

## **Children's Literature: Validating and Valuing Language and Culture**

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The significant role of children's literature in the ESL classroom has been acknowledged for more than a decade by scholars, and many teachers have realized its value for even longer. Since the landmark study by Larrick (1965) that pointed to the lack of representation of children from diverse ethnicities in children's and adolescent literature, a growing concern exists for both the accurate portrayal of children from many cultures as well as an increase in the number of titles that authentically reflects the growing diversity of society. Multicultural and multiethnic literature has become increasingly available for all grade levels, and the conversations around the criteria for excellent authentic books extend beyond that of avoiding stereotypes to the ongoing dialogue of authors, publishers, scholars, and professional organizations around specific topics, such as: Who can write for what culture? How much "truth" is required to be authentic? How accurate is the use of a second language within a book? and What engagements will extend the insights into this book?

Awards have been created to acknowledge significant literary contributions that represent specific cultural groups. For example, through the American Library Association, the Coretta Scott King

award is presented yearly to an African American author and an illustrator for outstanding books that promote cultural understanding and the realization of the American dream. The Pura Belpré Award, established in 1996, is presented to a Latino/Latina writer and illustrator whose outstanding work best portrays, affirms, and celebrates the Latino cultural experience. The Batchelder Award is given to an American publisher for an exceptional children's book originally published in a foreign language in a foreign country and subsequently translated into English. Various professional organizations recognize particular groups of outstanding cultural books. Selected by a committee from the Children's Literature Special Interest Group of the International Reading Association, the Notable Books for a Global Society is a group of 25 books published each year that enhance student understanding of people and cultures throughout the world. The National Council of Social Studies with the Children's Book Council provides a yearly list of Notable Social Studies Trade Books for Young People each year framed around the thematic strands of the NCSS curriculum standards.

Yet, despite great strides in the creation and recognition of multicultural literature, the amount of literature published still does not meet the needs of a population whose demographics speak to the reality of cultural pluralism, nor does the literature address specifically the distinctive cultural groups within each of the more widely acknowledged and under-represented cultural and linguistic groups. These gaps will be filled only as educators recognize the potential of literature and insist on greater publication of a diversity of titles to meet curriculum mandates and the needs of ESL learners.

In today's social and political educational climate, and in light of the instructional issues described in other chapters of this document, the potential of children's and adolescent literature in the classroom is even greater than previously documented or imagined. Linguistics research points to important implications for reading instruction and material (Christianson, 2002). Likewise, sociocultural perspectives of instruction speak loudly to the role of multicultural literature as both a window and a mirror (Sims-Bishop, 1982), validating the life experiences of those whose culture is reflected and creating insights for others to view people and events in society much different from themselves. In the hands of an instructor sensitive to the needs of the whole child, such literature coupled with engaging strategies can provide ESL learners with pathways to enhanced identity, increased awareness and sensitivity to those who share a community, demonstrations of powerful uses of language for a variety of purposes, and the potential for developing critical literacy and taking stances on social issues within the local and larger communities of which young readers are a part (Gollnick & Chin, 1994; Nieto, 1997; Nilsson, 2006). The present discussion is based on the belief that instruction for ESL learners must acknowledge and validate all aspects of the learner's cultural identity of which language is an inseparable part.

With the growing number of titles that are published, it might prove a daunting task to identify the many books which, while not necessarily culture-specific, can prove potentially empowering for readers. However, if one considers categories that align with the current scholarship in the field of ESL children's literature and with the potential outcomes of excellent, authentic literature stated

in the above paragraph, a variety of literature emerges that can, throughout the curriculum, provide empowering cultural and literacy experiences for English language learners. The four categories below are used to assist in organizing and emphasizing the rich possibilities of certain books. While the titles listed within each category are fluid and one title often exemplifies several significant characteristics of a good book for ESL learners, they are organized to better enable this discussion and the contemplation of the potential of children's literature. Some of the titles here will, no doubt, be familiar, while others purposely draw attention to more recent publications. Potential strategies point to the importance of reading aloud, valuing individual voices, negotiating meaning through discussion, and responding through a variety of sign systems, such as drama, music, and art. Within limited space, various titles are described, although at the conclusion of this chapter is a sampling of recent chapter and picture books that are excellent representatives of each category. Since for every award winner, or suggested title within an article such as this, numerous other books are also published that are powerful resources, it is hoped that the suggestions here are compelling invitations for teachers to become involved in learning more about current children's and adolescent literature.

