

COSMOPOLITANISM IN MULTICULTURAL CHILDREN'S TEXTS
AND READER RESPONSE

A DISSERTATION

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

IN THE GRADUATE SCHOOL OF THE

TEXAS WOMAN'S UNIVERSITY

DEPARTMENT OF LITERACY & LEARNING

COLLEGE OF PROFESSIONAL EDUCATION

BY

JENNIFER M. LOPEZ, B. S., M. ED.

DENTON, TEXAS

AUGUST 2022

Copyright © 2022 by Jennifer M. Lopez

ACKNOWLEDGEMENTS

First, I want to thank my family and friends for their unwavering support. I began this journey as a single mother, and my parents, Eduardo, Carmen, and Dwight, and my cousin, Linda and her family, did everything they could to help me balance the challenges of motherhood while also working full-time as a teacher and completing my doctoral studies. Along this journey, I also met my husband, Michael, who has been so supportive and understanding of the priority of my doctoral studies in my life, bringing me coffee during late night writing sessions and knowing that my work was always in progress, even on vacations. My friends, Chasity, Laura, Tamra, Audrey, and Juan, were not only supportive by cheering me on, but also through showing genuine interest in my work through by letting me practice my presentations with them and reading my written work.

I also want to thank my coworkers, Pam, Charlotte, Kim, Mandi, and Kayla, who helped me through this journey by pitching in to help with class coverage or teacher planning responsibilities to allow me the flexibility and time I needed to meet with my advisor and complete my research. They have not only been the best coworkers, but they have also become the best of friends. Next, I would also like to thank my employers, Melissa Reese and Stephen Richardson, for supporting me in my doctoral studies by allowing me to conduct my research on their campuses.

Finally, I would like to thank all of the professors that I had the privilege of learning from for their guidance and support throughout this process. Thank you to Dr. Claudia Haag, whose class was my first doctoral class and fueled my purpose in involving multicultural literature in my research. Thank you to Dr. Nancy Anderson, who challenged me and helped me become a better writer. Thank you to Dr. Amy Burke, who supported my love of literature and helped me

connect it to theory. Thank you to Dr. Mandy Stewart, who guided me all throughout this process, expanding my understandings about multiculturalism and always helping me to see my own potential.

This journey has been the most difficult but also the most rewarding experience of my life. I have learned so much, and I am so proud of the research I have done and the work I have accomplished. Thank you, again, to my family, friends, coworkers, employers, and professors, I truly could not have done this without you.

ABSTRACT

JENNIFER M. LOPEZ

COSMOPOLITANISM IN MULTICULTURAL CHILDREN'S TEXTS AND READER RESPONSE

AUGUST 2022

Diversification of student populations (Vespa et al., 2018) and the push for texts that portray characters from all cultures (Neary, 2015) shows the need in research for a continued exploration of students' responses to multicultural texts. The current research involving multicultural texts describes how students may relate to characters that are culturally similar or dissimilar from themselves (Brooks, 2006). Adding a theoretical view of cosmopolitanism (Hull & Stornaiuolo, 2014) can show how students' worldviews and stances are shaped through the inclusion of multicultural children's texts.

This study is a qualitative practitioner inquiry that included 15 third-grade students. The questions included considerations of how texts reflected cosmopolitan stances, the instructional decisions a teacher makes to encourage development of cosmopolitan stances, and what cosmopolitan stances may be present in students' reader responses. The research included a three-part methodology: (1) text analysis and text set curation, (2) pedagogical approaches to incorporate multicultural texts in the curriculum, and (3) analysis of students' reader responses to the selected texts. Text analysis included combination of the components of Critical Multicultural Analysis (Botelho & Rudman, 2009) and cosmopolitan stances. Pedagogical approaches were analyzed using field notes and remained dynamic. The readers' responses were analyzed using a combination of open coding and cosmopolitan stances. Text analysis results showed that the texts fell within two groups: written by a culturally authentic or a culturally

adjacent author. The field notes demonstrated how teacher lines of questioning and reader response prompts affected students' responses to multicultural texts. The readers' response analysis indicated that students reflected all three of the cosmopolitan stances in their verbal and written responses. As the study progressed, students moved away from the reflexive stance and more into the proximal and reciprocal stances. Findings from this study can be used by publishers to understand how multicultural literature may prompt students to develop cosmopolitan stances. This study shows teachers how their pedagogy can affect students' responses to multicultural texts and how they may reflect the various cosmopolitan stances. Researchers can use the study results to understand how a cosmopolitan lens can be applied to multicultural texts and readers' responses.

Keywords: multicultural texts, reader response, cosmopolitanism, multicultural text analysis

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
LIST OF TABLES.....	xiii
LIST OF FIGURES	xv
I. INTRODUCTION.....	1
Multicultural Literature.....	6
Evaluation of Multicultural Texts.....	7
Reader Response to Multicultural Texts.....	8
Cosmopolitanism	9
Statement of the Problem.....	11
Purpose.....	11
Significance.....	12
Definitions.....	13
II. LITERATURE REVIEW.....	15
Introduction.....	15
Critical Theory	16
Philosophical Development	17
Modern Critical Theory	18
Domains of Power	18
Critical Race Theory.....	19
Critique on Heteronormativity.....	21
Cosmopolitanism	21
Connection to Transnationalism	23

Philosophical Roots	23
Research Framed by Cosmopolitanism	25
Appreciation of Diverse Identities.....	26
Cross-Cultural Communication and Connection.....	27
Reader Response Theory	29
Theoretical Understandings	30
Synthesis of Readers' Response Research.....	31
Primary Grades	32
Upper-Elementary Grades	32
Open-Ended and Unprompted Response.....	34
Multicultural Literature.....	34
Readers' Response to Multicultural Literature.....	35
Response to Culturally Similar Texts	36
Response to Culturally Dissimilar Texts	36
Perspective Dependent Response	37
Evaluation and Selection	38
Evaluation	38
Selection	39
Trends in the Publication and Writing of Multicultural Children's Literature.....	40
Publication History	41
Intersectionality	41
Conclusion	43

III. METHODOLOGY	45
Introduction.....	45
Research Design.....	45
Knowledge: Local and Global Contexts	48
Practice: Interplay of Teaching and Learning.....	49
Communities: Catalysts for Teacher Learning	50
Democratic Purposes and Social Justice Ends.....	51
Positionality	52
Setting and Participants.....	53
Part 1: Text Selection and Analysis	54
Data Collection and Analysis from Texts.....	55
Text Compilation Prior to Analysis	55
Data Analysis of Compiled Texts	57
Cross-Text Data Analysis	69
Part 2: Reader Response to Multicultural Texts	71
Data Collection of Readers' Responses.....	71
Field Notes.....	72
Readers' Responses	77
Data Analysis of Readers' Responses	78
Data Collection Summary and Timeline	83
Trustworthiness.....	83
Summary	84

IV. FINDINGS.....	86
Introduction.....	86
Text Analysis	86
Author Perspective.....	87
Cultural Insider	88
Culturally Adjacent.....	90
Cosmopolitan Perspectives	92
Proximal.....	93
Reflexive.....	95
Reciprocal	96
Instructional and Curricular Decisions	98
Read Aloud Process	98
Text Set Schedule	99
Reader Response Menu	99
Overcoming Challenges.....	102
Reader Response Analysis.....	104
Text Set 1: Ethnicity/Race	105
Proximal.....	107
Reflexive.....	109
Physical Differences	109
Experiential Differences	111
Reciprocal	112
Physical Similarities	113

Experiential Similarities	114
Outliers	116
Text Set 2: Family Diversity.....	117
Proximal.....	119
Physical Description	120
Personal Experiences	122
Reflexive.....	125
Experiential Differences	125
Physical Differences	126
Reciprocal	128
Experiential Similarities	128
Physical Similarities	131
Outliers	133
Text Set 3: Differences in Gender and Ability	134
Proximal.....	136
Reflexive.....	138
Reciprocal	139
Experiential Similarities	139
Physical Similarities	141
Outliers	142
Student Narratives.....	143
Adam: Lack of Depth in Response	143
Laura: Differences in Verbal and Written Responses	146

Sarah: Deep Connections in Verbal and Written Responses	149
Overall Findings.....	151
V. DISCUSSION	153
Using Multicultural Children’s Literature to Promote Critical Literacy	157
Addressing the Dimensions of Critical Literacy with Multicultural Literature.....	158
Domains of Power in Multicultural Children’s Literature.....	159
Teaching Critical Literacy with Multicultural Children’s Literature	160
Implications.....	161
Implications on Teaching with Multicultural Children’s Literature.....	161
Disruption of the Traditional Curriculum	162
Teacher Autonomy in Curriculum Design.....	162
Teaching Social Justice Issues with Multicultural Literature	164
Teacher Skill when Teaching with Multicultural Literature.....	165
How to Challenge Banned Books	166
Implications for Future Research.....	167
Adopting Inquiry as Stance.....	167
Research in Cosmopolitanism.....	168
Combining Multicultural Literature and Cosmopolitanism.....	168
Cosmopolitanism with Younger Children	169
Implications for the Publication of Multicultural Children’s Literature.....	169
Books that Represent Underrepresented Groups	169
Author Information	170

Teacher Specific Information	171
Conclusions.....	171
REFERENCES	172
TEXT SET LITERATURE.....	183

LIST OF TABLES

3.1 Demographic Makeup of Students Within the School Setting	54
3.2 Demographic Makeup of Students Included in the Study	54
3.3 Text Set Themes, Descriptions, and Rationales.....	56
3.4 Sample Analysis 1: People by Peter Spier	58
3.5 Sample Analysis 2: This is How We Do It by Matt Lamothe	61
3.6 Text Selections.....	68
3.7 Text Codes Indicating the Cosmopolitan Stances	70
3.8 Text Codes in Regard to Authenticity	71
3.9 Text Exploration and Response Schedule.....	73
3.10 Read Aloud Texts	74
3.11 Summary of Data Collected.....	78
3.12 Codes Derived from Open Coding and Applied to Responses.....	82
3.13 Data Collection and Analysis Timeline	83
4.1 Author Authenticity as Cultural Insiders or Culturally Adjacent/Unknown	88
4.2 Cosmopolitan Stances Present in Texts	93
4.3 Stances Coded in Responses to Text Set 1	107
4.4 Proximal Codes in Responses to Text Set 1	107
4.5 Reflexive Codes in Responses to Text Set 1	109
4.6 Reciprocal Codes in Responses to Text Set 1.....	113
4.7 Outlying Codes in Written Responses to Text Set 1.....	117
4.8 Stances Coded in Responses to Text Set 2	119
4.9 Proximal Codes in Responses to Text Set 2	120
4.10 Reflexive Codes in Responses to Text Set 2	125

4.11 Reciprocal Codes in Responses to Text Set 2.....	128
4.12 Outlying Codes in Responses to Text Set 2.....	133
4.13 Stances Coded in Responses to Text Set 3	136
4.14 Proximal Codes in Responses to Text Set 3	136
4.15 Reflexive Codes in Responses to Text Set 3	138
4.16 Reciprocal Codes in Responses to Text Set 3.....	139
4.17 Outlying Codes in Responses to Text Set 3.....	142

LIST OF FIGURES

1.1 Percent Increase in English Learners, by State: SY 2000-01 to SY 2016-2017.....	3
1.2 Racial and Ethnic Composition of Children Under Age 18	5
2.1 An Overview of the Connections.....	15
2.2 A Zoomed in Look at Critical Theory	17
2.3 A Zoomed in Look at Cosmopolitanism.....	22
2.4 A Zoomed in Look at Reader Response Theory.....	30
2.5 A Zoomed in Look at Multicultural Literature	35
3.1 Inquiry as Stance.....	48
3.2 Google Sheet Text Set 1	64
3.3 Google Sheet Text Set 2	65
3.4 Google Sheet Text Set 3	66
3.5 Field Notes Examples	76
3.6 Open Coding Memo.....	80
4.1 Examples of Texts Coded as Written by a Cultural Insider.....	89
4.2 Examples of Texts Coded as Written by a Culturally Adjacent Author.....	91
4.3 Examples of Texts Coded with the Proximal Stance.....	94
4.4 Examples of Texts Coded with the Reflexive Stance	95
4.5 Examples of Texts Coded with the Reciprocal Stance	97
4.6 Reading Response Menu 1.....	101
4.7 Reading Response Menu 2.....	102
4.8 Graphs Showing the Distribution of the Responses in Text Set 1	106
4.9 Graphs Showing the Distribution of the Responses in Text Set 2.....	118
4.10 Nathan’s Response to Families Around the World.....	121

