on manifest content, that is, the visible and obvious components of the text (Hsieh & Shannon, 2005). Manifest content analysis helped me investigate the appearance of particular words/content in picturebooks (Graneheim & Lundman, 2003; Potter & Levine-Donnerstein, 1999). The coding methods in this section are divided into two cycles of coding. The first cycle methods are “processes that happen during the
initial coding of data” (Saldaña, 2016, p. 68). I utilized *eclectic coding*, which included *procedural, elemental, and grammatical* methods. The second cycle methods dove deeper into the data and required analytic skills such as “classifying, prioritizing, integrating, synthesizing, abstracting, conceptualizing, and theory building” (Saldaña, 2016, p. 69).

**First cycle coding methods: An eclectic coding approach to multimodal discourse analysis.** Eclectic coding, as defined by Saldaña (2016):

> could be considered a form of open coding, as it was originally conceived by Glasser and Strauss (1967)… The methods choices [for eclectic coding] should not be random but purposeful to serve the needs of the study and its data analysis… Eclectic Coding is also appropriate as an initial, exploratory technique with qualitative data [or] when a variety of processes or phenomena are to be discerned from the data. (p. 212-3)

Drawing from this notion, I used a repertoire of methods simultaneously, including procedural methods, elemental methods, and grammatical methods for coding (see Table 6). I further define each of these methods and how they pertain to my data analysis below.
### Table 6

**Eclectic Coding Framework**

<table>
<thead>
<tr>
<th>Research Elements</th>
<th>Coding Method</th>
<th>Codes</th>
<th>Abbreviations</th>
</tr>
</thead>
<tbody>
<tr>
<td>How Spanish insertions appear in the English-based texts</td>
<td>Eclectic coding</td>
<td>Circumstance</td>
<td>CIR</td>
</tr>
<tr>
<td></td>
<td>✓ Procedural method</td>
<td>Participant</td>
<td>PAR</td>
</tr>
<tr>
<td></td>
<td>o Protocol coding: SFL</td>
<td>Process</td>
<td>PRO</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Projection</td>
<td>PR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Existence</td>
<td>EXI</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Classification</td>
<td>CL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Halliday &amp; Matthiessen, 2004)</td>
<td></td>
</tr>
<tr>
<td>Context clues</td>
<td>Eclectic coding</td>
<td>Facing page</td>
<td>FP</td>
</tr>
<tr>
<td></td>
<td>✓ Procedural method</td>
<td>Direct definition</td>
<td>DD</td>
</tr>
<tr>
<td></td>
<td>o Protocol coding: Types of Translation</td>
<td>Juxtaposition</td>
<td>J</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inference from text</td>
<td>IT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inference from image</td>
<td>II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Word Defined Later</td>
<td>WDL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(López-Flores, 2006)</td>
<td></td>
</tr>
<tr>
<td>Semantic fields</td>
<td>Eclectic coding</td>
<td>Family</td>
<td>FAM</td>
</tr>
<tr>
<td></td>
<td>✓ Elemental method</td>
<td>Greetings</td>
<td>GRE</td>
</tr>
<tr>
<td></td>
<td>o Descriptive coding</td>
<td>Question</td>
<td>Q</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Express Feelings</td>
<td>EF</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Food</td>
<td>FOOD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Culture</td>
<td>CUL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New Vocab</td>
<td>NV</td>
</tr>
<tr>
<td>Image and written text connection</td>
<td>Eclectic coding</td>
<td>Yes</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>✓ Grammatical method</td>
<td>No</td>
<td>N</td>
</tr>
<tr>
<td></td>
<td>o Magnitude coding</td>
<td>Maybe</td>
<td>M</td>
</tr>
<tr>
<td>Images that display Spanish</td>
<td>Eclectic coding</td>
<td>Integrated Complementarity</td>
<td>INT</td>
</tr>
<tr>
<td></td>
<td>✓ Procedural method</td>
<td>(Kress and Van Leeuwen,</td>
<td>COMP</td>
</tr>
<tr>
<td></td>
<td>o Protocol coding: Layout</td>
<td>1996)</td>
<td></td>
</tr>
</tbody>
</table>

**Procedural methods.** Procedural methods are prescriptive, as they “consist of pre-established coding systems or very specific ways of analyzing qualitative data” (Saldaña, 2016, p. 174). I used procedural methods, specifically protocol coding, to investigate my
research questions. Protocol coding is coding of data “according to a pre-established, recommended, standardized or prescribed system” (Saldaña, 2016, p. 175). Using protocol coding, I looked at the following elements that were related to my research questions: (a) how Spanish insertions appeared in the English-based texts; (b) what context clues authors and illustrators used to convey the meaning of Spanish words; and (c) images that displayed Spanish words.

In order to answer the first aspect, I maintained my SFL methodology and coded how the use of Spanish appeared in the circumstance, participant, process, projection, existence, or classification of the clause. To answer the second aspect, I used the different types of context clues present in Latino picturebooks as outlined by López-Flores (2006), namely definition, juxtaposition, inference from text, and inference from image. Finally, I utilized elements from VSS to analyze my third aspect and looked at whether Spanish is integrated in the image, or if it is complementing the page in a different way.

**Elemental methods.** Next, I used elemental methods, specifically, descriptive coding to “summarize in a word or short phrase – most often a noun – the basic topic of a question of qualitative data” (Saldaña, 2016, p. 102). This method of coding allowed me to further answer my research questions by exploring why translangauging is taking place. As I was deeply immersed with the data at this point, I was able to develop codes based on the re-occurring uses of Spanish words I was encountering. As I read and reread the picturebooks, the codes family, greetings, questions, expression of feelings, food, and culture emerged organically. If I encountered Spanish insertions that were not related to any of these aforementioned codes, I coded them as new vocabulary.
**Grammatical methods.** My third coding methodology followed grammatical methods, where I was specifically coding for *magnitude*. Magnitude coding is utilized when the researcher wants to “indicate intensity, frequency, direction, presence, or evaluative content” of data (Saldaña, 2016, p. 86). This coding method also helped me answer my research questions by examining whether images correspond with the Spanish words/phrases. In order to analyze whether images corresponded with the Spanish insertions, I adopted the codes *yes*, *no*, and *maybe* (unclear). Table 6 above summarizes all the eclectic coding methods (procedural methods, elemental methods, and grammatical methods), codes, and the corresponding acronyms I utilized. Given the different methods of coding available, I was presented with the flexibility to create codes that would best help me gain a thorough understanding of the overall nature of Hispanic picturebooks. Figure 4 below illustrates how I applied these eclectic coding methods when analyzing each picturebook.

**Table 6.** Summary of eclectic coding methods, codes, and acronyms.

<table>
<thead>
<tr>
<th>EXTRACT</th>
<th>PAR</th>
<th>J</th>
<th>NV</th>
<th>N</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 1: Saturdays and Sundays are my special days. I call Sundays <em>domingos</em> and you’ll soon see why.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Translanguaging - Spanish words are italicized</td>
</tr>
<tr>
<td>Page 2: On Saturdays, I go visit Grandpa and Grandma. Grandpa and Grandma are my father’s parents. They are always happy to see me.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I say “Hi, Grandpa! Hi, Grandma!” as I walk in. And they say, “Hello,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>sweetie! How are you? Hello, darling!”</td>
</tr>
<tr>
<td>Page 3: I spend los domingos with <em>Abuelito y Abuelita</em>. <em>Abuelito y Abuelita</em> are my mother’s parents. They are always happy to see me.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I say: - <em>Hola, Abuelito!</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Hola, Abuelita!</em> – as I get out of the car. And they say: - ¡Hola</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>¡hijita! ¿Cómo estás? <em>Hola mi corazón!</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grammatic – Spanish dialogue is also written in Spanish format.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Instead of writing dialogue in parenthesis, Spanish dialogue is shown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with a hyphen</td>
</tr>
</tbody>
</table>

*Figure 4.* An example of eclectic coding applied to translanguaging and multimodal analysis in *I Love Saturdays y domingos* (Ada & Savadier, 2002).
As it can be noted from Figure 4, I also added a column for analytic memos, where I could highlight my reflections and thinking process about the data (Miles et al., 2014). Writing these ideas down as I analyzed the data became an important part of developing my findings. They helped me to identify patterns (Creswell & Poth, 2018; Lempert, 2007) and added to the credibility of my findings (Lincoln & Guba, 1985; Shenton, 2003). These analytic memos helped serve as the basis for my second cycle of coding, explained in the next section.

**Second cycle coding methods: Focused coding.** The goal of utilizing a second cycle method of coding is to link facts together in a logical manner (Morse, 1994). The method I utilized in this second cycle of coding was *focused coding*, which was a way of grouping my abovementioned codes into a smaller number of categories or themes (Saldaña, 2016), condensing and sharpening the initial, emerging discoveries by highlighting my most important findings (Charmaz, 2014). During this cycle of coding, I first clustered the codes that emerged from the eclectic coding analysis together into the following categories: (1) picturebooks provide context clues to understand translanguaging, (2) translanguaging demonstrates the grammar of an additional language, (3) Spanish is commonly used to represent specific semantic fields, (4) translanguaging is highlighted through font characteristics, (5) translanguaging is embedded within images. Table 7 below summarizes the focused coding approach.
Table 7

*Categories Which Emerged from Eclectic Coding Methods*

<table>
<thead>
<tr>
<th>Research Questions</th>
<th>Categories</th>
<th>Supporting Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) How is translanguaging used across the verbal features?</td>
<td>Category One: Picturebooks provide context clues to understand translanguaging</td>
<td>Columns 2 &amp; 4 + NOTES</td>
</tr>
<tr>
<td></td>
<td>• Inferring meaning from images</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Inferring meaning from write text</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Juxtaposition</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Direct definitions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• No translation/ no context clues</td>
<td></td>
</tr>
<tr>
<td>(b) How are multimodal elements and translanguaging interrelated?</td>
<td>Category Two: Translanguaging demonstrates the grammar of an additional language</td>
<td>NOTES</td>
</tr>
<tr>
<td></td>
<td>• Articles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Punctuation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Mixing languages</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Diminutive</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Category Three: Spanish in commonly used to represent specific semantic fields</td>
<td>Columns 1 &amp; 3</td>
</tr>
<tr>
<td></td>
<td>• Family</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Food</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Animals</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Terms of Endearment/ Expression of Feelings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Culture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Sounds</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Category Four: Translanguaging is highlighted through font characteristics</td>
<td>NOTES</td>
</tr>
<tr>
<td></td>
<td>Category Five: Translanguaging is embedded within images</td>
<td>Column 5</td>
</tr>
</tbody>
</table>

Next, all translanguaging and multimodal analyses from eclectic coding were summarized and placed next to each other for comparison. I added all codes found in each picturebook and coded my notes according to the categories. Figure 5 below illustrates how the coding results looked with a sample of two books.
Figure 5. Coding results example.

**Trustworthiness**

In order to ensure a rigorous and quality study, I implemented several constructs for establishing trustworthiness that have been influential in qualitative research (Lincoln & Guba, 1985; Lincoln, Lynham, & Guba, 2017; Shenton, 2004). I address each of the four constructs (*credibility, transferability, dependability, and confirmability*) and how they ensure trustworthiness in my study in the following sections.

**Credibility**

Credibility is one of the most important factors to establish trustworthiness in qualitative research (Lincoln & Guba, 1985). In order to ensure that my study’s findings
and interpretations were credible and congruent with reality and the phenomena studied (Merriam, 2001; Miles et al., 2014; Patton, 2015), I implemented eight provisions. First, I developed an early familiarity of the corpus of literature with which I was working and how these types of picturebooks were used in elementary classrooms (Lincoln & Guba, 1985; Shenton, 2004). My work as a research assistant for Dr. de Oliveira instilled in me an interest in Hispanic picturebooks and culturally-conscious polycultural material.

During my time as her research assistant, I had the opportunity to observe numerous reading activities of two first-grade teachers, Ms. Cabana and Ms. Cocada (all names are pseudonyms), in two classrooms with diverse student populations. Over the course of a year, I took notes, audio recorded, and observed several English language arts classes. I extensively witnessed these teachers engage with their students and implement instructional strategies, such as teaching children context clues in images and written text, utilizing translanguaging, and drawing on students’ funds of knowledge and diverse backgrounds.

Furthermore, I observed, recorded, transcribed, and took field notes of Ms. Cabana reading aloud the book I Love Saturdays y domingos (Ada & Savadier, 2002) in her classroom at a public school in Miami, Florida. The teacher, whom I have known for over a year, was keen to address polycultural themes and promote discussions about students' backgrounds in her lectures. Their interaction during the read aloud promoted culturally conscious dialogue and enhanced attention to the connection between the images and written text in that particular picturebook, which were beneficial for me to understand more about picturebooks in classroom instruction.
When I decided to analyze picturebooks for multimodality and translinguaging, I read each one of the 81 picturebooks that I encountered before even starting my data analysis. In addition, I read the 15 books that I included in the study numerous times over the course of a year. All of these activities helped me develop an early familiarity with the data and the culture of instruction utilizing polycultural literature (Shenton, 2004).

Second, I adopted research methods that have been well-established (Shenton, 2004), deriving my methods of data analysis from ones that have been previously used in the literature (e.g. de Oliveira & Schleppegrell, 2015; Halliday & Matthiessen, 2004; Kress & van Leeuwen, 2006; Saldaña, 2016; Unsworth, 2006). Third, after thoroughly analyzing this corpus of literature multiple times, I provided a thick description of the findings vis-à-vis translinguaging and multimodality in order to clearly convey the actual contexts of the analyzed sections of data. By employing “a reporting system in which [I] define[d] a series of types within [my] typology and illustrate[d] these types using real qualitative episodes, the inclusion of the latter enables the reader to assess how far the defined types truly embrace the actual situations” (Shenton, 2004, p. 69). This was especially important, as I created my own typology for coding, drawing on the work of the aforementioned researchers.

Fourth, I examined previous research findings in order to compare the categories that I found across my data to work that has previously been done (e.g. Barrera & Quiroa, 2003; López-Flores, 2006). This was a key technique that I used in order to self-evaluate my work and ensure its credibility (Shenton, 2004). Throughout this entire process, (e.g. development of research questions, grounding of study in previous literature, data analysis and findings), I held debriefing sessions (Lincoln & Guba, 1985; Shenton, 2004).
with my advisor, Dr. de Oliveira, in order to discuss alternative approaches and to test my developing ideas and interpretations (Shenton, 2004). A sixth way I ensured credibility was by welcoming opportunities for peer scrutiny of my study, recognizing that a fresh perspective allowed my peers to provide questions and observations that “enabled [me] to refine [my] methods, develop a greater explanation of the research design and strengthen [my] arguments in the light of the comments made” (Shenton, 2004, p. 67).