### **Literature reflecting the cultural identities of the learner to include language**

Books that reflect the varied experiences of diverse learners are found within all genres and reflect life experiences of all age levels. Cultural traditions to include ethnic foods, celebrations,

music, dance, and art, as well as family and society day-to-day events are often portrayed eloquently, inviting a reader's response to shared life experiences. While it is obvious that children enjoy reading and hearing about the worlds beyond their own culture, all individuals have the need for validation by others—to see their lives represented in books for all to read. Realizing that other characters, both fictional and real, have stories of success, humor, resiliency, and challenges, readers develop a sense of possibility, confidence, and community. Often these characters depict problem solving and hopeful spirits as well as cleverness and pride that transfers when readers identify with them.

Using the home cultures of ESL learners helps to create the critical bridge, addressed frequently in professional literature, between what is valued and useful at home and at school. "Schooling isn't about moving from one world to another but about transforming worlds through shared, complex journeys" (Van Sluys & Riener, 2006, p. 322). One might add to this notion that children's literature can be vehicles in this transforming journey. Using culturally relevant literature can provide a compelling reason to use language—to share one's personal connections with others and have a voice in discussions around familiar topics. Parents can be involved as well in exploring, enjoying, and critiquing books that represent specific aspects of their culture. One strategy to extending reading might be to use culturally relevant literature as models for families to create their own cultural books to share in the classroom.

*A Song for Ba* (Yee, 2004) takes place in the early twentieth century and is about a young boy whose father and grandfather sing in the Chinese opera. This form of opera uses only men and

for the immigrants to North American in this story, it is their livelihood as well as a cultural tradition to maintain at a time when other forms of entertainment are becoming more popular. Ba learns how to sing the female roles from his grandfather and is able to help when his father must assume the female role. The story informs of both this cultural aspect as well as the hardships of Chinese immigrants at this time. *Shanghai Messenger* (Cheng, 2005) is a more contemporary story about a young girl who makes a trip in the opposite direction--from Ohio to Shanghai--to visit her extended family for the first time. The poignant free-verse format shares not only the significance of her visit for the whole family, but readers receive much information about China through the eyes of this eleven-year-old traveler. The situation is one that most likely will resonate within an ESL class. Pam Muñoz Ryan writes books filled with cultural connections. In *Becoming Naomi Leon* (2005), Naomi and her brother are living with her great grandmother when her mother, described as irresponsible, returns with her boyfriend. Naomi travels to Oaxaca to find her father for his signature on paperwork making Gram her legal guardian. Both cultural insights and the theme of family love and security are obvious connections for readers.

Language is perhaps the most critical cultural aspect to maintain and develop as it is the essence of identity, maintaining and connecting the other facets of culture to each other and to the individual. Linguistically speaking, the role of a child's native language in the development of the second language is acknowledged. "First languages, however, are more than a means to second-language learning; they are inseparable from a child's identity and culture. When we restrict or prohibit the use of first

languages in classrooms, we are asking children to choose between home and school cultures and are wasting incredible linguistic and cultural resources that would enrich classroom life and learning" (Short, Schroeder, Kauffman, & Kaser, 2006, p. 287).

Numerous other reasons attest to using literature that is partially or completely in a student's first language. When considering the notion of *language as resource*, children's literature can provide exemplary demonstrations of other languages besides English in use in the daily lives of children whose first language is not English. Literature that is inclusive of a variety of languages creates a context of inclusiveness insofar as "... it highlights the interests of the entire society rather than those of particular minority groups and, in so doing, transcends the 'us versus them' mentality that characterizes much of the debate in this area" (Ruiz, 1988, p. 299). And, Nilsson has noted that, "Empirical research, such as Rosberg's (1995) study of native-English-speaking and bilingual children who were exposed to multicultural books written in different languages, has suggested such books can help children develop greater awareness and appreciation of the features of diverse languages" (p. 535).