4.11 Frances's Response to We are Family	124
4.12 The Illustration Included in Frances's Response to Two is Enough	127
4.13 The Illustration Included in Sarah's Response to The Case for Loving	130
4.14 Laura's Response to Fred Stays with Me	132
4.15 Graphs Showing the Distribution of the Responses in Text Set 3	135
4.16 The Illustration Included with Laura's Response to Except When They Don't.....	137
4.17 The Illustration Included with Nathan's Response to Drawn Together	141
4.18 Overall Stance Summary	151

CHAPTER I

INTRODUCTION

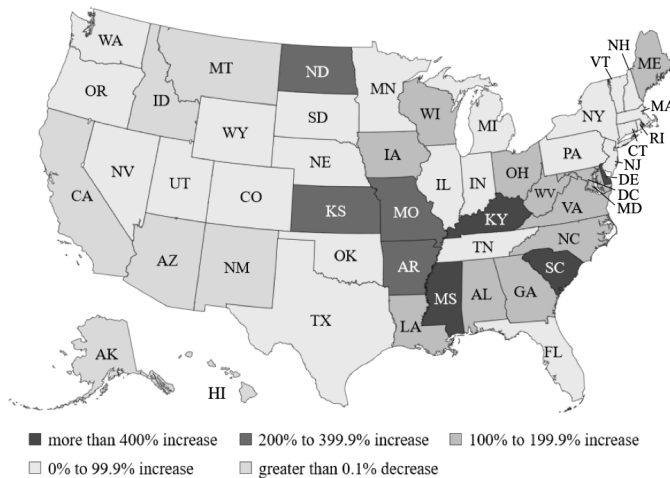
Student populations are continuously evolving and diversifying (Vespa et al., 2018). Many people immediately think of racial diversity as akin to diversity itself, but diversity is more complicated than race alone. Diversity includes other facets of identity, such as language, cultural practices, national affiliations, socioeconomic status, gender identity, and sexual orientation. Increases in diversity have led to increases in the publication of multicultural texts as well as the inclusion of multicultural texts in educational settings (Cooperative Children's Book Center, 2019). Consequently, this study involved using multicultural texts in an educational setting. There have been many studies conducted on the subject of children's reader responses to multicultural literature (e.g. Brooks, 2006; Salas, 2002). This study adds an additional layer of analysis through a theoretical framework of cosmopolitanism. First, I show how student populations have become more diverse to illustrate the need for continued inquiry into the inclusion of multicultural texts within the educational setting

The statistical information that follows connects the diversity statistics with diverse representations in the publication of children's texts. Much of the growing diversity can be attributed to patterns of migration, which affect linguistic, racial, and cultural diversity. For example, the U.S. Census Bureau reported that by 2060 an estimated 69.3% of the total population will be born in a country other than the United States, which is a projected increase of 29.3% in the number of people present in the United States that were born in another country from 2010 to 2060 (Vespa et al., 2018). According to the National Clearinghouse for English Language Acquisition (2020), from 2001-2017, there was a 28% increase in the population of

English language learners in the United States (see Figure 1.1). Valdez and Callahan (2011) also noted that from 2001-2011, the population of Spanish-speaking students doubled and the population of students speaking Asian languages tripled in U.S. schools. These statistics show the growing numbers of both language learners and students speaking languages other than English, meaning that there are growing numbers of bilingual and multilingual students present within United States classrooms. In addition to students acquiring English, more school-aged children are considered children of immigrants, meaning they have at least one foreign-born parent and thus, likely have exposure to multiple languages, national affiliations, and cultural practices stemming from one or both of their parents' country of origin (Suárez-Orozco, 2001; Mather, 2009). Horning et al. (2020), from the Children's Cooperative Book Center, noted an increase of books published about the immigrant experience in their observations of the 2019 children's book publication trends. Their observations show the increasing diversity in the publication of children's texts to better reflect the children of immigrants.

Figure 1.1

Percent Increase in English Learners, by State: SY 2000-01 to SY 2016-2017



Note. Adapted from *English Learners: Demographic Trends*, by the National Clearinghouse for English Language Acquisition, 2020

https://ncela.ed.gov/files/fast_facts/19-0193_De14.4_ELDemographicTrends_021220_508.pdf.

In the public domain.

Additionally, an increase in awareness of the diversity of gender identities and sexual orientations of student/family populations is evident through the growing publication of lesbian, gay, bisexual, transgender, queer, and other (LGBTQ+) children and young adult texts (Sanders et al., 2020). The UCLA Williams Institute reported higher percentages of LGBTQ+ individuals in younger age groups, with an increase as the groups get younger (Meyer, 2018). The increase as the groups get younger shows that individuals are coming out earlier. This shows a trend towards greater acknowledged diversity in sexual orientation and gender identity, especially in younger groups. The researcher also acknowledges that the number is probably higher and that reported numbers only reflect those children who are comfortable publicly sharing their sexual

orientation and gender identity. Madeline Tyner (2018) reported that 4% of the books analyzed in 2017 for diversity by the Children's Cooperative Book Center were written about LGBTQ+ characters. Although the Children's Cooperative Book Center has just begun collecting data on LGBTQ+ books, increases are expected as book publication trends towards increased diverse representation that is reflective of the population of readers. As student populations increase in diversification of gender identity and sexual orientation, it will be important for them to see themselves reflected in texts. Publishers will likely continue to increase their publication of texts reflecting LGBTQ+ characters just as they have increased their publication of texts about immigrants.

Additionally, according to the U.S. Census Bureau, by 2060, an increase in racial diversity within student populations is expected (Vespa et al., 2018). All racial demographic areas, with the exception of White, are projected to increase in the U.S. as illustrated in Figure 1.2. Trends in the publication of multicultural children's literature reflect increases in racial diversity as well. The Children's Cooperative Book Center published data in 2019 that showed the increases in racial diversity in children's book publications from 2002 to 2018. During that time, there were significant increases in the children's texts published about characters from African/African American, Asian Pacific/Asian Pacific American, and Latinx populations. Books about American Indian/First Nations characters remained fairly constant. While there are increases in racially diverse book characters in children's literature, it is worth noting that they do not accurately reflect actual racial diversity of student populations. It does seem, however, that literature is trending in the direction of increased diverse racial representation in children's texts. Increased representation of racially diverse characters in literature, especially children's texts continues to be a need in today's society. With more and more people speaking out about

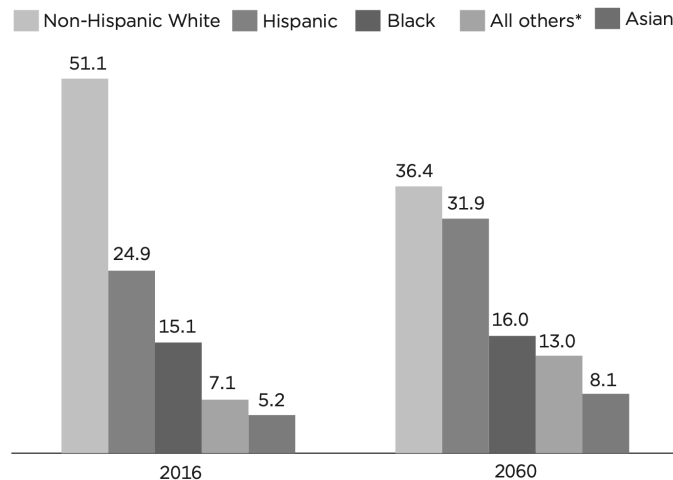
racial injustice through movements such as #BlackLivesMatter and #WeNeedDiverseBooks, it is clear that there is a need to be more inclusive and more intentional about the inclusion of texts that represent racially diverse perspectives. While there is a clear need for the inclusion of racially diverse texts, diverse perspectives in the more holistic sense of the meaning of the word diverse that includes various types of diversity besides race alone are equally as worthy of attention and inclusion.

Figure 1.2

Racial and Ethnic Composition of Children under Age 18

Racial and Ethnic Composition of Children Under Age 18

The share of children who are non-Hispanic White is projected to fall from one-half to about one-third by 2060. (In percent)



* The other race group includes children who are American Indian and Alaska Native, Native Hawaiian and Other Pacific Islander, and Two or More Races.
Note: Hispanic is considered an ethnicity, not a race. The percentages do not add to 100 because Hispanics may be any race.

Note. Adapted from *Demographic Turning Points for the United States: Population Projections for 2020 to 2060*, by Vespa, J., Armstrong, D. M., & Medina, L., 2018.

<https://www.census.gov/content/dam/Census/library/publications/2020/demo/p25-1144.pdf>. In the public domain

Multicultural Literature

Multicultural literature is defined by Fox and Short (2003) as literature that represents a variety of cultures and challenges the traditional canon of predominantly Eurocentric and White characters. Steiner (2016) added that multicultural literature should not only represent a variety of cultures, but it should also represent the multiple facets of those within various cultural groups. Multicultural literature is representative of different cultures both from around the world and of the various cultures present in local societal groups.

Readers continue to push for the increased inclusion of diverse texts with movements such as #WeNeedDiverseBooks and #1000BlackGirlBooks that originated on Twitter. The #WeNeedDiverseBooks movement sprang from the outrage in response to an all-White guest author list at the 2014 BookCon event, and it called into question the lack of diversity in publishing (Neary, 2015). The #1000BlackGirlBooks movement was a personal project of a fifth-grade student named Marley Dias in 2015. She had grown tired of seeing books that featured White male characters and wanted to see books that featured characters similar to herself, Black females. Consequently, she started a campaign to identify and collect books featuring Black female protagonists as well as other people of color with the plans to donate them to schools and libraries so that readers like herself could see more diverse characters (Grinberg, 2016). Since the start of this campaign, Marley has compiled and donated over 12,000 books featuring Black characters (Dias, 2020). She also served as the executive producer of a Netflix series titled “Bookmarks: Celebrating Black Voices” in which notable Black celebrities read a book featuring a Black protagonist (Rockett, 2020). The continued attention given to books featuring diverse characters, especially the movement started by Dias, shows the need for children to engage with books featuring diverse characters.

With increases in the publication of racially diverse characters, many, such as researchers and critics of multicultural literature, have questioned the authenticity of the representation of racially and culturally diverse characters in general. Authenticity is defined by Bishop (2003) as the ability of the text to reflect the experiences of the cultural group that is being represented. She questioned the ability of a cultural outsider to tell the stories of people from a culture different from their own, suggesting that cultural insiders would likely be more adept at telling authentic stories about people from their own cultures because of their lived experiences. The lived experiences of diverse people allow for deeper understandings of the complexity of their experiences. The push for the authentic telling of stories continued with the #OwnVoices movement on Twitter (Vanderhage, 2019), which was the push for the publication of diverse texts written by writers from within the cultural groups about which they write so that the stories are told in their own voices. In June 2021, We Need Diverse Books discontinued their use of the #OwnVoices hashtag, choosing to be more specific when identifying diverse authors by the descriptors that they use to identify themselves, but continuing to promote the inclusion of texts written by diverse authors (Lavoie, 2021). The promotion of books written by and about diverse individuals will hopefully continue the trend towards more authentic storytelling.