Along with seeking out outside input, I also kept analytic memos on “my initial impressions of each data collection session [and] patterns appearing to emerge in the data collected” (Shenton, 2004, p. 68). These analytic memos helped inform part of my research findings (Lincoln & Guba, 1985; Shenton, 2004). The last way that I ensure the credibility of this study is through my background, qualifications, and related experiences in the field (Shenton, 2003). This information, contributing to my credibility as a researcher, is important for this type of research, as I am the principal instrument of data collection and analysis (Merriam, 2001; Patton, 2015). These eight aforementioned techniques helped me ensure my dissertation’s credibility.

**Transferability**

In order to address transferability, concerned with the issue of generalization (Patton, 2015), I provide a thick description (Lincoln & Guba, 1985) and “background data to establish context of study and detailed description of phenomenon in question to allow comparisons to be made” (Shenton, 2004, p. 73). In addition, I clearly outline the limitations of this study at the end of this chapter (Miles et al., 2014). By thoroughly describing each piece of literature included in this dissertation, the authors and illustrators’ backgrounds, my multidimensional methods of analysis, and findings vis-à-
vis translanguaging and multimodality in these picturebooks, I provide the reader with comprehensive and detailed information that can be used to relate the research to their own work (Shenton, 2004).

**Dependability**

Dependability refers to the consistency and stability of the results obtained from the data over time and individuals (Merriam, 2001; Miles et al, 2014) and whether these results make sense (Lincoln & Guba, 1985; Merriam, 2001). Lincoln and Guba (1985) discuss how the credibility and dependability of a qualitative study are inseparable. Therefore, in addressing the issue of credibility, I also demonstrate the dependability of this study, highlighting the numerous techniques that I utilized to show that my study was of quality work (Lincoln & Guba, 1985). In addition, an in-depth description of methods and processes (e.g. the research design and its implementation, the operational detail of data gathering, and the reflective appraisal of the project) within the study allows readers of this dissertation to “develop a thorough understanding of the methods and their effectiveness” (Shenton, 2004, p. 71) and for future researchers to repeat the work (Shenton, 2004). These steps ensure that my process of investigation was logical, traceable, and documented (Patton, 2015).

**Confirmability**

Confirmability is the steps that a qualitative researcher takes to ensure that his or her findings are shaped by the artifacts studied, and not by his or her predispositions, biases, characteristics, or preferences (Shenton, 2004). The first way that I attempted to ensure confirmability was through an audit trail, which allows anyone to go back and trace my research step-by-step (Lincoln & Guba, 1985; Shenton, 2004). This audit trail
includes the actual sequence of rata data, data reduction and analysis products, synthesis products, and process notes or analytical memos (Halpern, 1983; Lincoln & Guba, 1985; Miles et al., 2014).

The second way that I attempt to ensure confirmability is through an awareness of my own biases and disclosing my positionality (Merriam, 2001; Miles et al., 2014). As texts can be examined through various lenses, each of which refracts a different layer of meaning and reflects our individuality as humans (Lincoln et al., 2017; Richardson, 1997), it is important to recognize that what we see depends on our positionality (Richardson, 1997). Therefore, “reflexivity…demands that we interrogate each of our selves regarding the ways in which research efforts are shaped and staged around the binaries, contradictions, and paradoxes that form our own lives” (Lincoln et al., 2017, p. 143). As my research is socially situated and conducted through lenses of language, gender, social class, race, and ethnicity (Denzin & Lincoln, 2003), the rest of this section is an attempt to openly disclose my positionality as a researcher and how it might result in biases.

My lived experiences of being a light-skinned, Latina female from an upper-middle class family in Brazil differ in some aspects from that of all the characters portrayed in the picturebooks I analyzed. However, some of my lived experiences, such as a polycultural upbringing in Latin America, during which I was exposed to and became literate in multiple languages (including Spanish and English), has provided me with some curiosity and insights into the phenomenon of translanguaging in polycultural picturebooks. Furthermore, as a researcher studying languages and literacy, I subscribe to a positive view of translanguaging and bilingualism, particularly for students in diverse
classrooms in the United States. In addition, I also hold the view that all modes present in picturebooks are fundamental for meaning-making. My biases and enthusiasms towards these uses of language and multiple modes could potentially influence my analysis and interpretation of data.

The final way that I attempt to strengthen the confirmability of this dissertation is by accurately describing and giving voice to the diverse, polycultural characters portrayed in the picturebooks I analyzed (Strauss & Corbin, 1998). Throughout the entire process, I was aware of the dangers of oversimplifying the worlds of the many, diverse Hispanic groups and in doing so, furthering stereotypes and misrepresentations of already marginalized populations in the United States (Lincoln et al., 2017). As such, this study seeks:

To break the binary between science and literature; to portray the contradiction and truth of human experience; to break the rules in the service of showing, even partially (Flax, 1990), how real human beings cope with both the eternal verities of human existence and the daily irritations and tragedies of living that experience. (Lincoln et al., 2017, p. 144)

By implementing all these aforementioned steps addressing credibility, transferability, dependability, and confirmability, I am confident in the level of rigor and overall quality of this dissertation’s design and findings.

**Limitations**

Due to its scope, its design, and at times, the subjective nature of translanguageing and multimodal research, this dissertation possesses some limitations. The first limitation was the size of my sample. During the identification and review of the Hispanic picturebook corpus, I became aware that all of the 81 original books identified are great works for an elementary audience and successfully incorporate translanguageing
throughout. While each of these numerous picturebooks present opportunities for analysis, analyzing 81 books goes beyond the scope of this dissertation. Since my analysis takes an in-depth approach in order to critically examine the multidimensionality of the content of every page, I recognized that I would not have been able to provide a detailed and comprehensive analysis of each one of the 81 books or report on the plethora of findings that would have resulted from this large corpus.

The second limitation was the scope of my investigation. This dissertation was confined to the findings on the 15 tangible artifacts analyzed and inevitably did not capture the aspects that surround their utilization in the classroom, such as educators’ use of these polycultural books and children’s responses to this literature. Given the ever-growing number of Hispanic children in today’s schools, research examining the affordances of these books at a practical level is essential. However, through the analysis of the content of numerous picturebooks with translanguaging, this study provides the initial step on which further classroom-based research can build. In Chapter 5, I propose implications for practitioners and future research that further addresses this gap.

The third limitation was the subjective nature of this line of research. This dissertation acknowledges that each person has his or her own idiolect, or personal idiosyncrasies vis-à-vis the utilization or interpretation of language (Otheguy et al., 2015). Therefore, no amount of coding can absolutely uncover or solidify a standard for the use of Spanish insertions in children’s picturebooks, since there will always be differences in the ways people use their linguistic repertoires. This notion of not being able to completely assess linguistic choices is encompassed within translanguaging theory, which “stems from an understanding of language from the speaker up, and not
from the named language down” (García & Kleyn, 2016, p. 23). Additionally, since picturebooks can have many different interpretations depending on the reader (Lewis, 2001), it was challenging to infer with certainty and accuracy how these texts would be interpreted by different readers. As a result, when coding to see if the Spanish words that appeared in the picturebooks matched the images, I used the following criteria: yes, no, and maybe. I used maybe when I thought the connection between written text and image was subjective and open to multiple interpretations.
Chapter IV: Translanguaging and Multimodality Across Polycultural Picturebooks

This chapter presents the findings from the analysis on the use of translanguaging and its interplay with multimodality across 15 polycultural picturebooks. In this chapter, I address how translanguaging is used across the verbal features of Hispanic picturebooks, how it is portrayed in images, and how the written text and visual features interact to make meaning for readers. As images are just as important as the words in picturebooks, if not more memorable, it was impossible to completely divorce the visual and verbal elements in this analysis. The findings of this study demonstrate that the linguistic freedom to use translanguaging was not limited to the authors; illustrators also got creative in the way they incorporated language in their illustrations.

In order to uncover the nature of the use of Spanish insertions in English-based Hispanic picturebooks, I used a focused coding process that examined how Spanish words, phrases, and sentences were utilized in images and written text; why translanguaging was taking place; who and what was being represented across picturebooks; and the manner in which images and written text corresponded.

Five main categories emerged as I examined these aspects of the verbal and visual features of Hispanic picturebooks: (1) picturebooks provide context clues to understand translanguaging, (2) translanguaging demonstrates the grammar of an additional language, (3) Spanish is commonly used to represent specific semantic fields, (4) translanguaging is highlighted through font characteristics, and (5) translanguaging is embedded within images. Table 7 (found in Chapter 3) summarizes the focused coding approach. Although I present the findings and five categories separately, they are often interrelated. In the following section, these categories are synthesized, discussed, and
illustrated with examples from various picturebooks. When reporting these categories of findings across the 15 picturebooks, the order in which I present them is not related to their prevalence, but rather I present them in a way that highlights the relationships between them.

**Category One: Picturebooks Provide Context Clues to Understand Translanguaging**

One of the most interesting findings of this dissertation was the various context clues that picturebooks provided to help communicate the meaning of Spanish insertions. Context clues for Spanish insertions in this dissertation were categorized as (a) the inference of the meaning of Spanish words from images, (b) the inference of the meaning Spanish words from the English written text, (c) the juxtaposition of Spanish words next to English words, and (d) English definitions of Spanish words. Through my analysis, I found that most Spanish words and phrases that appear in the English texts usually included one of the aforementioned types of context clues. The context clues for Spanish insertions across a text may differ in degree, frequency, and purpose.

All of the books I analyzed had examples of the inference of the meaning Spanish words from the images, and most had examples of the inference of the meaning Spanish words from the English written text and the juxtaposition of Spanish words next to English words. However, only a few had English definitions of Spanish words. In addition, most of the books included at least one Spanish insertion without any context clues (see Tables 8 and 9 below). Four books utilized all four categories of context clues, nine books used three types of context clues, and only two books included only two types of context clues. In this section, I synthesize and discuss the different types of context clues found across the 15 Hispanic picturebooks. These context clue categories appear in
order of prevalence according to the number of books they appear in, with the most pervasive finding described first.

Table 8

*Number of Context Clues Found Across Picturebooks*

<table>
<thead>
<tr>
<th>Context Clue</th>
<th>Books</th>
<th>Total Instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inference from images</td>
<td>15</td>
<td>94</td>
</tr>
<tr>
<td>Inference from text</td>
<td>14</td>
<td>91</td>
</tr>
<tr>
<td>Juxtaposition</td>
<td>12</td>
<td>90</td>
</tr>
<tr>
<td>Definition</td>
<td>6</td>
<td>11</td>
</tr>
</tbody>
</table>

Table 9

*Types of Context Clues Found Across Picturebooks*

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>Inference from Images</th>
<th>Inference from Text</th>
<th>Juxtaposition</th>
<th>Definition</th>
<th>No Context Clue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abuela</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Abuelita's Heart</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Chato's Kitchen</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gazpacho for Nacho</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Love Saturdays y domingos</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Juan Bobo Goes to Work</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>La Madre Goose</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mango, Abuela, and Me</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paco and the Giant Chile Plant</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poco Loco</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Cazuela that the Farm Maiden Stirred</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Jungle Pachanga</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Rainbow Tulip</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waiting for the Biblioburro</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yagua Days</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
<td>•</td>
</tr>
</tbody>
</table>
Context Clue One: The Inference of the Meaning of Spanish Words from Images

The most predominant way in which the authors and illustrators demonstrate the meaning of new Spanish vocabulary across the 15 analyzed picturebooks is through images. All 15 picturebooks, at some point in the narratives, connect new Spanish vocabulary to the images. Across the 15 picturebooks, there were a total of 94 instances where the reader was provided with a context clue in the images that could help them decipher the meaning of the Spanish insertions. Seven of the most salient examples of these instances are highlighted below.

In Yagua Days (Martel & Martinez, 1977), the author never translated the word *yagua*, which is the title of the book and the main theme throughout the story. The meaning of this Spanish insertion is crucial to the storyline, as the protagonist, Adán, was waiting to uncover its definition during most of this story. While there were several other context clues relevant to the meaning of *yagua* included throughout the narrative, they were not enough to figure out the exact definition until the meaning of the word could be inferred from an image towards the end of the story. For example, the first time Adán heard about *yagua* is on a rainy day in New York, when he was talking to his friend, mailman Jorge:

“Rainy days are terrible days.”
“No – they’re wonderful days. They’re *yagua* days!”
“Stop teasing, Jorge. Yesterday you told me the vegetables and fruits in the *bodega* are grown in panel trucks. What’s a *yagua* day?”
“*Muchacho*, this day is a *yagua* day. And Puerto Rican vegetables and fruits are grown in trucks…” (Martel & Martinez, 1977, p. 3-4)

Throughout the narrative, the author continued to give the reader clues about the meaning of the word *yagua* without giving a definition, helping the reader understand
through context that *yagua* has to do with rainy days. However, the meaning of the word was not revealed until almost the end of the book, when the protagonist’s uncle says,

This is a *yagua*, Adán. It fell from this palm tree. (p. 26)

At this moment, the reader needs to refer to the image on the facing page (p. 25) in order to comprehend what a *yagua* is. The image portrayed Adán’s uncle holding the fibrous tissue from the wood of the royal palm, providing the definition for the word that had been hinted at all along.

Another strong example demonstrating how the meaning of new Spanish vocabulary was communicated through images was highlighted in *Gazpacho for Nacho* (Kyle & Farías, 2014). The main theme in this picturebook was food, and so was most of the Spanish vocabulary that appears in the narrative. An example of the numerous Spanish insertions for food-related vocabulary were the following:

He didn’t like meat or the smell of *pescado*.
He didn't like chicken or ice cold *helado*! (Kyle & Farías, 2014, p. 6)

The images on the two-page spread that appeared alongside the written text illustrated the meaning of *pescado* and *helado*. On these pages, Farías portrayed a table covered in meat, fish, chicken, ice cream, and cheese at which a little boy was seated. He was pulling away from the table and his nose was upturned. Since meat and chicken were mentioned in English, the reader was provided with the opportunity to infer that *pescado* and *helado* were probably either fish, ice cream, or cheese.

Similarly, in *La Madre Goose* (Elya & Martinez-Neal, 2016), the written text relied heavily on the images to convey the meaning of Spanish words. For instance, the first poem of the series, titled “Maria Had a Little *Oveja*”, read:
María had a little *oveja.*  
Its *lana* was white as snow.  
And everywhere that María went,  
*la oveja* was sure to go.  
It followed her to school one day,  
which was against the rule.  
It made *los ninos* laugh and play  
to see *una oveja* at school. (p. 1)

In the image, a sheep was centered and drawn with tall, fluffy hair, and a little girl was seated on top of the sheep. The meaning of *oveja* and *lana* could be deduced by looking at this image. In addition, there were alphabet posters drawn at the top of the page, each including a letter, an image, and a word. The *O* alphabet poster portrayed a sheep and the word *oveja.* *Lana* was also the word represented for the letter *L.* This aspect of the image also assisted the reader when inferring the meaning of these words. All around the sheep, there were children situated at desks with open and smiling mouths. This part of the image insinuated the meaning of *los ninos* “that laugh”.