Literature in the learner's first language has numerous benefits. It encourages readers to use their first language more meaningfully in oral and written forms as they access their prior knowledge through their first language while building meaning in their second. They also have the opportunity to become the expert when literature is used that contains their first language. One middle school student who, according to his teacher, rarely said a word became suddenly interested, involved, and articulate when he was positioned as the person with the knowledge of Spanish

pronunciation while reading George Ancona's (1998) *Fiesta Fireworks* (Mathis, 2002). Non-English-speaking parents can enjoy reading stories to their children in their own language and expand on the ideas, values, skills, and concepts they encounter in the books. Through the use of audiocassettes of literature, ESL students and parents are exposed to English vocabulary in addition to common grammatical structures and conventions.

Books inclusive of the Spanish language are limited but easily found, especially when examining the books from smaller presses. *Magda's Tortillas* (Chavarria-Chairez, 2000) is a story about a young seven-year-old girl whose grandmother is teaching her to make tortillas for her birthday. In both Spanish and English readers enjoy the story of Magda's unsuccessful efforts to make perfectly round tortillas as well as the memories that her loving grandmother finds in the varied shapes of Magda's initial efforts. The story is told in both English and Spanish with some Spanish phrases used in the dialogue between characters within the English version. This typical family scene produces much dialogue among children as they read or hear it read aloud. *Uncle Rain Cloud* (Johnston, 2001) contains numerous words in Spanish within the text in this typical scenario of a young boy who must translate for his uncle, much to the frustration of Tío Tomás. The story sends the message of valuing two cultures and ends with Carlos teaching his uncle English and Uncle Tomas teaching Carlos the Spanish stories of the tongue-twister gods from Mexico folklore.

While books in languages other than Spanish are not as easily found, interesting and authentic titles do exist. *In the Leaves* (Lee, 2005) introduces Mandarin Chinese characters here, as the main character shows his friends the characters he knows. As with *In*

*the Park* (Lee, 1998), the author uses simple, descriptive text and dialogue to support meaning and to create a context for each of the characters. Using nature's settings to describe the language is quite a natural way to learn since art and life are both elements of how the characters are constructed. *Sequoyah, the Cherokee Man Who Gave His People Writing* (Rumford, 2005) is an excellent resource for all readers as it tells the biography of this famous Native American and contains parallel text in Cherokee. This demonstration of Sequoyah's ultimate life's work is a valuable resource for all readers but especially Cherokee children who know their native language.

### **Literature reflecting universal themes found in all cultures**

Many books focus on universal topics or themes and provide points of connection for all readers. Themes such as family, friends, celebrations, school, or food provide topics to which even the youngest of readers can connect and have points of comparison to share with others. More abstract themes, while often especially appealing to the social and emotional development of older readers, are powerful ways to focus on literature at all grade levels. Topics such as identity, conflict, developing relationships, a sense of place, or even social justice are issues found in all cultures and books with themes on these topics help literacy learners as they develop a vocabulary for talking about issues; articulate personal opinions through comparison, examples, justification, and other means of developing voice; negotiate with others the varied meanings of such themes; and build personal identity as part of the larger society with whom they share these universal themes.

Often the book's focus is that of gathering a variety of information from different cultures around a certain topic. In *A life like mine, how children live around the world* (UNICEF, 2002), readers find many points of comparison among a diversity of life styles. Based on the Convention on the Rights of the Child, this photographic essay documents the fundamental rights of all children. Focusing on children around the world, how they live, and what they need to be happy and healthy, this book is arranged around four main sections -- "Survival," "Development," "Protection," and "Participation." It also shares how children express themselves in different ways, as well as both the hardships and joys they endure in a variety of societies. A discussion about the United Nations "Rights" also offers valuable insights and opportunities for multilingual classroom discussions. *Let's Eat* (2004) focuses on five children around the world who have very different ideas about what makes a good meal, but each actively takes part in shopping, cooking, and celebrating mealtime with their families. These are two of many titles that are framed around common themes that point to universal activities, needs, and concepts among cultures. Each offers great points of discussion and invites language use around personal experiences.

Many teachers employ Cinderella variants as they consider universal themes in many cultures. With literally hundreds of variants that resemble this European fairytale, students enjoy comparing literary elements, motifs, and culturally specific elements including language for each version. Frequently, they will recognize a story from their own culture and become the expert in telling how it is alike or different from the version they know. A recent ESL middle school student who immigrated from

Thailand was in a reading class where *Yeh-Shen, a Cinderella story from China* (Louie, 1982) was read along with other variants. He immediately recognized the story and shared in English his experience winning a storytelling contest for his rendition of *Yeh-Shen* (Mathis, 2002). Books that reflect universal themes and topics invite readers to share their stories as well through writing and oral language.