Evaluation of Multicultural Texts

Concerns about authenticity have led to various methods of evaluation of multicultural texts. One method of evaluation that can be applied to multicultural texts is Visual Analysis. This method of evaluation does not apply specifically to multicultural texts but can be applied to any texts inclusive of visual elements, such as photographs and illustrations (Painter, et al., 2013). Critical Content Analysis, developed by Johnson et al. (2017), involves the critique of sociopolitical and historical context, themes, and theoretical lenses as they apply to the text.

Another method of analysis is Critical Multicultural Analysis, which was designed by Botelho and Rudman (2009) and included the consideration of eight facets of the text. These eight facets include the following: genre, social processes among characters, focalization, ending, themes, illustrations/photographs, historical and social context, and production practices. Notably, there are some overlaps between Critical Multicultural Analysis and Critical Content Analysis, but both of these methods are useful in that they consider the broader context and situating factors of the text. However, the focus of Critical Multicultural Analysis specifically on multicultural texts and the multiple facets of a multicultural text enables this type of analysis to be the most applicable for multicultural texts.

Reader Response to Multicultural Texts

In the studies on reader response to multicultural texts, researchers found that children often relate to characters that reflect their home languages and cultures (Salas et al., 2002; Taylor, 1997). Other studies also found, however, that textual relevance cannot be assumed because of racial similarity between the reader and the characters (Altieri, 1993; Brooks, 2006; Sciurba, 2014; Sims, 1983). Many children are also able to relate to characters who have differing cultures from their own (Grice & Vaughn, 1992; Macphee, 1997). In synthesis, research provides evidence that students can relate to characters both similar and different from themselves and there can be no assumptions made that a child would have a connection with a character based on their similarities to the character. In this brief overview on reader response to multicultural texts, it is clear that many researchers have studied how students respond to multicultural texts as race is involved, even though multicultural text defines multiple facets of identity with race being only one of these multiple facets.

The increases in the publication of and the continued push for multicultural texts are indicative of a worldview that acknowledges the diverse perspectives present in a globalized society. While it is evident that the inclusion of multicultural texts within educational settings continues to increase, the rationale behind their inclusion needs to move beyond inclusion alone. There is a need for a more nuanced theoretical framework to guide the inclusion of multicultural texts and how they can be effectively used in literacy pedagogy. Therefore, the theoretical framework that frames this study is the theoretical framework of cosmopolitanism, which I briefly explain in the following section.

Cosmopolitanism

As our populations grow in diversity and as technology makes it more possible than ever to live in a globalized society, many educators' worldviews have shifted to reflect the changing nature of society. Hansen (2008) proposed an educational worldview through the lens of educational cosmopolitanism. In educational cosmopolitanism, diversity is assumed. Even when a group of students may appear to be homogenous on the exterior, educational cosmopolitanists acknowledge that each individual is diverse and contributes to the diversity of the group in some way. The goal of educational cosmopolitanism is for the students and teacher to maintain their individual and diverse identities while also acknowledging and making connections to the others within their classroom communities. Hull and Stornaiuolo (2014) conducted a study that explored cosmopolitanism with adolescents in different countries around the world and in their findings, they identified three cosmopolitan stances: proximal, reflexive, and reciprocal. Within the proximal stance, the individual identifies who they are as an individual. Within the reflexive stance, the individual determines who they are in relation to the others in the group. Finally, in the reciprocal stance, the individual engages in dialogue with the others in the group to find ways

to relate. Goethe, as cited by Cheah (2008), posits that world literature is the medium through which cross-cultural connections can be made. World literature as multicultural literature implies that only literature from other places around the world can offer a multicultural view. However, literature representative of other cultures does not necessarily have to come from different parts of the world.

The research involving cosmopolitanism showed the role of individual identity in relating and collaborating with others across cultures. A person's communities shaped their point of view and how they presented themselves (Compton-Lilly et al., 2019; Hawkins, 2014; Supa et al., 2021). Students presented different parts of their identities with their stances adapting to relate to the group (Campano & Ghiso, 2011; De Costa, 2014; Hull & Stornaiuolo, 2014; Supa et al., 2021). Regardless of linguistic differences, students with cosmopolitan points of view made efforts to communicate across cultures (De Costa, 2014; Hawkins, 2014). Students are able to find ways to collaborate with people from other cultures within their communities and outside of their communities in other parts of the world (Hawkins, 2014; Spires et al., 2019). Through these collaborations with people from cultures different from their own, students learned about other cultures while making connections to their own (Compton-Lilly et al., 2019; Sánchez & Ensor, 2020).

In the current body of research involving cosmopolitanism, researchers have analyzed how children and adolescents relate to each other in ways that reflect cosmopolitanism. The current body of work involving cosmopolitanism has typically lacked the intentional inclusion of children's literature. One study, conducted by Choo (2017), included a case study involving four teachers from different parts of the world and analyzed how the teachers were able to use literature to develop cosmopolitan views. This study was conducted with literature in general, in

some cases even involving traditionally canonized literature, but did not intentionally include multicultural literature. The study was focused on the use of cosmopolitan topics as central to literature units that were used to develop cosmopolitan views. There is a need for a study centralized around the use of multicultural literature as it connects to reader response and cosmopolitanism. Consequently, this current study purposefully connected multicultural literature and reader response to the theory of cosmopolitanism.

Statement of the Problem

There is a gap in the research on children's responses to multicultural texts and how their responses may reflect cosmopolitan stances. There is a large body of research that already exists on children's reader response to multicultural literature (e.g., Brooks, 2006; Sims, 1983). Many of these studies limit their exploration of multicultural texts to racially diverse texts alone (e.g., Salas, 2002; Sciurba, 2014). However, continued globalization and diversification shows the need for continued research inclusive of multicultural literature. The use of Critical Multicultural Analysis as an intentional piece of the current study ensures the authentic representation of a wide range of multicultural texts that are representative of multiple facets of identity (Botelho & Rudman, 2009). Given the tie between multicultural literature and cosmopolitanism as highlighted by Cheah (2008), a combination of the two is needed research within the field of children's literature and reader response.

Purpose

The purpose of this study was to describe how cosmopolitan stances may be present within multicultural texts that are intentionally selected for their representations of cultural diversity, how pedagogy may change when encouraging the development of cosmopolitan

stances, and how cosmopolitan stances may be present in children's responses to the selected texts. The research questions were as follows:

1. How do multicultural children's texts reflect cosmopolitan stances?
2. What instructional and curricular decisions does a teacher make to encourage the development of cosmopolitan stances in students' responses to multicultural children's texts?
3. What cosmopolitan stances are reflected in students' responses to multicultural children's texts?

The study included three parts: 1) the evaluation and analysis of multicultural texts through a cosmopolitan lens, 2) the exposure of students to multicultural texts through pedagogical approaches, and 3) the analysis of students' responses to selected texts that represent elements of cosmopolitanism. The texts were intentionally selected to reflect diverse cultures and cosmopolitan stances as verified by evaluating them through the use of critical multicultural analysis. The participants were exposed to intentionally selected multicultural texts and given time to respond to the selected texts. The participants' responses to the selected texts were then analyzed to determine how they reflect cosmopolitan stances: proximal, reflexive, and reciprocal.

Significance

The work conducted by other researchers in the field of multicultural literature and reader response has illuminated the various ways in which children respond to multicultural texts and highlighted the need for increased diversity in the publication of children's texts. However, understanding how children respond to multicultural children's texts is not enough to truly understand the importance of the increased publication and inclusion of multicultural children's texts. An understanding of how their responses reflect their cosmopolitan stances is needed to

understand the impact of multicultural children's texts and how teachers can use them in the classroom. Much emphasis has been placed on the reflection of diversity in multicultural children's texts. To move beyond simple reflection, the application of a cosmopolitan lens to reader response to multicultural texts will move readers into connection with diverse cultures. Publishers will be able to use the data from the text analyses to ascertain how their publishing practices can promote the inclusion of authentic multicultural texts. Teachers can benefit from this research because it will show teachers how to combine Critical Multicultural Analysis with cosmopolitan stances in their text selection and inclusion of multicultural children's texts in the classroom. This study provides descriptions of how multicultural texts can be used in the classroom in ways that elicit responses reflective of cosmopolitan stances. Researchers will be able to observe how my work as a teacher researcher through my adoption of practitioner inquiry which enriched the findings of this study, disrupting who gets to create knowledge and whose knowledge is valued in academia.

Definitions

- *Multicultural*: representative of a variety of cultural groups and their multiple facets (Steiner, 2016)
- *Text*: texts are defined in the multimodal sense, with consideration of the various modes in which a text can be created, including any combination of written text, video, and images (Kress, 2010)
- *Children's literature*: texts written with the children as the intended audience (Lesnik-Oberstein, 1998)
- *Critical multicultural analysis*: a method of text analysis applied specifically to multicultural texts in which multiple facets of the text are analyzed through a critical lens,

including the facets of genre, social processes among characters, focalization, ending, themes, illustrations/photographs, historical and social context, and production practices (Botelho & Rudman, 2009)

- *Cosmopolitan*: a viewpoint that acknowledges “globality, plurality and civility” (Beck, 2002, p. 36)
- *LGBTQ+*: lesbian, gay, bisexual, transgender, queer, or other (Sanders et al., 2020)
- *Stance*: the way someone positions themselves in relation to their intended audience (Hull & Stornaiuolo, 2014)
- *Reader response*: expressed after the reading of a text, in the context of this study, written responses are the types of responses referred to as responses (Rosenblatt, 1994)
- *Read aloud*: a read aloud is when a text is read aloud to another person or group of people and the characters and events in the texts are discussed throughout the reading (Anderson et al., 1985)

CHAPTER II

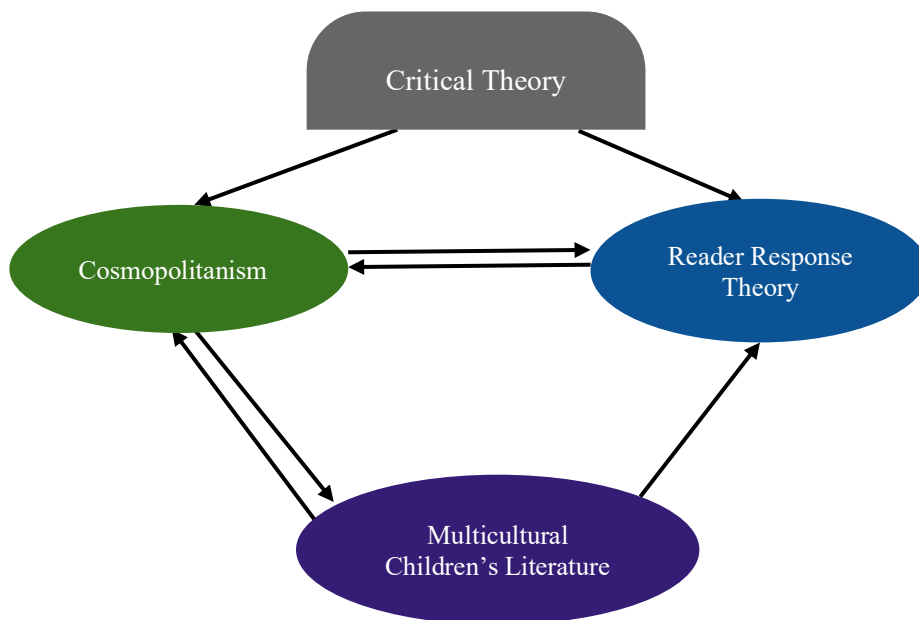
LITERATURE REVIEW

Introduction

This literature review gives an overview of the theories and research related to cosmopolitanism, reader response, and multicultural children's literature. Rooted in critical theory, Figure 2.1 illustrates the connections between these theories. Critical theory is the overarching theory that connects cosmopolitanism, reader response theory, and multicultural children's literature. Cosmopolitanism connects to reader response theory because a person's cosmopolitan stance affects how they respond to texts, and conversely, their response to texts shapes their cosmopolitan stance. Multicultural literature also connects to cosmopolitanism because multicultural texts can be seen as a vehicle for the development of cosmopolitan stances.