In *The Cazuela that the Farm Maiden Stirred* (Vamos & López, 2013), one example of this type of context clue was found across pages 16 and 17:

…the *pato* beat a *tambor,*  
the *burro* plucked a banjo,  
the *vaca* shook a *maraca…* (p. 16)

*Tambor* and *maraca* were the names of the instruments that animals were playing, and the image found across this two-page spread insinuated the meanings of these insertions. It showed various animals playing different instruments. Since the *pato* (duck), *burro* (donkey), and *vaca* (cow) were already previously identified by other context clues earlier in the narrative, the reader was provided with the opportunity to infer what *tambor* and *maraca* meant by looking at the instruments that the duck and cow were holding.
In *Abuela* (Dorros & Kleven, 1991), there was another opportunity to infer the meaning of a Spanish word inserted in the text from its corresponding image. In this narrative, the main character and her *abuela* stopped at their family’s store to drink a *limonada*:

They’d be surprised when we flew in,
but they’d offer us a cool *limonada*. (p. 22)

If readers do not know the meaning of *limonada*, the image provides them with a context clue. It portrayed the protagonist drinking from a bottle labeled *lemon*, from which readers could infer that she was drinking lemonade.

A fifth example could be found in *Poco Loco* (Krause & Chua, 2013). In this story, the main character introduced the reader to his animal friends, calling them by their Spanish animal names: *Gallo* (Rooster), *Gato* (Cat), *Cerdo* (Pig), and *Vaca* (Cow). The reader could infer the meaning of these Spanish insertions based on the order the animals appeared in the image, all lined up, which corresponded to the order in which they appeared in the written text.

“Hey! Let’s eat breakfast in the barn!” squeaks Poco Loco.
“Inside? On such a beautiful day?” crows *Gallo*.
“No way! The picnic parade has already begun,” meows *Gato*.
“Ay Poco Loco,” oinks *Cerdo*.
“He’s one crazy mouse,” moos *Vaca*” (p. 6)

In *Juan Bobo Goes to Work* (Montes & Cepeda, 2000), there was also a clear example of how image helped translate the Spanish word. The following example read:

He tossed the shells into the *carretilla*. And he piled the *habichuelas* on the ground. (p. 4)
The image portrayed a pile of shelled beans on the ground and a cart heaped with bean shells. All seven of these examples demonstrate the prevalent category of inferring meaning from images that emerged across the analyses of each of the 15 picturebooks.

**Context Clue Two: The Inference of the Meaning of Spanish Words from the Written Text**

The second most prevalent context clue appearing across the picturebooks was the inference of the meaning of Spanish insertions from the written text. There was a total of 91 instances of this type of context clue that appeared across 14 of the 15 picturebooks. In these examples, the reader was not provided with an English definition or the juxtaposition of an English word; rather, he or she could find clues in the text related to what characters say and do to uncover the meaning of unfamiliar Spanish words. Authors provided readers with this type of context clue in multiple ways, such as rephrasing sentences, presenting a word in English and then later in Spanish, and providing words with similar or contrasting meanings to the Spanish insertion. This section highlights examples from the literature that portrayed this type of context clue, in which the meaning of Spanish words was inferred from the written text in different ways.

One interesting way of to convey meaning of Spanish insertions is by rephrasing sentences. Dorros utilized this method throughout *Abuela* (Dorros & Kleven, 1991). In this picturebook, the protagonist’s grandmother only spoke Spanish. However, the young narrator and protagonist, Rosalba, restated what her *abuela* said in English. A couple examples from *Abuela* are the following:

Today we are going to the park.
“*El parque es lindo,*” says Abuela.
I know what she means.
I think the park is beautiful too… (p. 4)
Abuela probably wants to go for a boat ride. “Vamos a otra aventura,” she says. She wants us to go for another adventure. That's just one of the things I love about Abuela. She likes adventures. (p. 32)

Abuela only spoke in Spanish; however, Rosalba repeated what her grandma said in English, providing the reader with an opportunity to infer the meaning of the Spanish insertion through the written English text.

Another way that these picturebooks provided the reader with context clues through the written text was by presenting a word in English first, and then later presenting its Spanish version. This can be noted in Paco and the Giant Chile Plant (Polette & Dulemba, 2008). For example:

“Paco!” called his mother. “We have no food. We have no money. Our pesos are gone. Take the cow to town and sell it.” “But mamá,” said Paco, “the vaca is all we have.” (p. 1)

As it can be noted, there were three words written in Spanish: pesos, mamá, and vaca. All three of these words appeared first in English in the written text, and then the next time they appeared, the author used the Spanish equivalent. The author of Juan Bobo Goes to Work (Montes & Cepeda, 2000) followed a similar method, as the example illustrates:

“Take this cheese to your mamá as payment for a job well done.” “Muchas gracias, señor.” Juan Bobo happily took the large hunk of queso.” (p. 18)

Here, Montes first named the reward Juan Bobo won, his cheese, and then stated that the protagonist was happy with his gift and took his queso home.

The meaning of Spanish words could sometimes be found on different pages of the picturebook. This was the case in I Love Saturdays y domingos (Ada & Savadier,
2002) and The Cazuela that the Farm Maiden Stirred (Vamos & López, 2013). Ada (2002) utilized a specific way to provide context clues in the written text, during which the protagonist transitioned from one set of English-speaking grandparents to her Spanish-speaking abuelos. On the left page, the protagonist narrated the events in English, and on the right page, she narrated similar events in Spanish. For example, on the left page, it read:

Grandma has a tabby cat. Her name is Taffy. I roll on the carpet and call, “Come, Taffy, let’s play!” (p. 6)

On the other hand, the right facing page read:

Abuelita has a dog. His name is Canelo. When I go out to the garden, Canelo follows me. I call out to him: — Ven, Canelo. ¡Vamos a jugar! (p. 7)

As it can be noted, this is a different type of context clue that provided the reader with an opportunity to infer the meaning from the written text. One page mirrored the other, providing subtle clues for readers to make sense of the meaning of the new words they encountered.

Similarly, the written text in The Cazuela that the Farm Maiden Stirred (Vamos & López, 2013) followed an indirect pattern when providing context clues. This was an additive tale, in which the maiden kept on adding ingredients to a recipe she was cooking. Every time a new ingredient was added, it was first presented in English, but all the following references to the ingredient for the rest of the narrative were in Spanish. For example, on page 2, it read:

This is the butter that went into the cazuela that the farm maiden stirred.

On page 3, the word butter appeared in Spanish:

This is the goat
that churned the cream
to make the mantequilla
that went into the cazuela that the farm maiden stirred.

On page 4, the words butter, cream, and goat all appeared in Spanish:

This is the cow
that made the fresh milk
while teaching the cabra
that churned the crema
to make the mantequilla
that went into the cazuela that the farm maiden stirred.

Each word was first introduced to readers in English, but once they flipped the page, they saw the same word appear in Spanish.

A similar example can be noted from La Madre Goose (Elya & Martinez-Neal, 2016). This picturebook presented an individual poem on each page. Even though each poem was self-contained, Elya used context clues across two separate poems on facing pages. On the left page, there was a poem that read:

Miss Amarilla sat in her silla,
eating her beans and arroz. (p. 11)

Then, on the facing page, there was a different, unrelated poem. However, it contained similar content, and a boy shouted:

“Bring me rice and frijoles! (p. 12)

Although they were separate poems, they were on parallel pages, which allowed the reader to contrast “beans and arroz” with “rice and frijoles”.

Sometimes, there were less obvious insinuations in the text, and the meaning of a new Spanish word could only be inferred by reading the entire paragraph. In Poco Loco (Krause & Chua, 2013), for example, the first page read:

Poco Loco is a very unusual ratón. He invents wacky things.
Take for example the “Cuckoo Clock-Coffeemaker.” It’s heavy on the cuckoo!
And the Shower Bed – most think it’s just plain *loco.*” (p. 1)

The meaning of the word *loco* was similar to that of *unusual* and *wacky*. These words interspersed throughout the written text on this page helped provide clues to the possible meaning of *loco*. A poem from *La Madre Goose* (Elya & Martinez-Neal, 2016) took a different approach, and provided clues in the written text to compare and contrast meanings of Spanish insertions:

> “Lost your mittens, you *gatos malos,*
> then you shall have no *torta*…”

> “What? Found your mittens,
you *gatos buenos,*
then you shall have some *torta.*” (p. 5-6).

Here, *gatos malos* had a bad connotation, since the kittens were receiving no *torta*. On the other hand, they became *buenos* later, and the mother cat granted them *torta*. The author in *Waiting for the Biblioburro* (Brown & Parra, 2011) did something similar when translanguaging.

> He reads from books with beautiful pictures, then helps the little ones learn the *abecedario.*

> He sings, “A, B, C, D, E, F, G…” (p. 13)

The word *abecedario* was not immediately translated to *alphabet*, but the characters’ dialogue gave away the meaning of the word.

**Context Clue Three: The Juxtaposition of Spanish and English Words**

Another context clue that the authors of these analyzed picturebooks commonly used to help the reader understand Spanish insertions was simply juxtaposing English words next to their Spanish equivalent. Twelve books included at least one instance of juxtaposition, with a total of 90 instances found across these 12 books. For example,
Abuelita’s Heart (Córdova, 1997) heavily relied upon this context clue, with 24 out 32 Spanish insertions including an English juxtaposition. The dialogue often appeared choppy and unnatural. For instance:

*Mira,* look, *Corazoncito.* We call these that grow near the *arroyo,* the stream, *yerba buena,* the good herb. Their fragrant leaves make a tasty mint tea to cure stomachaches. And see the *yucca* plant, *Corazoncito?* The roots make a sudsy shampoo to clean your hair. Now here is my special plant, the sage, *chamiso…* just the medicine to clean and heal both body and spirit. (p. 14)

A similar example of juxtaposition was found in The Rainbow Tulip (Mora & Sayles, 1989), when the protagonist narrated what her aunt was telling her:

She measures me and tells me that I will be the most beautiful tulip, *el tuipán más lindo,* in the whole world, *en todo el mundo.* (p. 11)

It is important to note that words were only juxtaposed when they were introduced for the first time. This held true to all the picturebooks that used juxtaposition; authors used it once to clarify a new Spanish insertion, and then subsequently only used the Spanish term during the remainder of the narrative.

Other picturebooks that used juxtaposition extensively included *Juan Bobo Goes to Work* (Montes & Cepeda, 2000) and *Gazpacho for Nacho* (Kyle & Farías, 2014). Each of these picturebooks utilized translanguaging in a unique way. A majority of the Spanish words found in the dialogue excerpts of *Juan Bobo Goes to Work* were juxtaposed with English equivalents:

Juan Bobo replied, “*Está bien, Mamá.* All right.” (p. 2)

“*Qué bobo!* What a foolish boy! What have you done with the beans?” (p. 5)

“*Qué me dijo?* What did she say?” (p. 6)
Most of the juxtapositions in *Juan Bobo Goes to Work* were present in characters’ dialogue. On the other hand, in *Gazpacho for Nacho*, juxtapositions were more present in the narration:

Nacho’s mouth watered while gazing at piles of colorful vegetables stretched out for miles.

Onions, potatoes: *cebollas y papas*;
bamboo and spinach: *bambú, espinacas*;
cucumbers, mushrooms: *pepinos y setas*;
lettuce and lentils: *lechuga, lentejas*;
corn, avocados: *maíz, aguacates*;
and last but not least, bright red juicy *tomates*! (p. 15)

While the aforementioned examples often repeated the same words in Spanish and English in a way that is not usually observed in translanguaging, *Mango, Abuela, and Me* (Medina & Dominguez, 2015) utilized a storyline in which juxtapositions served to show how the main characters teach Spanish and English to each other:

After school the next day, while Abuela and I are making meat pies for our snack, I pretend I am Miss Wilson.

“Dough,” I say, pointing to the ball.
Abuela says “Dough. *Masa,***” and rolls it flat.

“*Masa,” I say.
She drops a spoonful of meat in place. “*Carne,***”

“*Carne,” I say. “Meat.”

“*Pasas.” “Raisins!”

“*Aceite.” “Oil!” (p. 13)

This method of juxtaposition contrasts with the examples above, as it related to and was a necessary part of the plot. Here, the protagonist was teaching her grandmother new words in English while the *abuela* was teaching the protagonist words in Spanish, demonstrating a realistic dialogue between speakers of different languages.

While juxtaposition provided readers with context clues vis-à-vis new Spanish vocabulary, it also presented some issues. First, I found a contradiction between the
storyline of *The Rainbow Tulip* (Mora & Sayles, 1989) and some juxtapositions. At the very beginning of the narrative, the protagonist stated that her parents came from Mexico, and “they don't speak English” (p. 1). However, they were seen communicating in English in their dialogues throughout the narrative. For instance, we see her father saying:

“*Hija*, this house is a piece of Mexico.” (p. 1)

Her mother also said:

“It is cold.” (p. 21)

A second issue I encountered surrounding juxtaposition was that when authors utilized this context clue, they often repeated the Spanish word by providing its literal translation in English. The direct translation sometimes presented an issue, especially vis-à-vis terms of endearment, as the English translation did not carry the same meaning as it did in Spanish. For example, in *Abuelita’s Heart* (Córdova, 1997, she talked to her granddaughter, calling her:

“*Corazoncito mio*, my dear heart.” (p. 6)

While this was a close translation of Spanish to English, the meaning behind the Spanish version conveyed affection, but *heart* is not a term of endearment used in English. Terms such as *sweetie*, *honey*, or *darling* are almost impossible to accurately translate in other languages, as they are culturally oriented.

**Context Clue Four: Spanish Words Explicitly Defined in English**

The least prevalent context clue that emerged from my findings was definitions. Only six picturebooks contained a total of 11 instances of this context clue. Definitions occurred when the author explicitly explained the word for the reader. Although
definitions in the text were not a prevalent context clue, 10 picturebooks did include
glossaries as a peritextual element (see Table 10 below). Since glossaries are a peritextual
element, I did not include them in Table 10, which shows the books that denoted this
context clue. However, these glossaries did provide a direct definition of all the Spanish
insertions found within a text to help readers make meaning of what they read.