*The Hickory Chair* (Faustino, 2001) is about the relationship between a young boy and his grandmother. Although he is blind, the child is never described through his disability, even though his blindness is part of the story's plot when he must find notes left in favorite hiding places by his grandmother after her death that tell family members what she left for each of them. Readers can relate to this relationship and to objects they may have that represent a story in their lives. For older readers, *The Story of My Life* (Ahmedi, 2005) offers a chance to think about facing challenges and resiliency as this true autobiographical story relates a young immigrant's experience of losing her leg as a result of a landmine in Afghanistan. Told simplistically but powerfully from a high school student's perspective, this story shares her life now in the U.S. after this tragedy over a decade ago. Both overcoming obstacles and dealing with coming to a new culture are themes that can elicit conversation and writing.

### **Literature as demonstrations of language conventions, rich vocabulary, and authentic uses of language**

Children's literature is an excellent demonstration of language for all readers. The repetitive language and story concepts, the

unique organizational strategies, the predictable and/or cumulative story traits, the visual support within picture books, and rhythm and rhyme of poetry are only some of the literary qualities that provide language experiences that support ESL learners. While many books demonstrate these traits and bring delightful demonstrations of the unique qualities of language to all readers, some significant examples blend both multicultural characteristics and exemplary language.

As an exemplar book that is culturally specific, *José! Born to Dance* (Reich, 2005) provides great examples of sensory imagery. This story of the great choreographer José Limón, who fled Mexico to California during the Mexican Revolution, is rich in the artistic use of words as well as color. Sounds from lullabies, bullfights, and flamenco dances are evident in the text and influenced José's eventual dance movements. Spanish words are throughout (and defined both in text and at the end). This is also a story of determination as José reacts to being teased in school for poor English and perseveres to become a dancer and choreographer. The imagery and rhythm represent great examples of fluency in language use for delightful reading. The arts are also the focus in *The Pot that Juan Built* (Andrews-Goebel, 2002). The cumulative format of this highly interesting story about a famous pottery maker in Mexico follows the pattern of the traditional narrative poem, *The House that Jack Built*. In addition to the precise use of words within this poetic format, informational text and brightly colored illustrations further explain each stanza throughout the process of creating the pottery.

In *My Diary from Here to There / Mi Diario de Aquí Hasta Allá* (Pérez, 2002), readers receive an example of literacy used for

a functional purpose—to keep a diary. This book is also a good example of dual language and serves to show the role of writing within one's personal life. *Bronx Masquerade* (Grimes, 2002) provides another example of writing for authentic purpose. In this novel, a high school class discovers the power of poetry to share their own identity. Each chapter focuses on a different character from diverse backgrounds in an inner city high school and the rich character descriptions provide excellent insight into language use from a high school perspective.

### **Literature as opportunities for critical literacy around social issues**

Literacy teachers today are concerned with not only teaching the processes of reading and writing, but also with teaching learners to take a critical stance as they make meaning from text. They often encourage readers to adopt a questioning stance and to work toward changing themselves and their world. Often these notions of critical literacy are focused on issues of equity and democracy and are supported with examples in all genres in children's literature. It is not enough that students read about these issues. To develop a critical stance toward both the information read and the issues therein, teachers need to engage students in thoughtful discussions and inquiry. In a study of bilingual first grade children participating in literature discussion groups around books that focused on social issues, Martinez-Roldán (2005) found "the groups provided a context for students to engage in literary talk about texts while listening and considering each others' voices and perspectives regardless of individual reading proficiency or

language dominance" (p. 25). The author points to the role of discussion around books as evidence of Vygotsky's sociocultural and historical theory that provides an account of learning and development as a mediated process. Martinez-Roldán states:

He attributed a major role in development to social, cultural, and historical factors and proposed that cultural and psychological tools (i.e., language, works of art, writing) and other human beings (i.e., teachers, peers) mediate children's thinking and learning. Culture and community are not just factors that impact learning; they are, as several scholars have pointed out, the mediational means through which ideas are developed. (p. 29).