Figure 2.1

An Overview of the Connections between Critical Theory, Cosmopolitanism, Reader Response Theory, and Multicultural Children's Literature



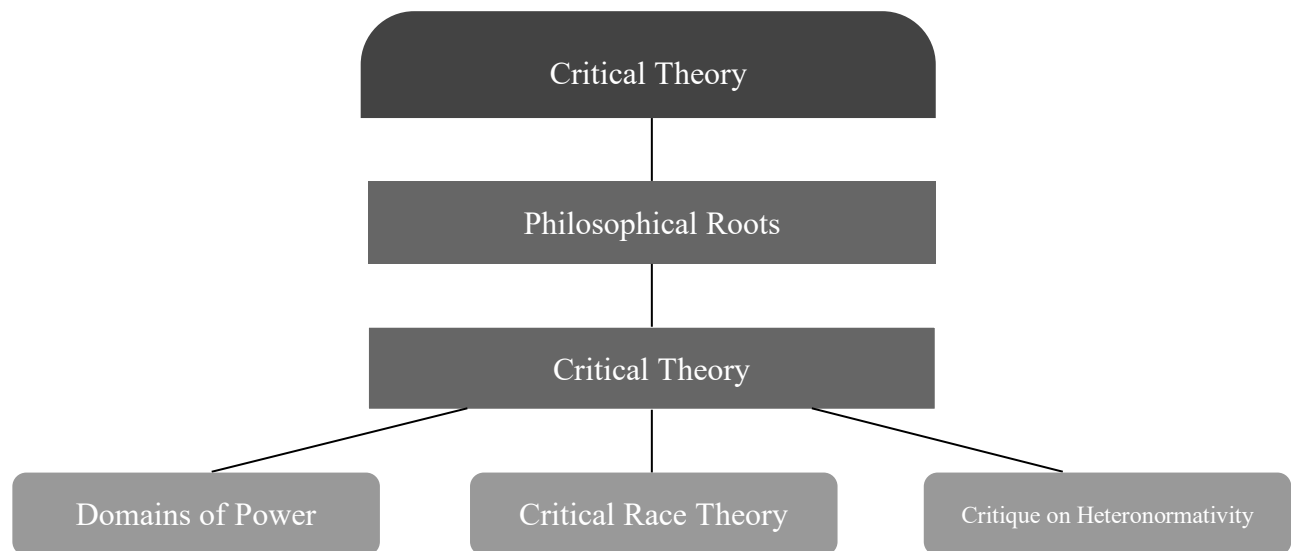
To understand the connections between cosmopolitanism, reader response, and multicultural literature with more depth, we must first explore the philosophical roots of critical theory leading into the development of modern critical theory. After an overview of critical theory, I draw the connection to cosmopolitanism by looking at the theoretical roots of cosmopolitanism and the research that applies cosmopolitan theory. Then, I discuss the development of reader response theory and the research on reader response. Finally, I connect back to multicultural children's literature by providing an overview on the development of multicultural children's literature and the research on children's responses to multicultural children's texts.

Critical Theory

The study was grounded in critical theory because critical theory involves the analysis of multiple perspectives. This study includes the analysis of multiple perspectives as present in multicultural literature and students' responses to multicultural literature. In order to understand how critical theory has eventually connected to multicultural literature and reader response, I give an overview of critical theory. I begin with a brief discussion on the philosophical development of critical theory and some of the critical theorists whose work has informed my study. I continue with a look at modern critical theory, including the domains of power, critical race theory, and critique on heteronormativity. Figure 2.2 shows the organization of these ideas, beginning with an overview of critical theory and its philosophical roots.

Figure 2.2

A Zoomed in Look at Critical Theory



Philosophical Development

Critical theory is defined by Horkheimer (1972) as a social theory that explains the state of society as it is through the combination of philosophy and science, meaning that it actively seeks multiple perspectives. The philosophical theories developed by Karl Marx are seen as some of the early roots of critical theory (Fromm, 1961). Marx's ideas were rooted in economics. He called into question the unjust distribution of wealth between the classes that existed in the capitalist system, observing that the working class, the proletariat class, was in a state of labor that disproportionately benefited those in the upper class. However, Marx's primary point of criticism was not to point out the injustices of the working class for improved wages and working conditions for the proletariat. Marx disagreed with the entire system of capitalism (Fromm, 1961). He suggested that the true liberation of man comes from a state of self-consciousness in which man truly understands the world he lives in and can then act upon it in a way that he makes it into his own (Fromm, 1961). Marx's ideas were so influential that an

institute, now known as the Frankfurt School, was established in 1924 in Germany to further develop Marxist theories (Crotty, 1998). Many influential thinkers, such as Habermas, have been tied to this institute. Habermas is known for his theory of communicative action. In this theory, he states that the individual can only come into the state of self-consciousness as described by Marx through their social interactions with others (Johnson, 2006). Paulo Freire (1970) later expressed a similar line of thinking to Marx in *Pedagogy of the Oppressed*, stating that the liberation of the working class could only come through a state of critical consciousness in which they name their oppression and then act on this understanding. The common thread uniting the theories posed by Marx, Habermas, and Freire is the notion of the development of consciousness as a way to liberate the oppressed.

Modern Critical Theory

The areas of modern critical theory that are discussed in this section are the further development of critical theory since the times of Marx and Freire. I explain the domains of power, followed by a discussion on critical race theory. Critical race theory, while not necessarily a new idea because it can trace its roots to the 1970s, remains a modern fixture with more recent developments relevant to this study. I conclude this section with critique on heteronormativity, the idea that heterosexuality is the norm and other forms of sexuality are outside of the norm (Donelson & Rogers, 2004).

Domains of Power

As critical theory has continued to develop, our understanding of the complexity of the nature of society and oppression has grown to include a distinction in the various domains of power and other complicating factors such as race and gender. Collins and Bilge (2016) pointed out the long-standing understandings of the concept of domination that have come from critical

theory, such as critiques of capitalism and racism (e.g., Kendi, 2019). They further explain the complexity of oppression through their identification of domains of power. The four domains of power they distinguish are interpersonal, disciplinary, cultural, and structural. The interpersonal domain of power includes the power imbalances that result from the social interactions between individuals. The disciplinary domain of power is mediated by rules and policies in place that maintain a social hierarchy. The cultural domain of power refers to social practices that produce power imbalances while the structural domain of power is tied to the hierarchy present within an institution that maintains a status quo. Whereas the domains themselves can be described in distinct ways, the effects of the domains cannot be separated from one another because any given individual will experience varying levels of oppression within the different domains, often experiencing the intersection of compounding factors (Collins & Bilge, 2016), referred to as intersectionality. Intersectionality is defined by Crenshaw (1991) as the idea that the multiple facets of identity, such as race, gender, sexuality, class, age, and many others, cannot be separated from one another and to do so is a reductive line of thinking. These multiple facets of identity compose interlocking systems of oppression and the intersectionalities of these facets affect how the individual experiences oppression.

Critical Race Theory

Race itself and the considerations of the oppression associated with racism has led to the development of critical race theory. Critical race theory is rooted in critical legal studies that arose in the 1970s as a reaction to the delayed legal action on cases influenced by the civil rights movement of the 1960s, showing that racism persevered in our legal system, albeit in less overt forms and in forms that required critique of the law from a racial perspective (Delgado & Stefancic, 2017). Educational theorists have since used this perspective to analyze systemized

racial oppression in educational systems (e.g., Ladson-Billings, 2021). Delpit (2006) pointed out the deficit views and assumptions made about children of color in the education system, stating that the assumptions made about such students only further marginalize them. Ladson-Billings (1999) criticized teacher education programs that do not take a critical stance of diversity in regard to race, which only further perpetuates issues of systemized racial oppression.

Rosa and Flores (2017) expanded on the ideas of critical race theory by adding a raciolinguistic perspective, connecting language, race, and power. They explained that speakers of languages other than English have been given labels in schools, such as long-term English learners, heritage speakers, or standard English learners. The result of such labels in conjunction with students' identities as minoritized or racialized people have placed markers on their language practices that distinguish them within a deficient view as "other" because of their difference in language from what is construed as standard English. Those in positions of power that are representative of the majority are those who determine what is considered as standard language, despite growing diversification. Rosa and Flores (2017) further explained that languages other than English and any other forms of English (language varieties) that differ from the so-called standardized form of English, such as African American English, continue to be viewed as a deficit. They suggest a raciolinguistic approach as a way to dismantle the racialized views of language in a way that acknowledges how language has historically been a form of oppression since the times of European colonization and still is today. The expansion of critical theory through the lens of race and raciolinguistics remains a relevant perspective in today's society.

Critique on Heteronormativity

Also relevant to today's society as shown in the growth of people identifying as part of LGBTQ+ population, is the critique of heteronormativity, the idea that any other forms of sexuality other than heterosexuality are deviant (Donelson & Rogers, 2004). DePalma and Atkinson (2009) stated that the promotion of heteronormativity can be inherently homophobic. Teachers must be actively critical of the perspectives that they choose to acknowledge and must be conscious to include perspectives that deviate from the pervasive heteronormative perspective. Franck (2002) acknowledged the need for a consideration of intersectionality of race, class, and gender and their effects on homophobia. Like the hyper focus of critical race theory on oppression as it relates to race, the critiques on heteronormativity also show a zoomed in lens on one aspect of identity and oppression.

Taken together, these critical theories build a framework for the present study, which examines multiple perspectives as present in multicultural literature and students' responses to multicultural literature. The overview of the philosophical development allowed for understanding of critical theory in general and how earlier theories led to the development of modern critical theories. The modern critical theories discussed showed how multiple facets of identity, such as race, language, and sexuality, can be oppressive factors. These multiple facets and their critiques are relevant to this study because of their presence in multicultural texts, teachers' pedagogical approaches, and presumably in students' responses to multicultural texts.

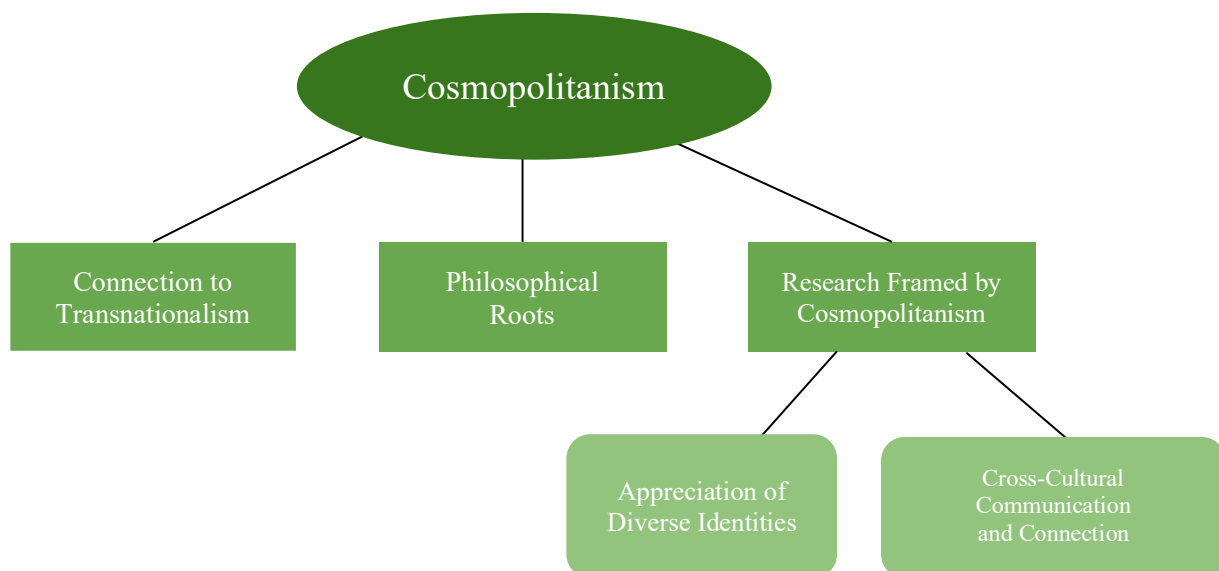
Cosmopolitanism

Specifically, this study was framed with the theory of cosmopolitanism for its relevance to a racially, ethnically, linguistically, culturally, nationally, gender, and sexually diverse society and the need for children to learn how to respond appropriately to the diversity they encounter.