Table 10

Direct Definitions of Spanish Insertions through Glossaries in Hispanic Picturebooks

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>Glossary in the Front of Book</th>
<th>Glossary at the Back of the Book</th>
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<td>Chato's Kitchen</td>
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<td>Gazpacho for Nacho</td>
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<td>Mango, Abuela, and Me</td>
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<td>Paco and the Giant Chile Plant</td>
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<td>Poco Loco</td>
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<td>The Cazuela that the Farm Maiden Stirred</td>
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<td>The Jungle Pachanga</td>
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<td>The Rainbow Tulip</td>
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<tr>
<td>Yagua Days</td>
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Definitions within the text was not a common strategy, and when utilized, usually only appeared at the very beginning of the narrative. The definitions found in these analyses explained terms that were central to the theme of the picturebook. For instance, in *Abuela* (Dorros & Kleven, 1991), the main character explained why she called her grandmother *abuela*:

*Abuela* is my grandma.  
She is my mother’s mother.  
*Abuela* means “grandma” in Spanish. (p. 2)

In *I Love Saturdays y domingos* (Ada & Savadier, 2002), the main character was seen on the very first page, followed by the text:

I call Sundays *domingos*, and you’ll soon see why. (p. 1)

In *Juan Bobo Goes to Work*, the author used direct definition to introduce the character:

So everyone called him *Juan Bobo*, which means “Simple John.” (p. 1)

Finally, in *Gazpacho for Nacho*, the author introduced the name of the food that was the theme of the book:

The name of this tiny *muchacho* was Nacho,  
and all he would eat was a soup called *gazpacho*. (p. 4)

While most of the 11 instances of definitions were found at the beginning of a story, *The Jungle Pachanga* (Gollub & Hanke, 2010) used a different approach. In this example, the author used a side note to translate a Spanish section of the written text. Gollub made explicit to the reader through this side note that this direct translation was differentiated from the main text by its font, size, shape, and color.

*He bobbed his head with a Latin beat, and said:*  
*CHOO-ka CHOO-ka TING. ¡Ay, caramba!*  
*¿Qué te pasa, calabaza?*  
*Es nuestra pachanga.*  
*Uno, dos, tres. No seas loco.*
No Context Clues or Translation Provided

While there was a plethora of context clues that appeared across all 15 picturebooks, there were also Spanish words for which there were no clues about the words’ meaning provided. For example, in Yagua Days (Martel & Martinez, 1997):

Adán’s mother and father came in from the back.
“Hola, Jorge. You look wet.”
“I feel wetter. But it’s a wonderful feeling. It’s a yagua day feeling!”
His mother and father liked Jorge. They had all grown up together in Puerto Rico.
“So you’ve been telling Adán about yagua days?”
“Sí. Mira! Here’s a letter for you from Corral Viejo, where we all had some of the best yagua days.”
Adán’s father read the letter. “Good news! My brother Ulise wants Mami, Adán, and me to visit him on his finca for two weeks.”
“You haven’t been to Puerto Rico in years,” said Mailman Jorge.
“Adán’s never been there,” replied his mother. “We can ask my brother to take care of the bodega. Adán will meet his family in the mountains at last.”
Adán clapped his hands. “Puerto Rico! Who cares about the rain!”
Mailman Jorge smiled. “Maybe you’ll even have a few yagua days. Hasta luego. Y que gocen mucho!” (p. 9)

Here, there were no context clues provided to hint at what the Spanish words could mean.

While Yagua Days had several Spanish insertions that did not have context clues, overall, there were very few instances of translanguaging that did not provide definitions or whose meanings could not be inferred from the image or written text.

One of these few instances in which translanguaging did not have context clues was when it appeared with popular Spanish expressions or sayings. Chato’s Kitchen
(Soto & Guevara, 1996) provided some examples of slangs and expressions that had no translation. Some examples included:

*No problema, homeboy,*” Chato said to himself, and followed his nose to the fence. (p. 3)

“Órale, neighbors,” Chato purred. “Don't be scared of me, I’m a cool, low-riding cat.” The mice dropped their things and scattered.

“No, *de veras, hombres.* I’m ok,” Chato reassured. (p. 6)

“*Hijole,* that's right,” Papi said. (p 10)

In the first example, the Spanish phrase was very similar to English, and it could be redundant to translate it. However, there were other expressions in *Chato's Kitchen* that were less evident, such as *órale, de veras, hombres,* and *hijole* in the other examples.

Finally, another popular expression in Spanish used in many Hispanic cultures to denote surprise is *¡Ay!*, which could be seen in *Paco and the Giant Chile Plant* (Polette & Dulemba, 2008) when he shouted:

“*Ay, caramba!*” (p. 9)

This was also seen in *Poco Loco* (Krause & Chua, 2013) when the protagonist cried:

“*Ay, no!*” (p. 21)

The interjection *¡Ay!* was used across many books when characters were engaged in dialogue.

**Category Two: Translanguaging Demonstrates the Grammar of an Additional Language**

When Spanish insertions appeared in a predominantly English text, they exposed readers to Spanish grammar. I found that many authors adhered to Spanish grammar when using Spanish insertions. In this section, I present five categories that emerged
related to this category: (1) articles, (2) punctuation, (3) informal language, (4) mixing languages; and (5) diminutives.

**Articles: Gender and Number**

Spanish and English differ from each other in various ways across parts of speech, and articles (English: *the, a, an*; Spanish: *el, la, los, las, un, una, unos, unas*) are a prominent example of the difference between languages. For example, in Spanish, all nouns (people, places, animals, things, ideas, and feelings) are masculine or feminine. Nouns’ corresponding articles always maintain the same gender in Spanish (e.g. *la papa, el libro*). In addition, the definite and indefinite articles in Spanish must match the number of their nouns. If the noun is singular, the article will be singular (e.g. *el libro*); however, if the noun is plural, the article must also be plural (e.g. *los libros*).

This difference between Spanish and English articles is one of the most evident contrasts between the two languages. As I examined the picturebooks, I found that when inserting Spanish words, some authors collocated Spanish articles next to the Spanish noun (e.g. *la leche*), while others added Spanish nouns, but utilized an English article (e.g. *the leche*). Table 11 shows how Spanish articles were used across the picturebooks.
Table 11

**Utilization of Spanish Articles Across Hispanic Picturebooks**

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>In Sentences</th>
<th>With a Noun</th>
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<tbody>
<tr>
<td>Abuela</td>
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<tr>
<td>The Cazuela that the Farm Maiden Stirred</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>The Jungle Pachanga</td>
<td>N/A</td>
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<tr>
<td>The Rainbow Tulip</td>
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<td>●</td>
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<tr>
<td>Waiting for the Biblioburro</td>
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<tr>
<td>Yagua Days</td>
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</table>

*Note.* The symbol * indicates inconsistent use in a picturebook. The term N/A signifies that there was not an opportunity to use articles with the types of Spanish insertions found in the picturebook.

*I Love Saturdays y domingos* (Ada & Savadier, 2002) was one example of the utilization of Spanish articles alongside Spanish nouns, demonstrated in the insertions such as los domingos, un domingo, el circo, los leones, and las jirafas. The way the picturebook was formatted demonstrated the grammatical differences between Spanish and English; on the left pages of the narrative, the young protagonist narrated her day with her English-speaking grandparents in English, and on the right pages, she engaged
in similar activities with her Spanish-speaking *abuelos* and narrated the events using Spanish words. For example, on the left side of one page, the young protagonist was spending time with her grandpa. They were looking at an aquarium together:


On the facing page, the main character was sitting at a dock with her *abuelo*.

—*Mira el pez grande*— Abuelito says. He points to a big fish.

In this picturebook, the articles in Spanish were portrayed on the page facing the corresponding articles in English.

While *I Love Saturdays y domingos* (Ada & Savadier, 2002) demonstrated the articles in an entire sentence written in Spanish, sometimes authors just inserted the Spanish article next to a Spanish word in a two-word cluster, such as in *Mango, Abuela, and Me* (Medina & Dominguez, 2015). The author juxtaposed English and Spanish in the sentences, highlighting the difference between their articles. The young narrator was looking at the items inside of her *abuela’s* suitcase. As she pulled items out, she said:

A feather – *una pluma* – from a wild parrot that roosted in her mango trees and a snapshot – *una fotografía* – of a young man with Papi’s smile. (p. 6)

The indefinite article *a* in English was contrasted with *una* in Spanish, showing that the words *pluma* and *fotografía* are feminine in Spanish. However, sometimes authors did not juxtapose the English translation next to the Spanish insertion, and other types of context clues had to be utilized to figure out the article, such as in *La Madre Goose* (Elya & Martinez-Neal, 2016).

Hey, diddle, diddle,
*el gato* and the fiddle,
*la vaca* jumped over *la luna*.  

El perro laughed to see such sport,  
and el plato stole una fortuna. (p. 26)

These picturebooks also provided examples of how articles demonstrated number agreement, such as in Chato’s Kitchen (Soto & Guevarra, 1996).

“I’m having mice for dinner. Served with the works. Help me with las tortillas.”  
(p. 14)

The word tortillas is a Spanish loanword that is used and known in the United States and has become part of English vocabulary. However, while English speakers may be familiar with the words tortilla or tortillas, they may be used to seeing both of them accompanied by the article the, which is why using las tortillas instead of the tortillas was a way that Soto highlighted Spanish grammar with a word now commonly used in English. All of these aforementioned excerpts further illustrated how Spanish articles demonstrate gender and number agreement.

In contrast to these examples, La Cazuela that the Farm Maiden Stirred (Vamos & López, 2013), a picturebook rich in new vocabulary, did not include Spanish articles.

This is the cow  
that made the fresh milk  
while teaching the cabra  
that churned the crema  
to make the mantequilla  
that went into the cazuela that the farm maiden stirred. (p. 4)

The whole picturebook followed this additive pattern, where a new item was added to the making of the cazuela on every page. Although there were numerous Spanish insertions, it did not include articles. Similarly, in The Rainbow Tulip (Mora & Sayles, 1999), the young narrator said:

My father gives us an abrazo. (p. 1)
Here, the author chose to maintain the English article *an* instead of writing *un abrazo*, which would have helped illustrate that Spanish words can be feminine or masculine.

**Diminutives**

The utilization of diminutives is common in Spanish when representing variants of nouns, adjectives, and certain adverbs. Diminutives function to “express concepts such as familiarity, small size, and disdain” (Eddington, 2002, p. 395). Several suffixes exist, such as -ito, -illo, -zuelo, -ico, and -uco, but -ito is the most common diminutive in Spanish (Eddington, 2002). This was apparent in the findings from my analysis. Only five texts included diminutives in Spanish: *I Love Saturdays y domingos* (Ada & Savadier, 2002), *Abuelita’s Heart* (Córdova, 1997), *Chato’s Kitchen* (Soto & Guevarra, 1996), *Mango, Abuela, and Me* (Medina & Dominguez, 2015), and *La Madre Goose* (Elya & Martinez-Neal, 2016), but all of them use –ito.

In *Abuelita’s Heart* (Córdova, 1997), the diminutive was present in the title, and continued to be present throughout. For example, the young protagonist who was narrating the story said:

> “Today, I see Abuelita’s adobe *casita* [emphasis added] rising from the earth. Her home is made of sunbaked bricks of mud, sand, and straw and is painted the color of blooming cactus flowers.” (p. 4)

Using the diminutive form of *casa* in this example highlighted the simplicity of her grandma’s house. The following sentence talking about the materials the *casita* was made out of gave some context to the meaning of the word and the modesty of her *abuela’s casita*. However, when directly translated from Spanish to English, the meaning of the diminutive does not always directly correspond to the same English words. For instance, later on in *Abuelita’s Heart*, the young narrator said:
“Hola perrita, mi amiguita.” (emphasis added)
Hello little dog, my dear friend.” (p.6)

In this example, *amiguita* would be literally translated as *little friend*, but was rather used to show affection, and so Córdova translated it as *dear friend*. This issue was also apparent in *Chato’s Kitchen* (Soto & Guevarra, 1996), when the protagonist spoke to his new friends:

“Ok, *ratoncitos*, little mice – it’s time to go to the *fiesta!*” (p. 19)

Here, the use of the word *ratoncitos* could be interpreted differently by a Spanish speaker. While the translation was correct – *ratoncitos* did imply that they were indeed *little mice* – what got lost in translation was the notion of familiarity (Eddington, 2002). In the context of the story, the character that was calling the mice *ratoncitos* was described as a “close friend” of theirs earlier in the narrative. It is common in Hispanic cultures to give nicknames or use the diminutive when addressing people that are close to you (Eddington, 2002). When translated to *little mice*, the word *ratoncitos* lost some of the meaning. As in the context of this picturebook, it was likely used as a term of endearment to display closeness between the characters in the Spanish context.

**Punctuation: Dialogue, Questions, Exclamations, and Informal Dialects**

Picturebooks that are written in English use quotation marks to represent dialogue between participants, and it is not uncommon for literature in Spanish to do the same. However, many times Spanish texts use dialogue dashes to indicate the beginning and closure of a dialogue. This feature was only apparent in *I Love Saturdays y domingos* (Ada & Savadier, 2002), and Ada only utilized dashes for Spanish dialogue when the young narrator was communicating with her *abuelo* and *abuela*. 
Me encanta el circo, Abuelito — I say.
Mira los leones y los tigres — says Abuelita.
¡Y las jirafas! —Abuelito adds.
When they ask me what I like best, I say:
La mamá elefanta y su elefantito. (p. 11)

When the narrator was communicating with her English-speaking grandparents, however, Ada utilized quotation marks.

Although I Love Saturdays y domingos was the only picturebook that used dashes to represent dialogue, the punctuation of Spanish words was a pattern that I noticed throughout all books. As the example above shows, the dialogue in I Love Saturdays y domingos used inverted punctuation marks at the beginning of questions and exclamations. The inclusion of inverted question marks and exclamation points is a feature that is almost unique to the Spanish language. All the books that I examined in my analysis except for Abuelita’s Heart (Córdova, 1997), Yagua Days (Martel & Martinez, 1996), and La Cazuela that the Farm Maiden Stirred (Vamos & López, 2013) always utilized these inverted marks when inserting Spanish questions and exclamations.

For example, in Juan Bobo Goes to Work (Montes & Cepeda, 2000), Juan Bobo was seen asking a question in Spanish, to which Don Pepe responded with another question in English:

“¿Me puede dar trabajo?”
“You want a job?” (p. 5)

This juxtaposition, where the English question immediately followed the Spanish question, highlighted the difference in punctuation between Spanish and English.
### Table 12

*The Use of Spanish Punctuation Marks Across Hispanic Picturebooks*

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>Exclamation Marks</th>
<th>Question Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abuela</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Abuelita’s Heart</td>
<td></td>
<td></td>
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<tr>
<td>Chato’s Kitchen</td>
<td>●</td>
<td>●</td>
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<tr>
<td>Gazpacho for Nacho</td>
<td>●</td>
<td>N/A</td>
</tr>
<tr>
<td><em>I Love Saturdays y domingos</em></td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Juan Bobo Goes to Work</td>
<td>●</td>
<td>●</td>
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<tr>
<td>La Madre Goose</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Mango, Abuela, and Me</td>
<td>●</td>
<td>N/A</td>
</tr>
<tr>
<td>Paco and the Giant Chile Plant</td>
<td>●</td>
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<tr>
<td>Poco Loco</td>
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<tr>
<td><em>The Cazuela that the Farm Maiden Stirred</em></td>
<td>●</td>
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<tr>
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<td>●</td>
<td>●</td>
</tr>
<tr>
<td><em>The Rainbow Tulip</em></td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Waiting for the Biblioburro</td>
<td>●</td>
<td>N/A</td>
</tr>
<tr>
<td><em>Yagua Days</em></td>
<td></td>
<td>●</td>
</tr>
</tbody>
</table>

*Note.* The symbol *represents that the picturebook sometimes used correct punctuation, and sometimes did not. The term N/A symbolizes that no insertions were used where these type of punctuation marks were needed.