Literature represents a significant "psychological" tool through which thinking and learning are mediated. Martinez-Roldán also articulates the important notion that participation in the social construction of meaning and critical thinking should not wait until students develop specific language or reading skills to facilitate critical discussions and inquiry talk. Van Sluys and Reiner (2006) in a study focusing ESL learners' multiple ways of knowing in multilingual classroom communities stated, "Literacy learners need places that recognize how literacy learning is intimately tied to identity and how becoming literate involves a range of practices including critical practices for reading words and worlds" (p.327).

Many books have recently been published that provide points of discussion around current and historical social issues. Picture books use illustration to help communicate the story and are excellent resources for readers of all ages. Chapter books, while one needs to consider developmentally appropriate criteria,

consists of numerous titles that provide excellent vehicles for ongoing contemplation around various issues. While chapter books might offer more text that some ESL learners can efficiently tackle, reading aloud at all grade levels has an extensive research basis that speaks to language development inclusive of reading, writing, speaking, and listening (Moss, 2006). We also know that a learning community is being formed when a group that is sharing the same story within the same context provides fertile grounds for the social construction of knowledge through dialogue.

*Playing War* (Beckwith, 2005) is a simple story but powerful in the message it bears. Luke and his friends decide one hot afternoon to play "war." Sameer is new to the neighborhood and decides not to play since he has experienced a real war in which his house was destroyed and a family member killed. The young boys are surprised at his story and respond sensitively, thus providing a potential vehicle in this book for discussing the impact of war. *Henry and the Kite Dragon* (Hall, 2004) takes place in the early 1900's and focuses on a conflict between children in Chinatown and Little Italy in New York City. Henry and Grandfather Chin make beautiful kites that are flown frequently in the neighborhood but they are often destroyed by nearby Italian boys. After discovering that the kites scare the pet pigeons of the Italians, the two groups are able to peacefully agree on a solution. Cultural understanding and peaceful negotiating are both central to this plot. Yet another type of critical thinking around a social issue is invited in response to Uhlberg's (2005), *Dad, Jackie Robinson and Me*. Taking place in 1947, the author and his deaf father spend the summer following Jackie Robinson at a time when the racial prejudice was strong against this black baseball player. The deaf

father identifies with Jackie and his struggle for respect. This book offers many insights into this time in US history as well as the notions of prejudice affecting many different aspects of culture.

*Before We Were Free* (Alvarez, 2002) is a book for adolescent readers that focuses on what life might be like for a teenager living under a dictatorship in the Dominican Republic. The tension, fear, and political and civil unrest are met with courage by a family who does not flee but remains to make a difference. Such strength of character may provide numerous connections for readers.

Drama strategies are also a means for ESL learners to engage in critical meaning making around issues of social justice. Medina and Campano (2006) describe two classrooms in which writing and process drama were used with ESL fifth graders in creating spaces for critical literacy experiences. Their work supports the belief here that various strategies such as tableau, creating original dialogue, or assuming differing points of view, can help to connect the reader's life experiences to literature, build identities, construct knowledge, and ultimately develop language understandings as students navigate between their first and second languages. Dramatic response to texts maintains the empowering potential of literature.

*Who Will Tell My Brother?* (Carvel, 2004) is about Evan, a Native American youth, who, in learning more about his heritage, ancestors, and culture, asks his school to do away with the degrading school Indian mascot that calls up the distasteful paper headdresses, tomahawks, whoops, and racial stereotypes. No one will stand behind him and the half Mohawk teen must face ostracism, bullying, and eventually violence. This lesson in integrity and courage might involve students through process

drama as they take the role of others in the scenario who might be for or against Evan. Physically positioning themselves can also involve a verbal or written experience as they justify their beliefs. Letters can be written to the school board and a hearing could be held that involves parents, teachers, and students. Tableau or pantomime might be ways of showing the emotional tension of Evan and others. This powerful book can be even more powerful as readers consider "what if" they were part of this community.

## **Conclusion**

The suggestions here are but an invitation to encourage educators to explore more deeply the diversity of authors, genres, formats, and topics as they nurture the literacy development of ESL learners. It is also hoped that as ESL teachers discover new titles that reach the hearts and minds of their students, they share these titles, their students' responses, and any powerful strategies that evolved. Through enthusiastic discussions with colleagues, contributing to professional journals, or presenting at conferences, sharing--endorsing through example--the significant role of children's literature in the ESL classroom sends messages to authors, publishers, and educators in all positions.