Cosmopolitanism is defined by Beck (2002) as the internal globalization within national localities. De Jong (2011) explained that globalization is the connection that happens between different parts of the world through increased commerce and improvements in technology. Glocalization, then, is the diversification of local communities due to immigration and a globalized economy. In a globalized and glocalized society, the ideas in cosmopolitanism have become the answer to the critique presented in the section on critical theory because internal globalization leads to an increase in consciousness. In this section, I draw the connection between cosmopolitanism and transnationalism, explain the philosophical roots of cosmopolitanism, and provide a synthesis of the research involving cosmopolitanism. Figure 2.3 depicts the organization of this section as divided into three subsections: connection to transnationalism, philosophical roots, and research framed by cosmopolitanism. The subsection on research framed by cosmopolitanism is further divided into thematic subsections of the appreciation of diverse identities and cross-cultural communication and connection.

Figure 2.3

A Zoomed in Look at Cosmopolitanism



Cosmopolitanism's Connection to Transnationalism

Cosmopolitanism draws from the more commonly used theoretical construct of transnationalism. Hornberger (2007) defined transnationalism as an immigrant's ability to maintain connections to people and ideas with both the home nation and the host nation. Transnationalism differs from the traditional viewpoint of an immigrant, which focuses on the separation from the country of origin. A transnational views migration as temporary, allowing the individual to maintain connections to their home country and to create new connections to any new host nations that they experience. Roudometof (2005) connected transnationalism to cosmopolitanism by stating that transnationalism is the exchange of ideas across different nations and an open orientation to this exchange is considered a cosmopolitan stance. However, this is not cosmopolitanism in itself. Cosmopolitanism, according to Roudometof (2005), is the exchange of ideas in a globalized society within the same locality. Whereas transnationalism connects cultures across nations, cosmopolitanism connects cultures within the same locality. Therefore, transnationalism can be seen as the response to globalization and cosmopolitanism can be seen as the response to glocalization.

Philosophical Roots

Cosmopolitanism is rooted in the philosophical ideas of Kant and Goethe. Cheah (2008) explained that Kant viewed the person as an individual with their own unique ideas. The individual lives in a society and society is made up of multiple individuals, each one possessing their own unique identities. In this way, Kant described a pluralistic society. Despite Kant's views on a pluralistic society, Kant himself viewed the White male as superior to all other groups, which is not the viewpoint that cosmopolitanists take, and he would not be considered a cosmopolitanist. The philosophical takeaway from Kant is simply the view of society as

pluralistic. Goethe added that the exchange of ideas between individuals comes in the form of international literature. The cosmopolitans are those individuals who seek ways to exchange ideas across cultures within their localities without prioritizing one cultural group over another. The notion of seeking out multiple perspectives connects back to critical theory and the aims of critical theorists to expose and analyze multiple perspectives.

Calhoun (2008) referred to cosmopolitans as “citizens of the world” (p. 211) because, while they exist as individuals within their communities, all people are connected as part of the larger global community. The ways in which children and adults view themselves as “citizens of the world” seem to differ. The differences in children and adult’s cosmopolitan views were analyzed in a study conducted by Kostet et al. (2021). The research was conducted in Belgium and included 21 interviews of children ages 11-14, as well as some of their teachers and parents. They found that children are more socially cosmopolitan than adults, meaning that they engage with cultural groups outside of their own without the intention of being seen as culturally open, rather, just as a normal practice. Adults were more intentional of their interactions with those outside of their cultural groups in an effort to convey their cultural openness. Adults tend to operate in more homogenous groups, whereas children tend to operate in more diverse groups. Further, adults were more reductive of multiculturalism as cultures to be celebrated and enjoyed. Children were more likely to debate multiculturalism as it relates to social justice and power imbalances, showing the aptitude of children to develop and display cosmopolitan views.

Hansen (2008) applied the theory of cosmopolitanism in the classroom by framing it as educational cosmopolitanism and explaining how cosmopolitanism applies to the classroom setting. In educational cosmopolitanism, diversity within the classroom is always assumed regardless of whether or not the classroom appears homogeneous on the exterior. On the interior,

it is assumed that each student and teacher is unique. The process of preserving one's unique identity while also making connections to the diverse individuals within the classroom is educational cosmopolitanism.

Research Framed by Cosmopolitanism

The ideas stemming from cosmopolitanism, are applied to a select number of educational studies that I explain below. A key research study involving cosmopolitanism that is central to the study proposed was published by Hull and Stornaiuolo in 2014. They conducted a 3-year-long study that included adolescent participants in India, Norway, South Africa, and the United States to learn more about how they interacted with one another. Participants were asked to create postings and interact with each other on a social media platform created for the study. The researchers identified three stances that the participants adopted throughout the study: proximal, reflexive, and reciprocal. The proximal stance was identified as the stance taken when the individual was identifying themselves as an individual and what that means to them personally. The reflexive stance was the stance taken when the individual was expressing their identity in relation to the group. The reciprocal stance was the stance taken when individuals were interacting with one another to find commonalities. While these stances were not always linear, they did help researchers identify how these stances reflected the students' growing cosmopolitan points of view. Hull and Stornaiuolo (2014) were able to identify how an individual develops their sense of individuality while also developing connections to others. The remaining studies included in my synthesis of relevant research involving students and cosmopolitanism fell into two categories, appreciation of diversity identities and cross-cultural communication, which I will explain next.

Appreciation of Diverse Identities

Many of the studies inclusive of a cosmopolitan framework identified the ways in which the diverse identities of individuals are seen as an asset. Supa et al. (2021) conducted a study involving focus groups of 73 children ranging in age from 8 to 12 years old in the Czech Republic. The researchers had the children participate in a focus group task in which they created a casting sheet listing ideal descriptions of actors or actresses for roles in a film, showing how media practices affect children's development as cosmopolitan citizens. The children casted culturally diverse characters, showing an appreciation for diversity. However, they also tended to reproduce cultural and ethnic stereotypes with their casting decisions. Also using a cosmopolitan framework, De Costa (2014) studied adolescents in an international school in Singapore who emigrated from another country to understand how they exhibit cosmopolitan viewpoints. The researcher found that the school community exhibited a cosmopolitan point of view where multilingualism was seen as a strength because of the increased ability to communicate with others.

Further, Campano and Ghiso (2011) analyzed how immigrant students responded to texts that were considered to be cosmopolitan texts because they depicted the transnational and/or transcultural experience in immigrant families, including texts such as *The Arrival* by Shaun Tan or *American Born Chinese* by Gene Yang. In their responses, students tapped into various parts of their identities and drew on their linguistic repertoires, intermixing standardized forms of English with non-standardized forms dependent on the type of response the teacher was eliciting from them, with more standardized forms of English being present in more formal types of tasks. Similarly, Hawkins (2014) wrote about her observations of a "Stories without Borders" project to demonstrate a critical cosmopolitan educational experience in which 11- and 12-year-old

students from Uganda and the United States created stories and shared them with each other on the online platform created for “Stories without Borders.” Participants were asked to collaborate with their local group members involved in the project to create videos and share them on the platform. The researchers observed that the community environment mediated how they chose to tell their stories. For example, in one set of stories, the participants were to tell about their communities. The group from the United States shared various parts of their community like their school and their community center. The group from Uganda told the story of their school community by telling the story of a day at school in chronological order. For the group from Uganda, the school was central to their community and its centrality to the community positioned it as their focal point. Their localities changed how they related to and viewed their communities. A study that included younger children and was also framed by cosmopolitanism was the study conducted by Compton-Lilly et al. (2019) in which the researchers conducted a 3-year-long collective case study to understand the effects of transnational literacy practices on children’s cosmopolitan perspectives. The participants included students and their families in pre-kindergarten through second-grade who had recently immigrated to the United States. They found that children’s transnational literacy practices contributed to cosmopolitan perspectives. The studies included in this section showed how diversity in language and perspective are viewed as an asset when viewed through a cosmopolitan lens.

Cross-Cultural Communication and Connection

A second major finding of the studies framed by cosmopolitanism is the presence of cross-cultural communication and connection. Revisiting the study conducted by De Costa (2014), the researcher also found that participants made efforts to find ways to communicate with each other, even though they had varying levels of proficiency in multiple languages. Their

cosmopolitan views led to increased efforts in communicating with others despite their linguistic differences. In the study by Campano and Ghiso (2011), students varied their responses depending on their audience and tapped into different parts of their identities to communicate more effectively with their intended audience. The ability to communicate with different audiences in different ways showed a developing awareness of cross-cultural communication. Spires et al. (2019) described a project-based inquiry approach that connected transnationalism and cosmopolitanism. In their project-based inquiry, students interacted in groups with those within their classroom community and those outside of it, even those living in different parts of the world to collaborate on solutions to global issues. The central theme of a global issue connected them to people from other parts of the world experiencing similar issues, creating a commonality across nations and cultures. Their communications with people both within and outside of their communities allowed them to build relationships with other individuals. In the same vein, Compton-Lilly et al. (2019) found that the children in their study were able to expand their perspectives through learning from each other. Similarly, Sánchez and Ensor (2020) conducted a study including fifth-grade students in the United States and they analyzed how their cosmopolitan views developed as they communicated with Syrian refugees in a European refugee center and listened to their stories. Students drew connections between their lives and experiences and the lives and experiences of the refugees. When their stories differed from the refugees, they were able to come to a deeper understanding of the differences between their lives by listening to their stories. The students then took action to help in whatever ways they could, such as creating bilingual books for the children in the refugee center, thus creating new connections between them. In these studies, cross-cultural communication and connection was seen to enhance the relationships created between individuals.

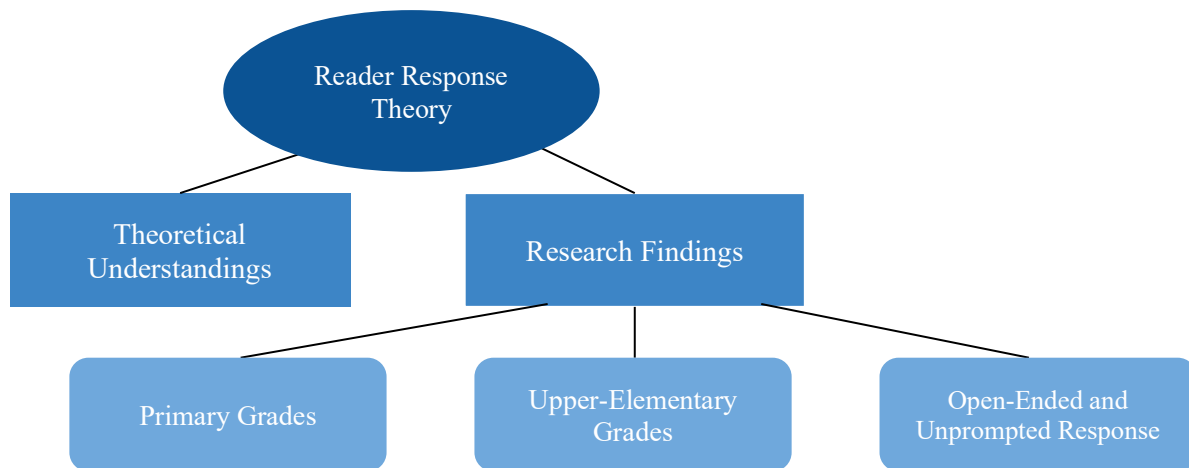
The research framed by cosmopolitanism shows the appreciation of both the individual as a diverse being and the connections between individuals. The appreciation of the diverse identities of individuals, including diversity in language and perspective, aligns with the proximal stance identified by Hull and Stornaiuolo (2014). Additionally, the cross-cultural connections present in the research align with the reflexive and reciprocal stances identified by Hull and Stornaiuolo (2014). The presence of the stances throughout the research framed by cosmopolitanism show how the stances can be used to frame and analyze the data in this study.