While 12 of the picturebooks always used the correct Spanish punctuation throughout the whole text, and two picturebooks did not utilize it at all, *Yagua Days* (Martel & Martinez, 1996) was inconsistent with its use of inverted punctuation marks at the beginning of exclamations and questions. For example, on page 9, the lack of the inverted exclamation mark was present in the dialogue:

*“Hasta luego. Y que gocen mucho!”*
However, later in the narrative, correct Spanish punctuation was used when the mom was talking to her son.

“¿Qué te pasa?” asked Adan’s mother. (p. 24)

In the 12 picturebooks that always correctly utilized these inverted punctuation marks, the authors only used them when sentences were solely in Spanish. When a sentence was written mostly in English with only a word or two inserted in Spanish, it was formatted following the standards of the English language. For example, in *Gazpacho for Nacho* (Kyle & Farías, 2014) Nacho asked his mother:

“Is there any gazpacho left, please?” (p. 6)

However, when using Spanish expressions, Nacho’s dialogue appeared with Spanish punctuation.

“¡Mami, ay! This is food for the burros!” (p. 7)

The same held true for *Paco and the Giant Chile Plant* (Polette & Dulemba, 2008)

“¡Ándale, mijo, ándale!” (p. 3)

When a sentence was written solely in Spanish, it followed the correct Spanish punctuation. However, when there was only one or two Spanish words present in a sentence, it followed English punctuation.

“What do the magic semillas do?” (p. 6)

It is interesting to note that the opposite was never true. Across all books, there were no sentences that followed the Spanish punctuation format when both English and Spanish were present in a sentence.
Since questions and exclamations are common in dialogue, Spanish punctuation was only found in the dialogue of characters. Some instances of common exclamations in Spanish found across books were:

“¡Ay no! ¡Lluvia!” (Krause & Chua, 2008, p. 21)

“¡Qué bueno!” (Brown & Parra, 2011, p. 23)

“¡Ay, caramba!” (Gollub & Hanke, 2010, p. 4)

“¡Olé!” (Elya & Martinez-Neal, 2016, p. 14)

The use of appropriate Spanish punctuation highlighted the language choices at a grammatical level, going beyond just new vocabulary.

Finally, punctuation marks were also used to highlight informal language use. The informal manner of writing that was found in The Jungle Pachanga (Gollub & Hanke, 2010) is worth highlighting, even though it was only present in one of the 15 analyzed texts, as it is relevant to the nature of translanguaging. Given the musical nature and rhyming technique present in this picturebook, the letter g was dropped from all the English words that ended with –ing and replaced with an apostrophe (e.g. clangin’, playin’, and flippin’). It is interesting to note that the author used a similar technique of dropping letters for sound effect when writing words in Spanish and replaced them with an apostrophe (e.g. pa’arriba [para arriba], pa’abajo [para abajo]). This informal use of language is often common in Spanish and English speakers’ dialects, and this picturebook highlighted abbreviations and informal ways of spelling words in both languages.
Mixing Languages

While translinguaging present throughout the picturebooks analyzed tended to maintain either the language choices of one language or another, I encountered two picturebooks that mixed Spanish and English: *Paco and the Giant Chile Plant* (Polette & Dulemba, 2008) and *La Madre Goose* (Elya & Martinez-Neal, 2016). For example, in *Paco and the Giant Chile Plant*, it included the following translinguaging instances:

Paco gave him *la vaca’s* rope and scurried home. (p. 7)

*El gigante’s* eyes were darker than the heart of a cave. (p.18)

Here, the author chose to insert a Spanish word accompanied by its Spanish article, but also used an apostrophe to show possession in English. Since Spanish uses location in the sentence to show possession, it was interesting to note that author chose to mix English grammar with Spanish words. This was also present in *La Madre Goose*.

*La oveja’s* in the meadow,
*la vaca’s* in the corn. (p. 18)

In this instance, Elya utilized an ‘s to create a Spanish-English contraction. *Oveja is* became *oveja’s*, and *vaca is* became *vaca’s*. Both of these books crossed the “boundaries” between languages and utilized both English and Spanish in a unique way.

**Category Three: Spanish is Commonly Used to Represent Specific Semantic Fields**

This analysis found that translinguaging can be used at any moment in a narrative to represent anything and anyone, depending on the author’s choice. Barrera and Quiroa (2003) had identified three frequent semantic fields where Spanish is inserted in picturebooks: family, food, and physical environment. As I examined the picturebooks, I noticed and noted in my analytic memos and SFL analyses that several other semantic fields in which translinguaging was present across multiple texts were emerging:
animals, expressions of feelings, cultural elements, and sounds. I also noted that words pertaining to physical environment were infrequently used, and when they were used, were more applicable to culture. Utilizing the constant comparative method (Bazerman, 2006), I went back to examine all my SFL analyses and analytic memos for words that represented (a) family, (b) terms of endearment or expressions of feelings, (c) culture (including, but not limited to, artifacts, norms, or rituals), (d) food, (e) animals, and (f) sounds (see Tables 13 & 14). However, when a Spanish insertion did not fall into one of these six categories, I simply coded them as “new vocabulary.” In looking for patterns of Spanish words that were used in picturebooks with translanguaging, while these six categories of insertions did emerge across multiple texts, I still found that the majority of words were simply new vocabulary. In the section below, I describe the patterns I found across the Spanish insertions that related to these six categories.

Table 13

*Number of Spanish Words in Specific Semantic Fields Found Across Picturebooks*

<table>
<thead>
<tr>
<th>Semantic Fields</th>
<th>Books</th>
<th>Total Instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>12</td>
<td>33</td>
</tr>
<tr>
<td>Terms of Endearment</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>Culture</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>Food</td>
<td>12</td>
<td>75</td>
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<tr>
<td>Animals</td>
<td>14</td>
<td>40</td>
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<tr>
<td>Sounds</td>
<td>8</td>
<td>16</td>
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</table>
Table 14

Semantic Fields Represented by Spanish Found Across Picturebooks

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>Family</th>
<th>Terms of Endearment</th>
<th>Culture</th>
<th>Food</th>
<th>Animals</th>
<th>Sounds</th>
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<tbody>
<tr>
<td>Abuela</td>
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<td>Abuelita's Heart</td>
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Family

Across all the picturebooks, Spanish was used to refer to family members, with exception of Poco Loco (Krause & Chua, 2008), The Jungle Pachanga (Gollub & Hanke, 2010), and The Cazuela that the Farm Maiden Stirred (Vamos & López, 2013). The value of family is at the core of Latino culture. *Familismo*, which means “family first” is “the collective loyalty to an extended family that outranks the needs of the individual” (Olson, 2011, p. 286). According to findings from the SFL analyses, the most represented
family participants across the 13 picturebooks were parents. All these books portrayed mamás and papás at some point of the narrative. The way Hispanic characters treated their parents in these narratives was also noteworthy. In books such as Paco and the Giant Chile Plant (Polette & Dulemba, 2008) and Juan Bobo Goes to Work (Montes & Cepeda, 2000), the main characters treated their mothers with respect and were responsible for taking care of them and providing for the household. This notion of treating parents with respect is coined as respeto in Spanish, which means “a deep feeling of love and admiration for someone” (Riojas-Cortes & Cataldo, 2016, p. 91). The boys in these narratives never complained, and followed their mothers’ orders, showing obedience and respect.

Grandparents (abuela and abuelo) were the second most represented participants across the stories. In many Hispanic cultures, it is common for grandparents to help raise their grandchildren (Livingston & Parker, 2010), and this was a popular theme across findings. This was the case in books such as Abuela (Dorros & Kleven, 1991), Abuelita’s Heart (Córdova, 1997), I Love Saturdays y domingos (Ada & Savadier, 2002), and Mango, Abuela, and Me (Medina & Dominguez, 2015), where the grandparents were essential figures in the protagonist’s life. Other family members such as tío and tía were also widely represented. In picturebooks such as The Rainbow Tulip (Mora & Sayles, 1999), Abuela (Dorros & Kleven, 1991), and Yagua Days (Martel & Martinez, 1997), a close relationship between the main character and his/her aunts and uncles existed. This illustrated how “it is common for several families to provide support for one another and at times to live in the same house” (Riojas-Cortez & Cataldo, 2016, p. 90). What all these aforementioned books had in common vis-à-vis family members was cariño, or “the
feeling of love for anyone who has an important part in your life” (Riojas-Cortez & Cataldo, 2016, p. 93). Even when challenges were present in the stories, the resolution was always positive and illustrated love, care, and respect between various family members.

**Terms of Endearment and Expression of Feelings**

Using Spanish to express terms of endearment or disclose feelings such as excitement or fear in dialogue were also common categories. Terms of endearment were popular across analysis, “convey[ing] the emotional closeness between Latino family members” (Barrera & Quiroa, 2003, p. 250). Some examples of terms of endearment that stood out include abuelito/abuelita (Ada & Savadier, 2002; Córdova, 1997), hijita (Ada & Savadier, 2002), mi corazón (Ada & Savadier, 2002; Córdova, 1997), corazoncito mio (Córdova, 1997), mijo (Polette & Dulemba, 2008), and compadre (Martel & Martinez, 1997). For example, in *I Love Saturdays y domingos* (Ada & Savadier, 2002), the protagonist’s abuelitos greeted her, saying:

—¡Hola, hijita! ¿Cómo estás? ¡Hola, mi corazón! (p. 3)

The use of Spanish was also popular in dialogues where characters were expressing their positive feelings, such as when characters liked something or someone. *Chato’s Kitchen* (Soto & Guevarra, 1996) illustrated this:

“That Chato cat seems *muy simpatico*, very nice, I’m sure.” (p. 9)

*Abuelita’s Heart* (Córdova, 1997) also portrayed this:

We laugh as she fixes us each a bowl of sopa de frijoles con salsa verde. “*Mi favorita, my favorite!*” (p. 9)
In addition, they communicated with Spanish terms to show negative feelings, such as remorse. For instance, in *Juan Bobo Goes to Work* (Montes & Cepeda, 2000), when the protagonist disappointed his mother, he responded with a Spanish insertion.

Juan Bobo hung his head. “*Lo siento*, Mamá… I’m sorry” (p. 20).

Using Spanish words to represent feelings and emotions was another strategy that many authors used with their insertions of Spanish, adding sentimentality to the storyline.

**Culture**

Culture, as defined by Harris (2003) refers to the “beliefs, attitudes, values, worldviews, institutions, artifacts, processes, interactions, and ways of behaving” (p. 119). During this analysis process, I found many instances of translanguaging that were used to refer to elements related to characters’ culture. For example, in *I Love Saturdays y domingos* (Ada & Savadier, 2002), the protagonist said:

> “*Abuelito* also likes to tell stories. He tells me about the times when he was growing up on a *rancho* in Mexico.” (p. 17)

Here, the word *rancho* was read more powerfully than the English equivalent *ranch* would be, especially since the young narrator was referring to her *abuelo’s* time in Mexico. There were other instances of culture-related words that were also found in this particular picturebook. For instance, during the protagonists’ birthday, she narrated what was happening at her party:

> We gather together to break the *piñata* that my mom has filled with candy and gifts. (p. 24)

> In some areas of Mexico, *mariachis* can be hired to serenade the person who is celebrating her or his birthday. (p. 28)

*Piñatas* and *mariachis* are common elements present at many Mexican birthdays and part of that specific Hispanic culture.
Another word that was closely tied to culture was *barrio*. This was used in both *Chato’s Kitchen* (Soto & Guevarra, 1996) and *Juan Bobo Goes to Work* (Montes & Cepeda, 2000). In *Chato’s Kitchen*, the selected passage read:

Chato welcomes you to the *barrio* and invites your tasty family for a surprise dinner tonight at 6 o’clock. (p. 8)

The same word also appeared in *Juan Bobo Goes to Work*:

Everyone in the *barrio* knew her sad story. (p. 23).

The word *barrio* in the United States refers to a sector of the city in which Spanish-speaking communities live. However, in Spanish-speaking Latin America, it would simply refer to one’s neighborhood. In *Chato’s Kitchen*, the main character lived in Los Angeles, and the images confirmed his location in a U.S. neighborhood, with visual elements such as a mailbox inscribed with “U.S. MAIL.” *Juan Bobo Goes to Work*, on the other hand, took place in Puerto Rico, so the connotation of *barrio* in this book differed from *Chato’s Kitchen*. Similar to the way *Chato’s Kitchen* referred to his barrio in Los Angeles, the narrator in *Yagua Days* (Martel & Martinez, 1997) used the word *bodega* to describe the protagonist’s parents’ shop:

From the doorway of his parents’ *bodega*, Adán Riera watched a car splash the sidewalk. (p. 4)

In the context of this story, the main character lived in New York, and so by using the term *bodega* to refer to his family’s business, it was implied that they were of Hispanic descent.

**Food**

Food and culture are closely tied together, and many terms for food cannot be translated. It is no surprise, therefore, that many of the Spanish terms found in these
picturebooks were related to food, with 13 picturebooks including Spanish terms for foods. *Waiting for the Biblioburro* (Brown & Parra, 2011) and *The Jungle Pachanga* (Gollub & Hanke, 2010) were the only two texts that did not include Spanish food terms. According to Barrera and Quiroa (2003):

> The growing popularity and commercialization of Latino cuisine and food products within the dominant culture increases the likelihood that some of these terms will already be familiar to monolingual English readers as loanwords and thus easily accessible during the reading process. (p. 253)

Some food terms that were found across books include *huevos rancheros* (Ada & Savadier, 2002, p. 5), *sopa de frijoles con salsa verde* (Córdova, 1997, p. 9), *arroz con gandules, pernil, viandas, and tostones, ensaladas de chayotes y tomates, and pasteles.* (Martel & Martinez, 1997, p. 16-17). In *Chato’s Kitchen* (Soto & Guevarra, 1996), the protagonist was described cooking a Mexican dinner across several pages:

> He took out beans for *frijoles*… Then ripe avocados for *guacamole*… And he checked for some *arroz*, because “of course we need rice.” (p. 11)

> They cooked the beans and made *salsa* – not too spicy for the guests – and a large pitcher of *tamarindo*. They made *fajitas, enchiladas, carne asada, chiles rellenos*, and finally, a sweet, smooth *flan*. (p. 15)

It is important to note that different cultures in Latin America have their own distinct foods and spices. In the example of *Chato’s Kitchen* highlighted above, the character was cooking popular Mexican foods. The food choices varied depending on the background of different stories and where the characters were from, but it is still a common category across multiple cultural backgrounds.