We know that literacy is not merely decoding or the transmission of knowledge and that the complexities of literacy learning are enriched by the cultural diversity that young readers bring to the reading event. We know that literacy itself is assuming new identities, often through technology and globalization, within the descriptors of "new literacies," "sign systems," and "critical literacy." As educators throughout the various content areas, we

owe it to our ESL students to create learning environments that call upon their “funds of knowledge” (Moll, 2001) as they delve, along with their classmates, into critical and creative thinking. Children’s and adolescent literature support and contribute to such an environment.

### Resources for the classroom

*Literature reflecting the cultural experiences of the learner to include language*

Ancona, G. (1998). *Fiesta fireworks*. New York: Harper Collins.

Argueta, J. (2005). *Moony luna, luna, lunita lunera*. San Francisco: Children’s Book Press.

Bercaw, E. C. (2000). *Halmoni’s day*. New York: Dial.

Bertrand, D. G. (1999). *Trino’s choice*. Houston: Arte Publico Press.

Bertrand, D. G. (1995). *Sweet fifteen*. Houston; Arte Publico Press.

Brown, M. (2004). *My name is Celia / Me llamo Celia: The life of Celia Cruz / La vida de Celia Cruz*. Flagstaff, AZ: Luna Rising (a bilingual imprint of Northland Publishing).

Canales, V. (2005). *The tequila worm*. New York: Wendy Lamb Books (a division of Random House).

Carvell, M. (2005). *Sweetgrass basket*. New York: Dutton.

Chavarria-Chairez, B. (2000). *Magda’s tortillas*. Houston: Arte Publico Press.

- Cheng, S. (2005). *Shanghai messenger*. New York: Lee & Low.
- Choi, Y. (2001). *The name jar*. New York: Knopf Books for Young Readers.
- Compestine, Y. C. (2006). *D is for dragon dance*. New York: Holiday House.
- Delecre, L. (2000). *Salsa stories*. New York: Scholastic.
- Gallo, D. R. (Ed). (2004). *First crossing, stories about teen immigrants*. Cambridge, MA: Candlewick Press.
- Garza, C. L. (1990, 2005). *Family pictures*. San Francisco, CA: Children's Book Press.
- Johnston, T. (2001). *Uncle Rain Cloud*. Watertown, ME: Charlesbridge.
- Kyuchukov, H. (2004). *My name was Hussein*. Honesdale, PA: Boyds Mills Press.
- Lee, H. V. (2005). *In the leaves*. New York: Henry Holt.
- Lee, H. V. (1998). *In the park*. New York: Henry Holt.
- Mora, P. (2005). *Doña Flor: A tall tale about a giant woman with a great big heart*. New York: Alfred A. Knopf (a division of Random House).
- Orozco, Jose-Luis. (2005). *Rin, rin, rin / do, re, mi*. New York: Orchard Books.
- Park, L. S. (2005). *Bee-bim bop!* New York: Clarion.
- Reich, S. (2005). *Jose! born to dance*. New York: Simon & Schuster.
- Rumford, J. (2004). *Sequoyah, the Cherokee man who gave his people writing*. Boston: Houghton Mifflin.
- Ryan, P. M. (2005). *Becoming Naomi Leon*. New York: Scholastic.

Wing, N. (1996). *Jalapeno bagels*. New York: Atheneum.

Yee, P. (2004). *A song for Ba*. Toronto, Canada: Groundwood Books.

Yolen, J. (1992). *Street rhymes*. Honesdale, PA: Boyds Mills Press.

*Literature reflecting universal themes found in all cultures*

Amedi, F., & Ansari, T. (2005). *The story of my life*. New York: Simon & Schuster.

Ada, A.F., & Savadier, E. (2002) *I love Saturdays y domingos*. New York: Atheneum (Simon and Schuster).

Ajmera, M., & Ivanko, J.D. (1999). *To be a kid*. Watertown, MA: Charlesbridge.

Aliki. (1998). *Marianthe's story one: Painted words / Marianthe's story two: Spoken memories*. New York: Greenwillow.

Birdseye, D. H., & Birdseye, T. (1997). *Under our skin*. New York: Holiday House.

Fox, M. (1984). *Wilfrid Gordon McDonald Partridge*. New York: Kane Miller.

Fraustino, L. R. (2001). *The hickory chair*. New York: Scholastic.