Reader Response Theory

As stated in the previous section on cosmopolitanism, cosmopolitan theorists have drawn the connection between cosmopolitanism and reader response to multicultural texts. To understand how readers respond to multicultural texts specifically, I first explain reader response theory itself followed by a synthesis of the research on reader response. Figure 2.4 illustrates the organization of this section, which includes two main sections: theoretical understandings and research findings. The research findings are further divided into subsections of the research on primary grades, research on upper-elementary grades, and open-ended and unprompted responses.

Figure 2.4

A Zoomed in Look at Reader Response Theory



Theoretical Understandings

Rosenblatt's (1978) work in transactional reader response is seen by many as central to the understandings about reader response. She identified the stances on a continuum that readers take when approaching a text and how this affects their response: aesthetic and efferent. In an aesthetic stance, the reader is oriented towards making meaning through the experience of reading as it relates to their personal response. In an efferent stance, the reader is oriented towards making meaning through reading as a means to gain some kind of knowledge. In this way, the aesthetic versus the efferent stances seem like the difference between reading for enjoyment and reading to learn something. However, Rosenblatt (1994) later explained that these stances were not meant to be a dichotomous view of reading, instead, they are more like a continuum. So, a reader can be enjoying the reading while also reading to learn something from the reading. Where the reader falls on the continuum is dependent on the person as an individual, the context, the task, and the text, because, what one person may enjoy, another may not, and

what one person may be learning from a reading, another may already know. The key here is understanding that reader response varies and is dependent on the transaction between the reader, the text, and the context and elicitation of their response. A prompted response may elicit a different response from an unprompted response and, different types of prompted responses may elicit different types of responses as well.

Galda and Beach (2001) later added that culture influences response as well. Reader response is seen by Galda and Beach (2001) as a cultural activity that is mediated by both the context of the response, including those involved in the creation of the response and the setting of the response, and the tools used to compose the response, such as a typed response on a computer versus a response written on paper. Brooks and Browne (2012) added to the body of knowledge on cultural influences and reader responses by identifying a secondary theory of culturally situated reader response. In culturally situated reader response, a reader's response is dependent upon the positionality of the individual. They identified four main group positionings: community group, ethnic group, family group, and peer group (Brooks & Browne, 2012). Each group positionality maintains its own influences on the response of the reader and, the groups influencing the reader are dependent upon context with different groups being present in different contexts.

Synthesis of Readers' Response Research

This section includes a synthesis of the research on reader response with elementary children. In this section, I discuss studies under three subsections: primary grades, upper-elementary grades, and open-ended and unprompted response. I explain the research in each section and how it has shaped my understanding of reader response.

Primary Grades

Within the primary grade levels, researchers observed connections between verbal and written responses and made observations about their bodily movements and incorporation of reading responses into their play. In regard to play, both Dyson (1992) and Flint (2018) observed that kindergarten and first graders will respond to texts by retelling them with their peers and participating in dramatic reenactments of texts during their play time. Hickman (1981) observed that kindergarten and first-grade students often responded during readings with bodily movements and that their verbal responses were supported by their written responses. Like Hickman, Blake (1995) and Lindfors (2008) identified a similar connection between verbal and written responses in their work with first and second graders, noting writing and drawing as supportive of verbal responses. In other studies with first and second graders, Sipe (1996; 1997) found that they were able to make intertextual connections and to question authors and illustrators. Larson (2010) noted that second-grade students interacted with digital texts in similar ways as they did with physical texts, adding digital notes that retold parts of the text and adding in digital notes about their personal connections. Second and third graders were considered by Hickman (1981) to be transitional, sometimes responding like younger children and sometimes responding like older children. The studies including students in the primary grades showed the capabilities of younger students to respond verbally and in writing.

Upper-Elementary Grades

Within the research on reader response including students in upper-elementary grades, researchers were able to identify the further development in the depth of their responses in comparison to younger students. In Hickman's (1981) observations of fourth and fifth graders, students were better at abstracting themes from texts than younger students. Pantaleo (1995)

studied the responses of fifth and sixth graders and noted the variance and increasing complexity in the types of responses produced by students in these grade levels. Some of the responses produced included abstraction of themes, summarization, emotional reactions to characters and events, personal connections, and comparison and contrast to other texts. Students in this age group showed a more developed depth and breadth of responses.

When creating digital responses to texts, Larson (2009) observed that fifth-grade students were able to interact in the online setting in their responses to texts by posting in discussion boards. In their discussions, they made personal connections, expressed emotional reactions to plot events, made predictions, made inferences about characters and plot, and generated questions about the text. Similarly, Cease and Wilmarth (2016) also noted that fourth and fifth grade students' reader responses in physical reader response journals as well as in online blogs showed a pattern of making personal connections, making inferences, and evaluating the text. Additionally, Lamonica's (2010) research on blogging as a reader response with fourth grade students showed the collaborative nature of students' responses. They often questioned each other and as a result, included more text evidence to support the opinions they expressed about the texts in their blogs. In the studies by Lamonica (2010) and Cease and Wilmarth (2016) referenced above, the researchers noted that, when students' responses were public on a digital platform and they were able to see and respond to each other's responses, they became more intentional about their own responses by crafting their responses in ways that elicited responses from other readers. The studies with upper-elementary students show how the complexity and variety of responses changes as students progress through the elementary grades.

Open-Ended and Unprompted Response

In both age groups, primary and upper elementary, researchers noted a difference in responses that were open-ended or unprompted. Sipe (1999) commented on his research with first and second graders and stated that when free verbal responses were allowed during reading, students made more intertextual connections. Furthermore, Blake's (1995) work showed that open-ended responses elicited longer responses than did closed questioning. Additionally, Pantaleo (1995) observed that unprompted responses showed more variance compared to prompted responses. Overall, the research involving reader response has demonstrated how students at all levels are capable of responding to texts in meaningful ways with increasing complexity as they progress through the grade levels. Allowing students to respond in open-ended responses will elicit richer responses and allow for students to respond to texts in various ways.

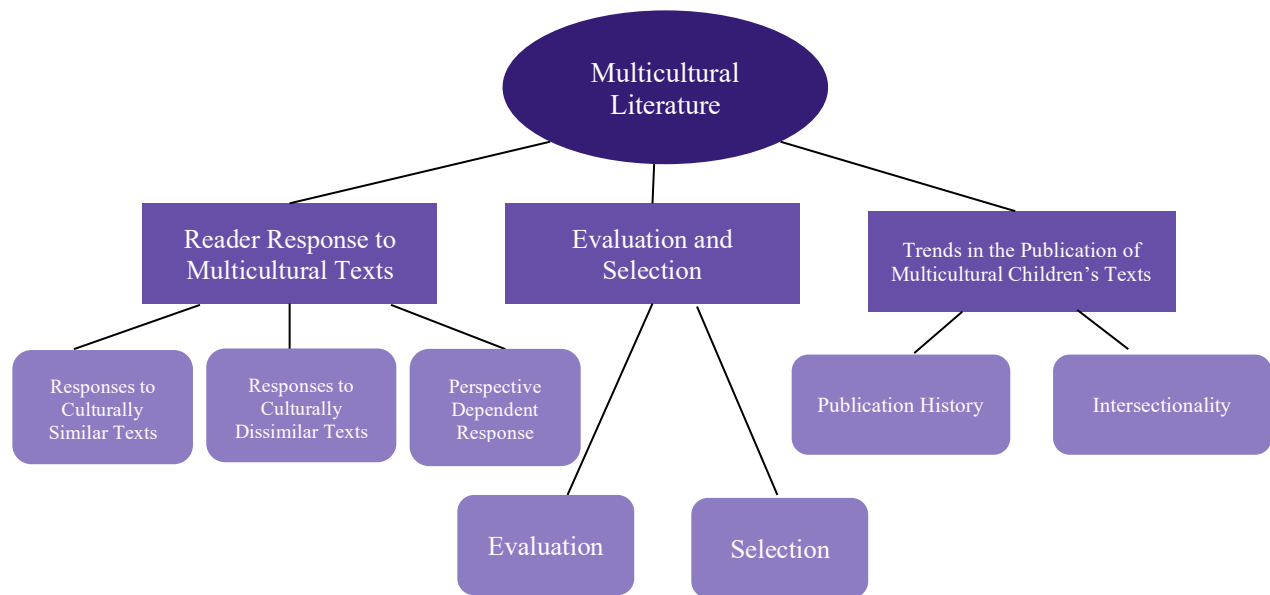
Multicultural Literature

To understand the factors that impact and influence readers' responses to and teacher decision-making on the inclusion of multicultural texts in classrooms, I provide a synthesis of research regarding reader response to multicultural texts, an overview of text evaluation and selection methods, and a discussion of the trends in the evolving face of multicultural children's texts. Figure 2.5 depicts the organizational structure of this section. Within the section on reader response to multicultural texts, I include three subsections of responses to culturally similar texts, responses to culturally dissimilar texts, and perspective dependent response. The section on text evaluation and selection includes two subsections, one for evaluations, and one for selection. The third section on the trends in the publication of multicultural children's texts includes two

subsections as well, one that details the publication history and one that delves into intersectionality.

Figure 2.5

A Zoomed in Look at Multicultural Literature



Readers' Response to Multicultural Texts

In my analysis of the research on children's responses to multicultural texts, I identified three central themes: responses to culturally similar texts, responses to culturally dissimilar texts, and varied responses to text. Interestingly, these also seem to fall into a sort of chronological order as well, with older studies having more of a focus on how readers respond to culturally similar texts and with newer studies showing how responses are more dependent on perspective. These studies illustrate how researchers' perceptions of reader response to multicultural texts have changed over time.

Responses to Culturally Similar Texts

Culturally similar texts are those that were assumed by researchers to be reflective of the cultures of their participants, in terms of race or ethnicity. For example, Sims (1983) conducted a seminal study involving one 10-year-old African American girl to learn more about her reading preferences. She learned that this girl showed a preference for texts featuring characters similar to herself, strong Black girls. Taylor (1997) studied third-grade African American and Hispanic readers' preferences to books featuring African American characters. She observed that the African American readers showed more preference for the books featuring African American characters than the Hispanic readers. This study, like the study conducted by Sims, showed how students can show a preference for books that have characters that reflect a racial similarity to themselves. Similarly, Salas et al. (2002) observed how students in dual-language pre-kindergarten through third-grade classrooms may engage more with texts that are similar in language and ethnicity to the students when they are available. They found that the students did show increased engagement with texts reflexive of their home languages and cultures. In all of these studies, researchers were able to show how cultural similarity affects student's preference and engagement with multicultural texts.

Responses to Culturally Dissimilar Texts

Culturally dissimilar texts are those that were seen by the researchers to be culturally dissimilar to the cultures of their participants, in terms of race or socioeconomic status. Grice and Vaughn (1992) conducted a study with White and Hispanic fifth-grade students to see how they responded to texts featuring African American characters and their ability to make personal connections with the characters. They noticed that the students were able to make personal connections with the characters regardless of their racial differences. Macphee (1997) studied

how a first-grade classroom with all White students from high socioeconomic status responded to African American characters. The students in this classroom made personal connections with the characters and showed empathy for the characters even though they had differences in race and socioeconomic status. In both of these studies, the researchers showed that connection to characters of differing cultures is possible.