**Animals**

All but one of the picturebooks (*The Rainbow Tulip* [Mora & Sayles, 1999]) included in this analysis contained Spanish animal terms in the written text. It is common
for children’s picturebooks to have animals as main characters, and the protagonists in the following polycultural picturebooks were portrayed as such: *Chato’s Kitchen* (Soto & Guevarra, 1996), *Poco Loco* (Krause & Chua, 2008), *The Jungle Pachanga* (Gollub & Hanke, 2010), *The Cazuela that the Farm Maiden Stirred* (Vamos & López, 2013), and some characters in poems from the *La Madre Goose* (Elya & Martínez-Neal, 2016).

There are two ways in which animals can be represented in a story: (a) *animal fantasy*, where the animals adapt human characteristics, or (b) *animal realism*, where the animal characters behave like real animals and remain true to their nature (Lukens, 2007). The aforementioned list of picturebooks with animals as main characters all fell into the animal fantasy genre. For example, in *Chato’s Kitchen* (Soto & Guevarra, 1996), the main character, a cat, was an exemplar of this genre, as he lived in a house of his own, had the ability to cook, talk, and even had a best friend. In *Poco Loco* (Krause & Chua, 2008), the animals also possessed human qualities. Poco’s friends were all animals, who also engaged in human activities, such as having a picnic for breakfast.

In all other picturebooks that included animal terms in Spanish, the narratives were realistic, in which animals remained true to their characteristics and were mainly portrayed pets (Lukens, 2007). For example, in *Mango, Abuela, and Me* (Medina & Dominguez, 2015), the protagonist gave her *abuela* a parrot:

> When we bring him home to Abuela, she says, “¡Un loro!” — a parrot! We name him Mango, because his wings are green, orange, and gold, like the fruit. (p. 22)

Words used to describe house pets such as *gato*, *perro*, and *canario* were widely used, in addition to the names of barn and jungle animals, such as *urraca*, *cerdo*, and *gallo*. 
**Sounds**

An interesting finding that emerged was that many authors chose to use sounds written in Spanish to convey meaning throughout narratives. For instance, in *Mango, Abuela, and Me* (Medina & Dominguez, 2015), the protagonist described the sounds she heard as:

¡Pín Pán pún!
Papi unfolds Abuela’s bed and slides it right next to mine. (p. 3)

*Waiting for the Biblioburro* (Brown & Parra, 2011) also included instances of Spanish sounds:

When Ana wakes up to the rooster’s *quiquiriquí*, Papi is already at work on the farm and Mami is busy in the garden. (p. 3)

One morning, Ana wakes up to the sounds of *tacatac!* Clip-clop! and loud *iii-aah, iii-aah!* (p. 9)

Finally, in *La Madre Goose* (Elya & Martinez-Neal, 2016), the little kittens were seen purring in Spanish and making the sound *miao* instead of the English version *meow*.

**Category Four: Translanguaging is Highlighted through Font Characteristics**

It has been argued that the placement of Spanish words and the physical characteristics of the font influence the reading accessibility of the book (Nathenson-Mejia & Escamilla, 2003). Hence, during the analysis process, I coded how translanguaging was displayed across the 15 picturebooks, including font color, style, and size. *Abuelita’s Heart* (Córdova, 1997) was the only picturebook that did not distinguish Spanish words or phrases from the English written text. All other picturebooks changed either the font style, size, or color of their Spanish insertions. Most picturebooks chose to simply italicize the words, making the insertions of Spanish language slightly stand out from the rest of the written text.
Table 15

*Font Used to Represent Spanish Insertions Across Picturebooks*

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>Italics</th>
<th>Font Size</th>
<th>Font Color</th>
<th>Font Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abuela</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abuelita’s Heart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chato’s Kitchen</td>
<td></td>
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<tr>
<td>Gazpacho for Nacho</td>
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<tr>
<td>I Love Saturdays y domingos</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Juan Bobo Goes to Work</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>La Madre Goose</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mango, Abuela, and Me</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paco and the Giant Chile Plant</td>
<td></td>
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</tr>
<tr>
<td>Poco Loco</td>
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<td></td>
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</tr>
<tr>
<td>The Cazuela that the Farm Maiden Stirred</td>
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<tr>
<td>The Jungle Pachanga</td>
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</tr>
<tr>
<td>The Rainbow Tulip</td>
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<td></td>
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</tr>
<tr>
<td>Waiting for the Biblioburro</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Yagua Days</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

In *Poco Loco* (Krause & Chua, 2008), however, translanguaging was displayed in an eclectic way, with multiple fonts, colors, and sizes. This particular picturebook was highly multimodal and the text was used for dramatic effect. For example, on pages 25 and 26, the words “¡Ay, Poco...Genio!” stood out, with a giant, red font that took up a large portion of the page.

In *The Jungle Pachanga* (Gollub & Hanke, 2010), the author was candid about the difference between languages and the display of translanguaging. On the side of the first page, it read:
In addition to adding the color fuchsia to Spanish words, the composers also formatted some Spanish sentences as waves, making them stand out from the rest of the text.

Across all the texts except for *Abuelita’s Heart*, when Spanish words were not in italics, they were bigger, bolder, and more colorful than the English text.

**Category Five: Translanguaging Is Embedded within Images**

During this analysis, there were many instances where words were integrated into the images. In my coding, I distinguished between integrated and complimentary use of words, the former referring to words that were in the illustrations that were telling a story – such as the word *lemon* displayed on the bottle from which the character was drinking – and the latter referring to words that followed a different format than the standard text, but that were not a part of the story. With the complimentary use of words in images, usually these words were seen in big fonts, randomly floating in the air. The purpose of this section is to highlight the most significant instances where Spanish words were found in images in order to further uncover the interrelatedness between translanguaging and multimodality (see Tables 16 & 17).

**Table 16**

*Number of Spanish Insertions Embedded within Images in Hispanic Picturebooks*

<table>
<thead>
<tr>
<th>Semantic Fields</th>
<th>Books</th>
<th>Total Instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated use of words in images</td>
<td>9</td>
<td>34</td>
</tr>
<tr>
<td>Complementary use of words in images</td>
<td>5</td>
<td>20</td>
</tr>
</tbody>
</table>
Table 17

Spanish Insertions Embedded within Images in Hispanic Picturebooks

<table>
<thead>
<tr>
<th>Picturebook</th>
<th>Integrated</th>
<th>Complementary</th>
<th>Number of Pages with Insertions embedded</th>
<th>Number of Embedded Insertions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abuela</td>
<td>•</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Abuelita’s Heart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chato’s Kitchen</td>
<td>•</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Gazpacho for Nacho</td>
<td></td>
<td>•</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>I Love Saturdays y domingos</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Juan Bobo Goes to Work</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>La Madre Goose</td>
<td>•</td>
<td></td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>Mango, Abuela, and Me</td>
<td>•</td>
<td></td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>Paco and the Giant Chile Plant</td>
<td></td>
<td>•</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Poco Loco</td>
<td>•</td>
<td>•</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>The Cazuela that the Farm Maiden Stirred</td>
<td>•</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>The Jungle Pachanga</td>
<td>•</td>
<td>•</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>The Rainbow Tulip</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waiting for the Biblioburro</td>
<td>•</td>
<td>•</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Yagua Days</td>
<td>•</td>
<td></td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

Spanish words integrated in images present readers with many interesting visual cues. In *Abuela* (Dorros & Kleven, 1991), for example, the protagonist and her *abuela* were shown at an airport, flying near an airplane that had the text ¡HOLA! Airlines written in red font on the tail of the plane. This visual indicated that the airline was from a Spanish-speaking country, and the exclamation marks further taught the punctuation norms of Spanish grammar that I highlighted in the second category. Another way in which words were embedded in the images of *Abuela* was when the protagonist and her
grandmother stopped at their family’s shop. Here, a glimpse of what the shop looked like and the Hispanic influence portrayed through the items for sale was apparent. For example, along with English words on display in the store, written text in Spanish was also embedded in the image, showing Garantia todos los productos and Del Rio at the entrance of the shop. The images demonstrate a blending of cultures and the polycultural essence of the shop.

Similarly, in Yagua Days (Martel & Martinez, 1997), a glimpse of the Hispanic influence was apparent in the main characters’ family shop. In addition to calling the shop bodega, which I already addressed earlier in this chapter, the image of the front of the store portrayed a distinct sign, which read boldly FRUTAS FRESCAS in a bold, red font with all letters capitalized. The fact that characters were from a Spanish-speaking background can also be noted from The Cazuela that the Farm Maiden Stirred (Vamos & López, 2013). Here, the image portrayed a market with a sign that read MERCADO. In addition, towards the end of the narrative after the characters finished cooking their famous cazuela, the word GRACIAS was shown hanging on the wall during their celebration and feast.

Spanish words were also embedded in some of the images of the visually intricate Chato’s Kitchen (Soto & Guevarra, 1996). For example, when Chato was cooking in his kitchen during multiple images in the narrative, a banana with a sticker labeled sangre de Honduras, a bag labeled arroz, and the word mayo displayed on his calendar were spotted. These words emphasized Chato’s polycultural world. The elements presented inside of his house were labeled in Spanish, which contrasted with the image of his
mailbox that read *US MAIL*. The images portrayed that Chato lived in the United States, but at home, he still embraced elements of Hispanic culture and food.

*Poco Loco* (Krause & Chua, 2008) is undoubtedly the picturebook that contained the most Spanish words embedded in images. A common feature of this book was to embed Spanish words in images and provide a translation of the Spanish words through the visual mode as well. In one example, Poco was being served coffee by his cuckoo bird. Here, the text “¡Café con CREMA y AZUCAR!” (punctuation included in the image) was coming out of the bird’s mouth. The same words were written on the mug, but in English: *COFFEE with CREAM and SUGAR* (p. 2-3). This book was a very visual and multimodal book, portraying Spanish and English in a colorful way not only in the written storyline, but also through words embedded in the images.

Another highly multimodal and visually pleasing book that is similar to *Poco Loco* is *The Jungle Pachanga* (Gollub & Hanke, 2010). The theme of this picturebook was music, specifically jazz, and the images were filled with sounds, onomatopoeias, and rhythm. In addition, there were many instances where Spanish words were displayed in the images. For example, on page 10, the animals arrived at the jazz club where they were invited to play music. The entrance of the little nook has a sign with *EL TERMITE NOOK* written in capitalized letters and a blue font, followed by *PACHANGA ESTA NOCHE* written in pink with its translation (*PARTY TONIGHT*) in parentheses at the very bottom of the sign, also written in blue. On the last page of this colorful picturebook, jazz bugs were setting sail on a large ship that named S.S. *SE HABLA ESPAÑOL* with its respective translation on display on a lifesaver (S.S. *SPANISH SPOKEN*). Similar to *Poco Loco*, this picturebook taught new vocabulary in the images along with the text.
The visuals in *Waiting for the Biblioburro* (Brown & Parra, 2011) were unique, and there were also many instances where words were embedded in the images. The first example was when the *biblioburro* character was introduced. The image portrayed a man riding a donkey and holding a sign that read *biblioburro*. It was evident that the gentleman and his burros were from a Spanish-speaking background because, in addition to the sign, books that had *sí* on the cover were present and the words *había una vez* were written inside (p. 28).

Another interesting instance in which I found words in the images took place when the protagonist was waiting for her friend to return. In the main written text, it became apparent that she was anxious for his return, as she kept asking her mother when that day would come. On top of the pages, the words that refer to the days of the week were written in Spanish across the two-page spread: *lunes, martes, miercoles, jueves, viernes, sabado, domingo* (p. 19). This was an interesting technique adopted by the illustrator to include the days of the week in Spanish, while also demonstrating that days were passing by.

Finally, the protagonist, Ana, demonstrated her passion for reading, learning, and telling stories through the images of *Waiting for the Biblioburro*. At the beginning of the narrative, she was shown reading a book that her teacher gave her with the words *infinitas gracias* inscribed on one of the pages. Then, at the end of the story, Ana wrote her own book and gave it as a gift to the librarian who encouraged her to follow her passion. The book was titled *Waiting for the Biblioburro*. Although not explicitly stated in the narrative, the images showed that Ana was bilingual and knew how to read and write in both English and Spanish scripts.
Visual Storytelling

This dissertation study found that there were instances where images told stories that were not accounted for in the written text. For instance, the picturebook *Abuela* (Dorros & Kleven, 1999) is one of the most intricate and detailed in terms of illustration. There is an abundance of colors and textures, and the images are filled with people engaging in various activities that the accompanying written text fails to acknowledge. *Abuela* shows the reader, through the images only, that the protagonist lives in a polycultural world. On the very second page of this picturebook, the young protagonist enters a bus to go on an adventure with her abuela. Here, we see the characters sitting next to a man wearing a Kippah, who is reading a Hebrew newspaper. There are also Chinese words drawn inside the bus, on top of where the characters are sitting, and a Chinese woman standing next to Abuela. One can also notice that there is a difference in the characters’ skin tones and garments. For example, while Rosalba and her Abuela are represented in the image through a medium shade of brown, the man sitting next to them has a light shade of skin, and the woman who is standing demonstrates an olive shade of skin. This visual representation of different ethnicities surrounding the main character illustrates that she is exposed to diversity in her daily life.

The images of *Abuela* (Dorros & Kleven, 1999) also give child readers an insight into what the big city of New York looks like. The image on page 19 shows Rosalba and Abuela flying in front of the Statue of Liberty. Here, we see characters from different ethnicities and tourists with their cameras gathering up in a large crowd to wave at the main characters as they fly by. One of the characters’ shirts reads “I Love N.Y.” which is a popular piece of clothing commonly sold for tourists who visit the big city. On page 12,
we uncover more of the polycultural nature of the city of New York by being exposed to an image that reads *Japanese Grocery* displayed next to a tent that reads *flauta*, a popular Hispanic dish (p. 12-13). In the same image, we see a Taxi driver wearing a turban and a crowd of 20 people representing various ethnicities and styles. Through the images of this particular picturebook, the audience gets a glimpse of the polycultural world in which Rosalba lives that is not acknowledged in the written text.