Harrington, J. N. (2004). *Going north*. New York: Farrar, Straus, Giroux.

Hollyer, B. (2004). *Let's eat*. New York: Henry Holt.

Kuklin, S. (2006). *Families*. New York: Hyperion.

Lacapa, M. (1994). *Less than half, more than whole*. Flagstaff, AZ: Northland.

Louie, (1982). *Yeh-Shen, a Cinderella story from China*. New York: Penguin.

Medina, J. (1999). *My Name is Jorge, on both sides of the river: Poems in English and Spanish*. Honesdale, PA: Boyds Mills Press.

Morris, A. (1998). *Work*. New York: Lothrop, Lee, & Shepard.

Morris, A. (1998). *Play*. New York: Lothrop, Lee, & Shepard.

Radunsky, V. (2004). *What does peace feel like?* New York: Simon & Schuster.

Rosa-Casanova, S. (1997). *Mama Provi and the pot of rice*. New York: Atheneum.

Singer, M. (Ed.). (2004). *Face relations: 11 stories about seeing beyond color*. New York: Simon & Schuster.

UNICEF (2002). *A life like mine, how children live around the world?* New York: Dorling-Kindersley.

*Literature as demonstrations of language conventions, rich vocabulary, and authentic uses of language*

Ada, A. F. (1997). *Gathering the sun, an alphabet in Spanish and English*. New York: Lothrop, Lee, & Shepard.

Begay, S. (1995). *Voices and visions across the mesa*. New York: Scholastic.

Bruchac, J. (2005). *Code talker: A novel about the Navajo marines of World War Two*. New York: Dial.

Andrews-Goebel, N. (2002). *The pot that Juan built*. New York: Lee & Low.

Carlson, L. M. Ed. (2005). *Red hot salsa, bilingual poems on being young and Latino in the United States*. New York: Henry Holt.

Grimes, N. (2002). *Bronx masquerade*. New York: Dial Books for Young Readers.

King, M. L., Jr. (1997). *I have a dream*. New York: Scholastic.

Krudwig, V.L. (1998). *Cucumber soup*. Golden, CO: Fulcrum Publishing.

Morales, Y. (2003). *Just a minute: A trickster tale and counting book*. San Francisco: Chronicle Books.

Nye, N. S. (1999). *What have you lost?* New York: Greenwillow.

Orozco, J.L. (Ed.). (2004). *Fiestas: A year of Latin American songs of celebration*. New York: Penguin Young Readers.

Pérez, A.I. (2002). *My diary from here to there / Mi diario de aqui hasta alla*. San Francisco: Children's Book Press.

Ryan, P. M. (2001). *Mice and beans*. New York: Scholastic Press.

Soto, G. (1997). *Chato's kitchen*. New York: Putnam Juvenile.

Wong, J. S. (1999). *Behind the wheel, poems about driving*. New York: Simon & Schuster.

Wood, D. (2004). *A quiet place*. New York: Simon & Schuster.

*Literature as opportunities for critical literacy around social issues*

Alvarez, Julia. (2002). *Before we were free*. New York:

Random House.

Beckwith, K. (2005). *Playing war*. Gardiner, ME: Tilsbury House.

Bernier-Grand, C. (2005). *Cesar: ¡Sí, se puede! = Yes, we can!* Singapore: Marshall Cavendish Children's Books.

Bridges, R. (1999). *Through my eyes*. New York: Scholastic.

Carvell, M. (2004). *Who will tell my brother?* New York: Hyperion.

Fleming, C. (2003). *Boxes for Katje*. New York: Farrar, Straus and Giroux.

Giovanni, N. (2005). *Rosa*. New York: Henry Holt.

Hall, B.E. (2004). *Henry and the kite dragon*. New York: Philomel/Penguin Young Readers Group.

Singer, M. (Ed.). (2004). *Face relations: 11 stories about seeing beyond color*. New York: Simon & Schuster.

Smith, D.J. (2002). *If the world were a village: A book about the world's people*. Tonawando, NY: Kids Can Press.

Staples, S. F. (2005). *Under the persimmon tree*. New York: Farrar, Straus, Giroux.

Uhlberg, M. (2005). *Dad, Jackie Robinson and me*. Atlanta, GA: Peachtree.

Woodsen, J. (2001). *The other side*. New York: Penguin Putnam.

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