Perspective Dependent Response

Contrasting the former two sections, the following studies showed how responses vary and are not dependent on cultural similarity or dissimilarity, depending instead more on lived experiences. Altieri (1993) observed how White, Hispanic, and African American third-grade students may respond differently to books containing African American characters. The researcher did not observe any difference in the types of responses based on racial group. All groups were able to make personal connections with the characters and their personal connections were more dependent on their individual experiences rather than their race. Brooks' (2006) study also showed this phenomenon. She documented how African American eighth-grade students responded to texts containing African American characters that are considered to be authentic representations of African American experiences. Even though the characters were considered to be authentic and the students shared a racial similarity with the characters, their responses varied depending on their own individual experiences. Scurba (2014) noted similar observations in her study with African American boys in seventh grade and their responses to male African American characters. Like Brooks (2006), she observed that the students' responses depended more on lived experiences than on similarity in race or gender. In these studies, response was dependent on individual experiences and a students' ability to relate to

characters cannot be assumed regardless of any presumed similarities, such as racial or gender similarity.

Evaluation and Selection

However, understanding that students make connections to texts both similar and dissimilar from themselves and that their responses vary depending on their individual experiences does not give educators and researchers much direction on how to intentionally evaluate and select multicultural texts. There are evaluation methods and selection guidelines that can guide librarians, teachers, and researchers in the selection of multicultural texts.

Evaluation

In Chapter 1, I provided an overview of three methods of evaluation, including Visual Analysis, Critical Content Analysis, and Critical Multicultural Analysis. Visual Analysis, according to Painter et al. (2013), involves the analysis of the visual elements of a text to determine the involvement between characters by looking at the positioning and perspectives of characters, and the gaze towards the reader. Critical Content Analysis, developed by Johnson et al. (2017), requires the consideration of the sociopolitical and historical context of the text, themes, and theoretical lenses that can be applied to the text and research pertaining to the topics present in the text. The method of Critical Multicultural Analysis was designed by Botelho and Rudman (2009) specifically for the evaluation of multicultural texts. Critical Multicultural Analysis includes the consideration of eight facets of the text. The considerations of each facet are as follows as detailed in the analysis conducted by Botelho et al. (2014):

- Genre: What is the genre of this book? In what ways does the genre shape how the story gets told and the expectations of the reader? How does the genre shape what we read as fact?

- Social processes among characters: Who are the people or characters in this book?
Who has names and who doesn't? Who speaks? Who acts?
- Focalization: From what point of view is this text told? What possibilities of selfhood does this perspective provide?
- Ending: Fixed or open?
- Illustrations/photographs: What do the colors, shapes, lines, perspectives, and composition convey?
- Historical context: What historical factors shape the storyline? How is historical understanding established?
- Sociopolitical context: What current practices connect to the text? What current power relations reflect the text?
- Production practices: Who is the author? Who is the illustrator? When was the text published? What kind of research informs the text? Which awards have recognized the text?

Selection

With a growing body of multicultural texts to choose from, researchers have identified selection guidelines to help readers select authentic multicultural texts. Leland et al. (2013) posited three principles to follow when selecting quality multicultural texts. They suggested including texts that include social and political issues because they will spur conversations that will offer the expression of multiple points of view on the issue. They also suggested looking for texts that authentically represent the characters by considering the authors and intended audiences. Their third principle was to include international texts when possible because this is a

good way to expose readers to multiple perspectives. Ching (2005) suggested texts that show a pluralistic view rather than an assimilationist view as another way to ensure the selection of quality multicultural texts.

Book lists of awards given to quality multicultural texts can also be a valuable resource for the selection of multicultural texts. Boyd et al. (2015) compiled a list of many different awards given to multicultural texts, which include the following awards. The Coretta Scott King Award is an award given to an African American writer or illustrator of a children's or young adult's book for representing the African American experience with authenticity. Latinx writers of a children's or young adult's book who authentically represent the Latinx experience can be given the Pura Belpré Award. The Stonewall Award is granted to writers of a children's or young adult's book who authentically depict the LGBTQ+ experience. An outstanding international children's or young adult's book that has been translated into English that is considered a high-quality multicultural text can be awarded with The Batchelder Award. The aforementioned awards are just some of the many awards given to multicultural texts. Quality multicultural texts can be found through consulting the lists of books that have been given these awards.

Trends in the Publication and Writing of Multicultural Children's Literature

In this section, I give an overview of how the publication of multicultural children's texts has changed over time. Tracing the history of publication of multicultural children's text offers some insight on future directions. This section concludes with a discussion on the trends currently emerging in multicultural children's texts.

Publication History

Shifts in the publication of multicultural children's literature can be traced back to the 1960s and the 1970s (Goo, 2018). In 1965, Larrick published an article titled "The All-White World of Children's Literature" that garnered much attention on the publication of multicultural children's literature. In this article, Larrick (1965) called attention to the lack of diversity in the publication of children's books by showing that less than 10% of the books published in 1964 featured African American characters. Since then, we have seen increases in the racial diversity of characters present in multicultural children's literature. As stated in Chapter 1, the Children's Cooperative Book Center published data in 2019 showing the increases in the publication of racially diverse children's texts from 2002 to 2018. Increased publication of racially diverse characters has led to questions on authenticity. Many researchers, including Bishop (2003) have stated that stories about diverse characters should be told by cultural insiders so that the stories will be more authentic. The push for authentic texts continued with the #OwnVoices movement on Twitter as more and more people called for the authentic representation of diverse characters by promoting the publication of texts written by diverse authors (Vanderhage, 2019). Even though We Need Diverse Books discontinued their use of the #OwnVoices hashtag in 2021, the push for diversity in the publication of children's texts continues with the sustained promotion of the inclusion of texts written by diverse authors (Lavoie, 2021).

Intersectionality

As mentioned earlier in this literature review, intersectionality is defined by Crenshaw (1991) as the idea that the multiple facets of identity, such as race, gender, sexuality, class, age, and many others are inseparable. Researchers have shown a trend towards the increased consideration of intersectionality in their work with multicultural literature. Pesonen (2015)

conducted a study to analyze the presence of multiculturalism in Finnish children's literature. Their findings showed that while much of the multiculturalism in Finnish children's literature does still reflect superficial features of multiculturalism, such as differences in skin color and ethnicity, the overall focuses of the texts are more on similarities between characters rather than a focus on their differences in race or ethnicity. This shows a movement away from a focus on race and ethnicity and into a view of multiculturalism that is more considerate of intersectionality. With regards to the intersection of sexuality and other facets of identity, Blackburn and Smith (2010) suggested the inclusion of LGBTQ+ texts in a way that works against heteronormativity but that also does not focus solely on the sexuality of the character. A focus on the sexuality of the characters is reductive and does not consider the intersectionalities that affect the identity of the characters. Another example of intersectionality includes the intersection of multiple racial identities of bi/multiracial people. Browne (2016) noticed a lack of scholarship regarding multicultural literature with bi/multiracial characters and did an in-depth analysis of multicultural texts that included bi/multiracial characters. She found that the characters in these texts had complex identities that reflected an intersectional view of multiculturalism. These newer studies inclusive of multicultural literature show the increased understanding of intersectionality as it relates to multicultural literature and as it reflects the intersectionalities of readers themselves.

This section on multicultural texts provides information on how students respond to multicultural texts, text evaluation and selection methods for multicultural texts, and the publication trends of multicultural texts. The understanding of how students respond to multicultural texts helped me understand as a teacher and researcher the ways in which I can expect students to respond to multicultural texts. My biggest takeaway from the research on

response to multicultural texts is that, while students are able to relate to characters both physically similar or dissimilar than themselves, I cannot assume that students will connect to texts based on any appearance of similarity. For this reason, I wanted to expose my students to a wide range of diversity within texts so that they have ample opportunities for connection as well as exposure to differing viewpoints from which they can expand their worldview. The research on selection and evaluation guided my own selection and evaluation of texts that were selected for inclusion in the text sets used in this study. Finally, the understanding of the trends in the publication of multicultural texts helped me understand how the face of multicultural texts is changing and what kinds of texts I expected to find as I searched for texts to include in my text sets for this study.

Conclusion

The overview of critical theory showed how critical theorists actively seek multiple perspectives and question the dominance of one perspective over other perspectives. The development of multicultural texts over time reflects the need to tell stories from various perspectives. The theory and research on reader response underscored how reader responses are affected by individual perspectives and mediated by setting and social situations. Cosmopolitanism then connects to reader response and multicultural texts because cosmopolitan stances can be viewed as the next logical step in developing students' consciousness of multiple perspectives, with reader response to multicultural texts as the vehicle for connection. This study was framed by cosmopolitanism and revolved around the inclusion and response to multicultural texts. The current research lacks a view of pedagogy and reader response to multicultural literature using cosmopolitanism as the theoretical framework. I sought to understand how

cosmopolitan stances are reflected in multicultural texts, pedagogy when including multicultural texts, and students' responses to multicultural texts.

CHAPTER III

METHODOLOGY

Introduction

The methodology for this study includes two main parts: text selection and analysis, and reader response to multicultural texts. The research was grounded in critical theory and as such involved a section on text selection and analysis to remain critical of multicultural texts. Reader response to multicultural texts was also central to the study. In each section, I describe the methods that were used for data collection and analysis.

Research Design

This research study is practitioner qualitative research with the researcher adopting inquiry as stance. A qualitative paradigm is fitting because the goal of this study was to increase understanding about the phenomenon of reader response to multicultural texts and how they reflect cosmopolitan stances. The research questions were as follows:

1. How do multicultural children's texts reflect cosmopolitan stances?
2. What instructional and curricular decisions does a teacher make to encourage the development of cosmopolitan stances in students' responses to multicultural children's texts?
3. What cosmopolitan stances are reflected in students' responses to multicultural children's texts?

In order to answer the research questions, I collected various forms of data and provided rich descriptions of the texts analyzed, my instructional and curricular decisions as a teacher, and the students' responses to multicultural texts. Rich data descriptions are indicative of a qualitative research paradigm (Creswell & Poth, 2018).

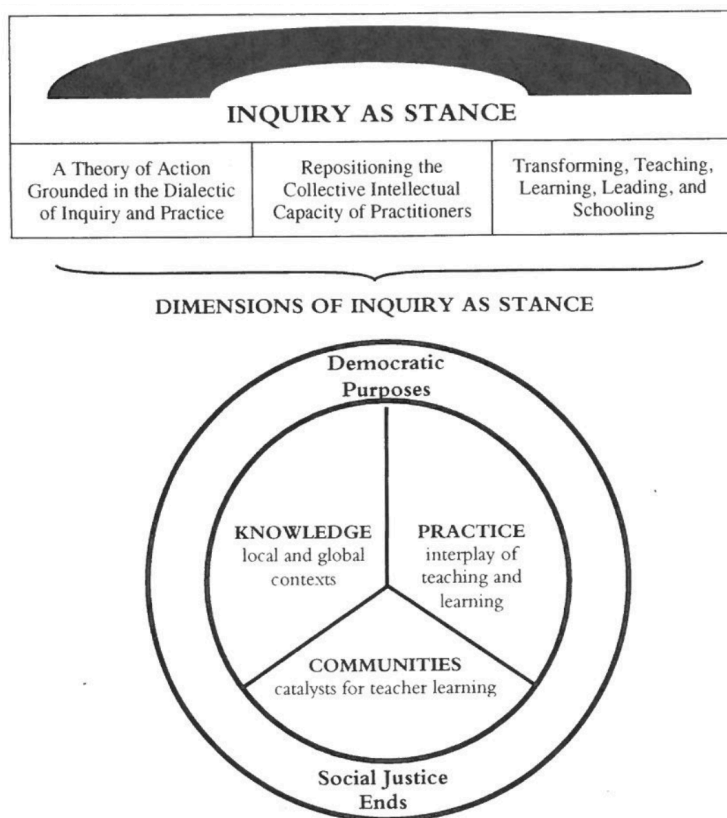
Inquiry as stance involves the combination of knowledge, practice, and community as a means to social justice (Cochran-Smith & Lytle, 2015). As a doctoral student, I have knowledge about theories and the existing body of research that inform my study as well as an understanding of research practices. As a teacher, I have knowledge about the participants (my students) and the local context of the study (my school, students' families, and state literacy curriculum and standards). I combined my practice as an emerging researcher with my practice as a teacher throughout this study. Within both my academic community as a doctoral student and my school community as a teacher, I sought to inform practice by approaching the research in an innovative way and by showing how research can inform practice. The ultimate goal of my research was to use purposefully selected multicultural texts to show how they may shape students' cosmopolitan views. In a diversifying society where discrimination is still prevalent, I view this study as reflective of the social responsibility I feel as a researcher, teacher, and human being. Through my work as a teacher researcher, I took a critical stance by disrupting the commonplace of the undervaluing of teacher research and knowledge within academia. My work as a teacher researcher illustrates practical ways that teachers can use their classroom curriculum and instruction to nurture a worldview that embraces and seeks connection across cultures in their students.