*Chato’s Kitchen* (Soto & Guevara, 1996) is another picturebook that displays polycultural themes in the images that are not accounted for in the written text. The cultural elements drawn in this picturebook add to the cultural flair of the story. For instance, the cats wear bandanas, crosses around their necks, golden teeth, and plaid shirts, which according to Guevara, the illustrator, symbolizes “barrio art” (Guevara, 2003). There are also religious elements inside of Chato’s house that insinuate his affiliation to Catholicism, such as images of Virgin Mary, Jesus, and His apostles. In addition, the image on display on Chato’s calendar shows a skeleton, which represents *Día de los Muertos*, a holiday that is widely celebrated throughout Mexico and by people of Mexican ancestry. Through these visual cues, we find out clues about Chato’s background, beliefs, and interests that are not mentioned in the written text.

In addition to cultural clues, the images found in *Chato’s Kitchen* (Soto & Guevara, 1996) also tell a short story that is never mentioned in writing. For example, at the beginning of the narrative, the written text that introduces readers to Chato reads:

His tail began to swing to the rhythm.
He felt the twinge of mambo in his hips.
The movement frightened the sparrow, who shot off into a tree. (p. 1)
However, the accompanying image shows a bird dressed in a pink dress holding grocery bags and wearing a black purse, with a smile on its face and closed eyes. Although Chato looks mischevious in the image (e.g. his eyes are placed looking side ways, and he looks like he is walking on the tip of his toes) the image is contradictory, as we see no indication of a sparrow being shot off. On the contrary, the audience is presented with the image of a calm-looking bird walking on the sidewalk next to Chato.

In fact, birds are a theme found across the images of *Chato’s Kitchen* (Soto & Guevara, 1996), and they are never mentioned in the written portion of the story. On pages 6 and 7, there is an image of a couple of birds getting married inside of Chato’s mailbox. Towards the end of the narrative, we see an image of the same couple of birds kissing outside of Chato’s window (p. 22), and later again on the last couple of pages, the same couple of birds are once again found kissing outside of protagonist’s window (p. 28). This discrete romantic story, although not explicitly addressed in written form, presents a subtle message that Guevara chose to include only in her illustrations.
Chapter V: Discussion

In this chapter, I examine my findings and discuss their significance in relation to past research on polycultural picturebooks and translanguaging. In addition, I also highlight the future implications of these findings for practice and research.

The purpose of this study was to closely examine the nature of translanguaging and its interplay with multimodality in polycultural picturebooks. This study was designed to shed new light on the various features used by authors and illustrators to compose these artifacts for an audience of elementary level child readers. An eclectic methodology was employed to closely examine the multidimensional content of every page of the 15 picturebooks carefully selected for this study.

The overarching research question and sub-questions guiding this dissertation were the following:

- How do authors and illustrators of polycultural picturebooks in English and Spanish use translanguaging and multimodality in their work?
  - How is translanguaging used across the verbal features?
  - How are multimodal elements and translanguaging interrelated?

Contributions to Understanding Translanguaging and Multimodality in Polycultural Picturebooks

The findings of this dissertation support our current understanding of the uses of translanguaging in polycultural picturebooks, while also extending and building upon what is already known. While the majority of research on Hispanic picturebooks has focused on the portrayal of characters and culturally conscious content, research has seldom taken a holistic look at Spanish insertions in these texts and its connection to multimodality. This study looked at the different ways Spanish was inserted in texts at a
finer grain of detail, analyzing how and why each individual Spanish insertion appeared. This analysis provided innovative and more detailed insights on the complexity and intricacy of the 15 picturebooks selected. The following section will summarize the most critical findings in order to explain how the present dissertation has contributed to an understanding of translanguaging and its interplay with multimodality in polycultural picturebooks.

**Continuum of Scaffolding by Context Clues**

Reaffirming existing literature (e.g. Barrera & Quiroa, 2003; López-Flores, 2006), these Hispanic picturebooks showed some patterns in the ways they provide context clues to help the reader understand Spanish words, namely: (a) the inference of the meaning Spanish words from the English written text, (b) the juxtaposition of Spanish words next to English words, and (c) the English definitions of Spanish words. However, amidst this fine-grained analysis, I observed that authors and illustrators also sometimes chose to draw on the images across the pages of the picturebooks to insinuate the meaning of the Spanish words that appeared in the written text. In addition, the authors and illustrators did not always provide clues as to the English meaning of the Spanish insertions. The findings of this study are important, as an in-depth understanding of the specific context clues available in Hispanic picturebooks with Spanish and English translanguaging is necessary to understand what information these picturebooks may provide readers with vis-à-vis possible meanings of unknown vocabulary (Dowds, Haverback, & Parkinson; 2016).

Overall, the context clues appeared to be mixed throughout each text, with each picturebook containing more than one of the aforementioned methods of conveying the
meaning of new Spanish words. Some picturebooks relied more often on juxtaposition of Spanish and English words, while others relied more on inferences from images and written text. These different types of context clues can provide the reader with higher or lower levels of scaffolding, falling along a continuum of difficulty. When the texts provide readers with definitions of new vocabulary, the reader experiences less cognitive demand. However, when there are no forms of translation, “the meaning of a word is dependent on the words surrounding it” (Rumelhart, 2013, p. 730).

For example, *Yagua Days* (Martel & Martinez, 1997) is a text that might be easily read by a bilingual reader but may be more challenging for an English monolingual reader because it included several Spanish insertions that did not have apparent context clues to help the reader understand the meaning. By reading the whole paragraph, one could potentially infer the mood of the story and speculate what the Spanish words could mean, but this method of guessing the meaning of a word requires more cognitive demand and attention from the reader (Dowds et al., 2016). When the reader needs to infer the meaning of the Spanish insertion, more participation is required (Kümmerling-Meibauer, 2013). Since writing and reading texts is a negotiation of meaning (Fitzgerald & Shanahan, 2000), when the direct definition is not provided, more room is left open to personal interpretation.

In addition, this dissertation found that many picturebooks portray the meaning of new Spanish vocabulary in the images instead of translating it in the text. An example of this inference from images can be seen in the excerpt I discussed in the findings section from *Yagua Days* (Martel & Martinez, 1997), in which the image was necessary for the reader to decode the meaning of *yagua*. This example was just one of many instances
where images were crucial to convey the meaning of Spanish insertions. This reaffirms previous research that has argued that images also provide significant clues for learning and development (Arizpe & Styles, 2003; Martínez-Roldán & Newcomer, 2011; Axelrod & Gillanders, 2016). Indeed, when dealing with an audience of emergent bilinguals, visual cues appeared to be a re-occurring way that authors and illustrators conveyed meaning of Spanish words. This dissertation found that different types of context clues provide the reader with higher or lower levels of scaffolding and fall along a continuum of difficulty. These findings are significant for teachers who plan on using these picturebooks to teach context clues in their classroom. The findings of this portion of my study are also pertinent for authors and illustrators who plan on catering their picturebooks to specific audiences (bilinguals or monolinguals). I address these implications for research and practice in detail in the sections below.

**Context Clues and Bilinguals’ Use of Translanguaging**

As discussed in the literature review, the inclusion of Spanish insertions in an English-based text often lends natural feel to the storyline of a Hispanic picturebook (Barrera & Quiroa, 2003; Naidoo & Quiroa, 2016; Yokota, 1993) because “[translanguaging] can reflect language practices in specific sociocultural settings” (Axelrod & Gillanders, 2016, p. 108). Through my analysis, I found that many books that use English/Spanish translanguaging tend to cater to both monolingual and bilingual readers, as they usually include some type of context clue while using two languages. However, the context clue techniques employed to ensure that English monolingual readers understand these texts can lead to “double-talk,” or an inaccurate representation of how bilinguals translanguage in their daily lives (Barrera & Quiroa, 2003).
For example, I noticed in my analysis that juxtapositions often appeared distracting and choppy. Compared to the other types of context clues, juxtaposition seemed the least culturally conscious method to convey the meaning of Spanish words, particularly when present in characters’ dialogue. The dialogue in *Abuelita’s Heart* (Córdova, 1997) was “strange and inauthentic” because the character repeated what she said in Spanish again in English, creating “double-talk” (Barrera & Quiroa, 2003). A similar example of juxtaposing that detracted from the storyline can be found in the aforementioned example from *The Rainbow Tulip* (Mora & Sayles, 1999), when the protagonist repeated what she said in English again in Spanish while narrating:

> She measures me and tells me that I will be the most beautiful tulip, el tuipán más lindo, in the whole world, en todo el mundo. (p. 11)

Although juxtaposition might be helpful to teach Spanish to English-only speakers or emerging bilinguals, it could be seen as repetitive and not as representative of bilingual readers’ daily lives. While it is common for Hispanics to translanguage in their everyday talk (Poplack, 2007; Zentella, 1997), the fact that the juxtapositions were literal, immediate repetitions did not accurately illustrate the way Hispanics communicate (Barrera & Quiroa, 2003). In addition, when emerging bilinguals see juxtapositions in the narrative, it may detract from the natural feel of a picturebook and appear more like a vocabulary lesson for the reader.

However, although this type of context clue can often present issues, there are also many ways that authors utilized juxtaposition in a way that added to the storyline. Contrasting with the examples above, *Mango, Abuela, and Me* (Medina & Dominguez, 2015) used juxtaposition in a natural way, representative of bilingual’s translanguaging practices. Here, when the protagonist was teaching her grandmother new words in
English, while the *abuela* was teaching her words in Spanish. Despite English and Spanish words being juxtaposed next to each other, this method of context clues worked well with the storyline, as it related to and was a necessary part of the plot.

Additionally, books such as *Abuela* (Dorros & Kleven, 1991) presented context clues in such a way that monolingual readers could understand the dialogue without them being repetitive for bilingual readers. In the narrative, Abuela only spoke in Spanish; however, Rosalba responded to what her grandma said in English, providing the reader with an opportunity to infer the meaning of the Spanish insertion through the written English response. This way of rephrasing the content from Spanish to English was a good strategy for both a bilingual and emerging bilingual audience. While the former is not exposed to repetitive sentences, the latter is provided with clues to understand the context of the story.

Explicit context clues can contribute to the cultural consciousness of a text when utilized with care, and sometimes their subtlety can do the same. For example, in *The Jungle Pachanga* (Gollub & Hanke, 2010) the little fly saved the day by speaking Spanish. His ability to communicate in another language freed all the jazz bugs from being eaten. At the end of the story, one of the characters addressed this:

“*Es bueno,*” said the moth, “that you learned *español.* Another language helps when you are in a hole (p. 26).”

Given the events of the narrative, one can infer the meaning from this sentence; therefore, not providing an English translation of these Spanish words contributed to translanguaging that had a natural feel. This excerpt not only successfully used translanguaging, but it also shed light on the importance of bilingualism and translanguaging. According to the findings of this dissertation, juxtapositions in
characters’ dialogues may appear as inaccurate representation of how bilinguals translanguag in their daily lives. These findings are significant for teachers in order to ensure that they carefully select picturebooks in which authors are cautious with their juxtaposition of Spanish and English. In addition, these findings shed light on the effects of “double-talk”, which future authors and illustrators should take into consideration when composing polycultural picturebooks. Researchers may also choose to analyze this phenomenon in-depth and with a larger sample of picturebooks who use juxtaposition methods frequently.

**Grammar**

This dissertation found that the instances of Spanish translanguaging that appeared in the 15 English-based texts with Spanish insertions adhered to the syntactic and grammatical standards of both languages. There were no instances of ungrammatical combinations in either language, despite the fact that some authors chose to mix English and Spanish grammar and use informal language. This finding demonstrates that the translanguaging in these picturebooks appears to mimic the translanguaging that previous research has shown naturally occurs in everyday settings (Poplack, 2007; Zentella, 1997). This also suggests that the fluid uses of both languages and registers cross over and blur the “artificial” and socially defined boundaries of language (Bakhtin, 2000; Smith, 2017).

For example, the fact that authors chose to mix Spanish words with English grammar (e.g the *vaca’s* rope) is indicative of translanguaging practices, showing that authors’ language repertoires encompass more than one language, the boundaries of which are often blurred (Garcia et al., 2017; Wei, 2011). It also demonstrates that the authors use their linguistic repertoires “from their own perspectives and not from the
perspective of national or standard languages” (Wei, 2011, p. 20). These findings highlight how translanguaging is reinforced in and demonstrated throughout Hispanic picturebooks.

It was also noted that authors, at times, used informal language in their writing. This reflected a departure from the rigidity of “standard” Spanish, and added to the realism to the story, as it relates to the social language of some Hispanic communities (Martínez-Roldán, 2013). Given the fluid nature of translanguaging, composers of picturebooks often used their full linguistic repertoires in order to convey meaning for different purposes and effects, as “grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience… it enables human beings to build a mental picture of what goes on around them and inside them” (Halliday, 1985, p. 101). Hence, exposure to informal words and the mixing of Spanish and English grammar has been regarded as another way to use translanguaging in a way that biliterate children can relate to and identify with.

Finally, it was also noted that translating the diminutive form from Spanish to English appeared to be challenging, as “English has a relatively impoverished and unproductive diminutive system, primarily relying on the suffix –y/ie” (King & Melzi, 2004, p. 242). An example of this problematic translation was seen in Abuelita’s Heart (Córdova, 1997):

“Hola perrita, mi amiguita.
Hello little dog, my dear friend.” (p.6)

Here, the meaning of mi amiguita would be literally translated as my little friend, but Córdova chose to improvise and include my dear friend as an attempt to maintain the meaning that the diminutive carries in Spanish. Therefore, authors need to be careful how
they use literal translations in order to ensure that texts remain natural and representative of bilingual’s translanguage practices. In sum, this dissertation found that Spanish insertions adhered to the syntactic and grammatical standards of both languages. This is a significant finding for teachers, who plan on using picturebooks with translanguaging as mentor texts in their classroom. I further address how these picturebooks serve as mentor texts in the sections below.

**Representation of Semantic Fields**

Patterns on the use of translanguaging emerged from the coding process and were placed into six categories: (1) family, (2) terms of endearment, (3) food, (4) culture, (5) animals, and (6) sounds. The first four categories contributed to an understanding of values often held by individuals in various Hispanic communities (e.g. Barrera & Quiroa, 2003). For example, terms of kinship and endearment added flavor and cultural consciousness to the stories, as they were an accurate portrayal of how Hispanics often communicate in their day-to-day lives (Clark & Flores, 2016). In addition, food terminology “signal[s] in a rather obvious way that their referents are part of Latino life and culture; they are called for especially when there are no English correlates” (p. 253). Food terms are often unique to a culture, and therefore do not have a translation in other languages. Therefore, maintaining food terminology in the original language is often a strategy used to ensure cultural consciousness.

The categories of animals and sounds were not exclusive to the Hispanic picturebook genre, but rather reflect a commonality found across all children’s picturebooks (Lukens, 2007). Children are usually keen to enjoy the presence of animals and sound in a story, making the insertion of animal names and graphic representations of
sounds in Spanish purposeful and interesting for an audience of curious child readers. Hence, although there cannot be an exact prediction on the kind of vocabulary one may encounter in Hispanic picturebooks, Spanish words tended to relate to the theme of the story and exemplified the positive values and aspects listed above that are representative of various Hispanic cultures.

Findings on the appearance of various semantic fields further uncovered some of the nature of translanguaging in Hispanic picturebooks. Teachers who plan on using these artifacts in their classroom can gain a more in-depth understanding of the type of vocabulary they are likely to encounter in these picturebooks based on the findings of this work.

The Representation of Translanguaging through Font

Child readers are sensitive to visual cues and it is natural for them to analyze the different meanings composers try to illustrate (e.g. Salisburry & Styles, 2012). Almost one third of the books I analyzed - The Jungle Pachanga (Gollub & Hanke, 2010), Poco Loco (Krause & Chua, 2008), Paco and the Giant Chile Plant (Polette & Dulemba, 2008), and The Cazuela that the Farm Maiden Stirred (Vamos & López, 2013) - were highly multimodal books which displayed Spanish insertions with bright and bold colors and big letters, which contrasted with findings from Nathenson-Mejia and Escamilla’s (2003) study, where they argued that:

In most of the dual-language books, the Spanish is underneath the English, in a font (such as italics) that is more difficult for children to read and sometimes in a color (such as blue) that is more difficult to see. These differences, though they may appear to be insignificant, hinder the reading experience of the child reading in Spanish. The placement of the Spanish below the English (as it was in most of the bilingual books) reinforces the lower status that Spanish occupies in the dominant U.S. culture. (p. 107)
Although authors and illustrators of the picturebooks mentioned above opted to have their Spanish insertions clearly stand out from the English text, the majority of the other authors used italics when Spanish words were inserted. Since this font has been shown as more difficult for children to read (Nathenson-Mejía & Escamilla, 2003), my analysis demonstrates that this issue continues to exist across literature with translanguaging.

**Translanguaging Embedded within Images**

This study found that Spanish is inserted many times in the images. A distinction was made between words found in images – either they were embedded in images and integrated into the objects in which they would naturally occur (such as *arroz* drawn as a label in front of a bag of rice), or they were complimentary, not embedded in the story, and not a part of the main text (e.g. words floating in the sky). This finding shed light on the multimodal nature of picturebooks, and the fact that new vocabulary can be inserted in images, and not just the main written text of picturebooks. In addition, this finding is significant for teachers, who can teach new vocabulary not only through the main written text, but through images as well. This discovery further sheds light on various ways that illustrators can consider incorporating vocabulary in their future work, which I address towards the end of this chapter.

**Implications for Research**

Through an exploration of the artifacts, some findings emerged that highlighted new insights contributing to the fields of translanguaging and multimodality. At the same time, this study also pointed to new areas that have yet to be explored vis-à-vis the content of Hispanic picturebooks with translanguaging and how children respond to them. Since this dissertation only focused on the texts themselves, a dearth of research
on teachers’ use of and children’s responses to these types of picturebooks still remains untouched. This section suggests future areas of research investigating these picturebooks themselves and their use in the classroom.

**Future Research on Picturebooks**

The materials used for analysis in this dissertation were composed by different authors and illustrators and represented different genres and story settings. However, when going through my original sample of 81 picturebooks, I found many interesting aspects of this corpus of literature that have yet to be studied. Future research could mine the comprehensive list of the original 81 picturebooks identified in this work (see Appendix) and approach the study of translanguaging and multimodality through different lenses. For instance, future research could look at the patterns of one particular author or illustrator. It would be interesting to examine various works by the same composers in order to uncover their idiolects and preferences in multimodal composition. Research could also focus on authors, illustrators, or stories from a particular Hispanic background. This study was eclectic and looked at various Hispanic cultures; however, it could be interesting to see the representation of a particular Hispanic group (e.g. the representation of Mexicans in picturebooks written by Mexican authors and illustrators). Another option would be to examine all 81 picturebooks and identify authors and illustrators from different backgrounds who write stories about cultures from which they do not originate. Finally, research could focus on picturebooks from a specific genre (i.e. realistic fiction), since this particular dissertation was not restrained to one particular category.
It is important to note that the picturebooks that were studied in this dissertation were award-winners, which are known to include “fewer stereotypical images and cultural props than books published during the 1970’s and 1980’s” (Naidoo, 2011, p. 65). Further research is needed in order to assess the difference in the content of award-winning picturebooks when compared to non-award-winning picturebooks, and picturebooks from earlier decades compared to contemporary ones.

There are many other possibilities for future research, based on what was outlined in this work. Researchers could look at picturebooks that depict girls, boys, or animals as main characters. They could also focus on books that cater to particular themes, such as those related to immigration, school, and family. Future research can use the picturebooks outlined in this dissertation to uncover further meanings and understandings of polycultural literature.

In addition, there is a need for more research on the composition of picturebooks, including picturebooks’ peritext. Peritext means “around the text”, and refers to all components of the artifact, including the covers (front and back), endpapers, copyright pages, title page, and any other features that are designed to contribute to the story (Sipe, 1998). Picturebooks are an ecosystem (Lewis, 2001), and every page from cover to cover deserves to be studied and critically analyzed.

Classroom-Based Studies

This dissertation focused on the study of texts. However, there is a need for future research to extend the findings of this work into the classroom in order to analyze how elementary children interpret these polycultural picturebooks. For example, it would be interesting to study the extent to which children actually rely on context clues to uncover
the meaning of new words. Moving forward, an important issue for researchers to consider is the learning possibilities that these books afford, such as how students may draw on these texts as models for their own writing. Research is needed that examines academic learning, and particularly, the potential acquisition of a new language for either English or Spanish monolingual students. Focusing on the learning opportunities that these picturebooks afford would aid the recognition of Hispanic literature with translanguaging as an important genre, helping it become a more integral part of the elementary curriculum.

More also needs to be learned about students’ responses to and engagement with these picturebooks, especially when utilized in a diverse classroom where there might be Hispanic and non-Hispanic students enrolled together. We still have much to learn about the applicability and engagement of all students when exposed to these artifacts. There are many instructional considerations that need to be identified to facilitate the incorporation of picturebooks that use translanguaging in the classroom. Research that focuses on effective instructional methods for scaffolding the reading process for young audiences is also needed.

**Implications for Practice**

Based on the findings of this study, there are also implications for future instruction vis-à-vis the use of Hispanic picturebooks in elementary classrooms. As the literature review of this dissertation showed, exposure to literature that reflects the realities of students has direct impacts on their learning development (e.g. Diamond & Moore, 1995; Lee, 2016). In addition, exposure to literature that reflects other cultures and polycultural knowledge is beneficial for any individual. Therefore, Hispanic
picturebooks benefit any audience, because they help children to “understand commonalities of shared values, beliefs, and customs of people, whether the cultural commonalities are the same or dramatically different” (Al-Hazza, 2010, p. 64). The section below highlights important issues for teachers to consider when adopting polycultural picturebooks that use translanguaging in their classroom.

**Teaching with Culturally Conscious Hispanic Picturebooks**

The picturebooks highlighted in this study can be used to teach cultural consciousness to child readers. Since these books have been carefully selected and critically analyzed, they are already great suggestions for teachers. Examples of cultural consciousness were highlighted in this dissertation, and teachers can pick and choose books and themes they find most appropriate for their students.

When teaching with Hispanic picturebooks, the following three approaches should be considered (e.g. Blakeney-Williams & Daly, 2013; López-Robertson, 2004; Louie, 2006; Martínez-Roldán, 2003; Miller, 2001): (1) promoting empathy, (2) fostering a safe environment where students can share their opinions, and (3) granting students freedom to critique and question the materials to which they are exposed. Teaching cultural consciousness is teaching empathy, defined by Miller (2001) as:

> The extraordinary capacity for one human being to see things through the eyes of the ‘other,’ the source of compassion, tolerance, and understanding that leads us away from egocentrism to a world view that lies at the heart of multicultural education. (p. 380)

Teaching through empathetic lenses helps students make connections between themselves, others who are different from them, and the literature they read (Miller, 2001). When educators teach children to place themselves in the shoes of the characters they encounter in literature, it promotes children's sharing of life experiences or stories
that they have witnessed (López-Robertson, 2004). Although teaching empathy is a vital component in the encouragement of cultural consciousness, it would not be possible if the learning environment did not foster a comfortable space for student interaction.

In order to promote cultural consciousness in the classroom through the reading of polycultural picturebooks, students must feel like their cultures are welcome and respected. This in turn facilitates participation and rich discussions (de Oliveira, Arvelo Alicea, & Cortés-Santiago, 2014). Classrooms that are conducive to having discussions about different cultures encourage students to regularly participate and share their perspectives on the texts they read (e.g. Martínez-Roldán, 2003; de Oliveira, 2011).

Teachers are responsible for creating an empathetic atmosphere, where children can make connections between what they read and their lives (Blakeney-Williams & Daly, 2013). Studies have shown that children tend to open up more and learn better when their teacher shows genuine interest in their opinions and preferences (Martínez-Roldán & López-Robertson, 2000; de Oliveira et al., 2014). This is done by ensuring every student has a voice and making sure to ask even the shiest student about his or her life (Kim, 2016).

Finally, teachers can use these texts to foster cultural consciousness when they grant students opportunities to critically examine the literature. This approach recognizes that cultural consciousness is not a mere transfer of knowledge, but rather an exchange of ideas and experiences (Botelho & Rudman, 2009; Freire, 1993). Students’ funds of knowledge should be recognized and granted credibility in the classroom (García, 2009). Exposing students to a wide array of literature and then allowing them to choose some of the books they read has been shown as an effective way to demonstrate respect for
students’ individuality and to foster critical thinking (Beck & Stevenson, 2015). Acknowledging the resources students bring to the classroom, working together with them to create new understandings, and making connections between what they already know and what they are learning promotes cultural consciousness (e.g. López-Robertson, 2004; de Oliveira, & Shoffner, 2017).

**Teaching with Translanguaging**

When reading these polycultural picturebooks, child readers are engaging with two languages and cultures simultaneously, thus developing their biliterate skills. These picturebooks were composed for a variety of audiences: English or Spanish monolinguals, emerging bilinguals, and bilinguals. These texts can thus be used to introduce Spanish to English speakers, or vice-versa. The picturebooks highlighted in this study are a good starting point for any teacher to expose and even teach their children a new language.

Teachers can also use the picturebooks highlighted through this study as mentor texts in their classroom to encourage the use of translanguaging and multimodality in their students’ own writing. Using these books as models can validate students’ own multidimensional communicative competences and encourage their creativity. Mentor texts that incorporate visual arts and translanguaging are a more engaging format for bilinguals’ knowledge production in the language arts (García & Kleyn, 2016).

According to Smith (2014), “by not reverting to traditional written scaffolds or attempting to tame the process, teachers can capitalize on the compositional individualism made possible through multiple modes” (p. 153). Engaging in
translanguaging through multimodal composition allows students the freedom to use their full linguistic repertoires as well as engage their creativity.

These picturebooks are particularly useful to have in early childhood classrooms with diverse groups of children, as they open up a conversation about different languages. They also offer the possibility of discussing language and cultural practices, such as who speaks what language and with whom, and what are some of the different things that students might do in their homes (Axelrod & Gillanders, 2016).

**Teaching with Context Clues**

Polycultural picturebooks that use translanguaging are a great way to teach context clues to students. Even if teachers are working with an audience of monolingual English speakers, using the picturebooks addressed in this study can still be useful, as the ability to decode context clues is a standard highlighted in the CCSS College and Career Readiness anchor standards for language: “Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues” (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010, CCSS.ELA-LITERACY.CCRA.L.4). Even without knowing any Spanish, all of the picturebooks offer context clues that help the reader decode the meaning of most of the words, and thus teaching opportunities for educators.

Depending on the students, different types of context clues may be more appropriate than others. For example, for an English monolingual reader who is beginning to learn Spanish, the juxtaposition method of introducing new words might be more convenient and easier to follow. On the other hand, juxtapositions might be boring and redundant for a fluent biliterate child, and so a book that provides visual context
clues that require higher levels of inference might be more entertaining for this particular audience. Depending on the literacy and language level of the child reader, different translation methods might serve different purposes. Analyzing the various methods of translation and their frequency can be a helpful strategy for teachers when choosing a Hispanic picturebook for their child readers.

**Implications for Picturebook Authors and Illustrators**

Authors and illustrators of polycultural picturebooks should take the following recommendations into consideration. First, when using translanguaging in the written text, one should be mindful of the context clues he or she intends to use. Authors that are interested in conveying the meaning of Spanish words through various context clues should keep the reading level of, the capabilities of, and the level of scaffolding required by their audiences in mind.

Second, picturebook authors need to be careful about using translanguaging in a way that does not further sideline a language that is already marginalized. One of the ways to ensure cultural consciousness when writing through translanguaging is by adhering to the grammar of the second language that is being represented. Authors should ask themselves whether they are portraying the languages in a natural and fluid manner.

Regarding the multimodal nature of these artifacts, an important consideration for authors and illustrators of polycultural picturebooks is to carefully select the size, boldness, and font of the Spanish script so that Spanish is not portrayed as a less-important language in comparison to English, the language of power in the United States (Axelrod & Gillanders, 2016). Authors and illustrators should critically ask themselves if
their intended audience will be able to read the scripts, especially if the words are displayed in italics.

Finally, in order to ensure that the content of a picturebook is culturally conscious, authors and illustrators should reflect on their insider/outsider positionality (Fox & Short, 2003) and conduct thorough research on the culture they want to portray. Although one does not necessarily need to be from a certain culture to draw illustrations about or write about it, it is important to do research before attempting to compose a picturebook that represents a culture other than one’s own.

**Conclusion**

Through an examination of 15 English-based polycultural picturebooks with Spanish insertions, new light is shed upon the nature of translanguageing and multimodality integrated into these texts. The multidimensionality of these books is highlighted; each picturebook is a singular text, composed of different context clues, themes, illustrations, and fonts and influenced by each author and illustrator’s unique backgrounds. These diverse polycultural texts can teach children about and promote respect for various cultures and languages that are different from their own. These texts can also serve as culturally conscious literature in which children can see themselves and people like them represented. Picturebooks with translanguageing have a great potential for fostering a positive learning environment while promoting literacy skills across diverse classrooms with wide ranges of students.


Optimizing elementary education for English language learners. Hershey, PA: IGI Global.


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### Appendix Continuation. Initial Coding of the Entire Picturebook Corpus (81 Texts)

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Appendix Continuation. Initial Coding of the Entire Picturebook Corpus (81 Texts)

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