Practitioner inquiry combines practice with research to develop qualitative data findings within a professional setting (Cochran-Smith & Lytle, 2015). Forms of practitioner inquiry include action research, teacher research, self-study, scholarship of teaching, and practice as the research site. Characteristics of practitioner inquiry include the practitioner as the researcher, using the professional setting as the study site, a combination of inquiry and practice, systematicity in data collection and analysis, and a collaborative nature. A practitioner inquiry

approach is fitting for this study because the study is set in my own professional setting as a teacher within my classroom, thus fitting into a form of practitioner inquiry as a teacher researcher. I combined theory with practice to inform my data collection in a systematic way by using a two-part study methodology. I collaborated with others by working with my dissertation committee to inform the methodology of my research and with the principal and head of my school to procure any texts needed for use in the study, as well as ensuring the confidentiality of students and the situation of my study within the standard curriculum of my classroom. Through this process, I adopted inquiry as my stance throughout my research process. Figure 3.1 demonstrates the dimensions of inquiry as a stance. In the subsections that follow, I explain each dimension of inquiry as stance and how my research fits within this paradigm.

Figure 3.1

Inquiry as Stance



Note. Adapted from *Inquiry as Stance: Practitioner Research for the Next Generation*, by

Cochran-Smith, M. & Lytle, S. L.. Published by Teachers College Press.

Knowledge: Local and Global Contexts

Knowledge in local and global contexts describes the knowledge that practitioners possess in knowing and understanding how justice related efforts are transformative for their students (Cochran-Smith & Lytle, 2015). Legitimizing practitioner knowledge as valuable challenges the traditional power relationship of academic knowledge as privileged over local knowledge. Cochran-Smith and Lytle (2015) acknowledged questions on the legitimacy of practitioner research through addressing the questions of, “Is practitioner inquiry research?” and

“Is what is generated by practitioner researchers knowledge?” (p. 127). When hypotheses in practitioner research are developed into larger theories, they become more generalizable and are more legitimized as research. My process of developing a theoretical framework for the context of my study through the combination of several relevant theories legitimized my research because it drew upon the theoretical knowledge developed by other credible researchers (see Figure 2.1). Findings generated by practitioner researchers can be seen as knowledge if they come from the systematicity of a scientific process in the methodology of their research. I developed my methodology through my observations of my local context and through my synthesis of the research on the topic. My methodology is systematic and is described in more detail in the sections that follow on data collection on analysis.

Local knowledge is developed as a response to global demands and is transcontextual in that local knowledge can be transferable to other contexts by interpreting how context affects knowledge. The knowledge I have developed as a practitioner is through my observations of my own students combined with my observations of global trends on response to multicultural children’s literature. The knowledge I developed through my research is dependent on the context of my research, but, because it draws on global knowledge, it can be transferable to other contexts with considerations of how that context specifically may change the outcome of the research if the research were to be replicated.

Practice: Interplay of Teaching and Learning

Practice as the interplay of teaching and learning describes the recursive, not linear, process that teachers engage in as they transform theory into practice (Cochran-Smith & Lytle, 2015). This process involves teaching, then learning from self-reflection, interactions with students, and collaboration with others. Teachers then become leaders by using the knowledge

they have gained to become advocates for their students. My inspiration for this study came from my experiences as a student from kindergarten through twelfth grade but also from experiences as a teacher in seeing how students interact with multicultural texts. After seeing how students have enjoyed interacting with multicultural texts, but also seeing how the community is still in need of more understanding of diversity, I decided that I wanted to do more research to understand how multicultural texts may shape students' worldviews. During this study, I advocated on behalf of my students for more diverse representation through the inclusion of multicultural literature in my classroom and in my research.

Communities: Catalysts for Teacher Learning

Communities are described as communities of students that practitioners serve and communities of other practitioners with which they interact (Cochran-Smith & Lytle, 2015). Practitioner communities that come together to examine practice beyond the analysis of test scores, focus more on everyday classroom practices and how to construct the curriculum in a way that reflects what the students have learned. I am fortunate that I work in a school in which we do not have a curriculum department that mandates what we teach and how we teach it. We are, of course, bound to the state standards, but we, as a community of practitioners, have the freedom to collaborate on the scope and sequence of our practice.

A view of community as a source of knowledge departs from the expert-novice framework in which one group is valued as the expert group (Cochran-Smith & Lytle, 2015). In this view of community, input is valued from everyone in the educational community, including teachers, students, parents, and researchers together. My roles as both the teacher and researcher have allowed me to more holistically frame my research. As a teacher, I know my students and their families and bring that knowledge with me into my research as I make efforts to locate texts

that both represent them and differ from them. As a researcher, I have a growing knowledge of the extant research and I am able to frame my study in a way that utilizes rigorous research methodologies and fills a gap in the field.

Democratic Purposes and Social Justice Ends

The democratic purposes and social justice ends domain encompasses the other three, which are seen as the means, while this domain is seen as the end. Inquiry as stance uses knowledge gained from collective inquiry to move towards a more just society as explained by Cochran-Smith and Lytle (2015):

Unlike researchers who study practice from the outside and those philosophers who theorize social justice at a highly abstract level, practitioner researchers have to work simultaneously within and against larger accountability systems by taking responsibility for measuring their students' learning at the same time that they challenge narrow means of measuring learning. (p. 151)

As a practitioner, I was positioned as an insider within my research site. I was bound to teach to the standards set forth by the state and I was held accountable to these standards through the measurement of my students' success on standardized tests. However, I worked within these bounds and against the system that has traditionally valued less diverse perspectives by using diverse texts to teach to the standards. I also challenged the way in which learning is measured by seeking to understand students' growth in perspectives as they are exposed to diverse texts. Using the cosmopolitan stances to analyze both texts and responses, I was able to see how students' perspectives are growing and changing and how my pedagogical approaches influenced those perspectives. This is important to understand because students who develop cosmopolitan worldviews are those who will create a more just world because they will be able to value

different perspectives while also looking for ways to create connections between individuals and groups of people different from themselves.

Positionality

The qualitative approach of the study required researcher interpretation of data. My positionality as a researcher affected my point of view and is relevant to the context of the study. I have been teaching for 8 years, and all of the campuses I have worked on have been linguistically and culturally diverse. However, my experiences as a teacher do not mirror my experiences as a student.

I went to private schools in which the majority of students were White, and I was one of very few students of color. I am a first-generation Latina and, while I am not considered a second-language learner, I am considered linguistically diverse as a simultaneous bilingual because I learned Spanish and English concurrently. My status as a minority in my schools always made me feel out of place. These feelings were only compounded by feeling under or misrepresented as a Latina in the books that were available to me in elementary school. At the time, I was exposed to few books that were about Latinas, and none of them reflected my lived experiences. The books about Latinas seemed to have stereotypical depictions of the characters and the lives of the characters in the texts differed from my own. The lack of reflection of my lived experiences as mirrored in the experiences of book characters led me to feel under- and misrepresented. I also felt like the stereotypical representations of Latinas led others to stereotype me.

I took my personal experiences with me into my practice as a teacher by actively seeking books that expose students to diverse cultures in various perspectives. Working with diverse populations has further motivated me to seek out texts in which students can feel represented in

authentic ways and through which students can learn about cultures different from their own. My experiences as a Latina student and working as a teacher with diverse students enable me to understand the praxis of including multicultural texts in the classroom and, as such, informed my research both as a reader and a practitioner.

Setting and Participants

This study took place in a third-grade classroom with 15 students in an International Baccalaureate Charter school in Central Texas. An International Baccalaureate school is a school accredited to function with the International Baccalaureate international curriculum. The curriculum centers around units of study that scaffold upon each other from the primary years all the way through secondary school and centers around intercultural understanding and being internationally minded (International Baccalaureate Organization, 2019). The demographic makeup of the students within the school are shown in Table 3.1. The demographic makeup of the students included in the study are shown in Table 3.2. The participants of this study were selected because I, the researcher, was also their teacher and I had access and permission to work with these participants through my role as their teacher. My principal and team of third-grade teachers were all also supportive of my research. The other teachers on my third-grade team opted to have their classes read the same texts and have their students write responses to the texts as well.

Table 3.1*Demographic Makeup of Students Within the School Setting*

Demographic Label	Percentage of Students
White	40%
Hispanic	25%
Asian	20%
Black	8%
Two or More Races	5%
Pacific Islander	1%
American Indian	1%
English Language Learners	5%
Special Education	10%

Table 3.2*Demographic Makeup of Students Included in the Study*

Demographic Label	Percentage of Students
White	60%
Hispanic	0%
Asian	13%
Black	0%
Two or More Races	27%
Pacific Islander	0%
American Indian	0%
English Language Learners	13%
Special Education	33%

Part 1: Text Selection and Analysis

The first part of the study included the selection and analysis of multicultural texts to be included in the text sets used in the study. I selected texts using the selection principles provided by Leland et al. (2013) to guide my selections. Following Leland et al.'s (2013) principles of multicultural text selection, I included texts that portrayed social and political issues, authentic representations, and international texts. All texts selected were analyzed for authenticity and any texts deemed as inauthentic were not included in the study. Additionally, as my research was

framed by cosmopolitanism, texts were also analyzed for the presence of cosmopolitan stances, proximal, reflexive, and reciprocal.

Data Collection and Analysis from Texts

Text Compilation Prior to Analysis

I compiled three separate text sets of multicultural children's literature revolving around the following themes: ethnicity and language, family diversity, and individual expression. Fiction and nonfiction narrative books were selected because they were more likely to reflect the cosmopolitan stances. I drew from the resources discussed in the research on multicultural text selection as was summarized in Chapter 2. Resources included books that have been deemed quality multicultural children's texts as reflected by the awards they have been given and book lists provided by websites dedicated to the inclusion of multicultural texts, such as WOWLit.Org and DiverseBooks.org. I chose texts based on their relevance to the themes of the text sets. Table 3.3 includes a description and rationale for each theme.

Table 3.3*Text Set Themes, Descriptions, and Rationales*

Text Set	Description	Rationale
Race/Ethnicity	Texts within this set include texts representative of various races and ethnic group and may also include the use of other languages within the text.	With growing racial diversity and a growing population of second-language learners, I wanted to expose students to a variety of cultures from various ethnic, racial, and linguistic groups.
Family Diversity	Texts included in this set showed different types of families that included same-sex couples, grandparents, aunts and uncles, single-parents, etc.	Increasing awareness of LGBTQ+ populations increase the need to show students examples of families that depart from a heteronormative point of view and that value the different types of families they may come from and may come across as they interact with others.
Differences in Gender, Ability, and Expression	Texts in this text set showcase how diverse individuals express themselves. Texts include differently abled characters and differences in gender identity.	This text set was the last one in the study and it tied together the previous two text sets by showing how diverse individuals may express themselves in the world.

Data Analysis of Compiled Texts

I compiled 20 to 25 texts per text set. Each of the texts was analyzed in depth using a combination of Critical Multicultural Analysis and analysis of the reflection of cosmopolitan stances. First, I analyzed the texts selected for possible inclusion in the text sets for cultural authenticity using Critical Multicultural Analysis. Critical Multicultural Analysis (Botelho & Rudman, 2009) includes the consideration of eight facets of the text: genre, social processes among characters, focalization, ending, illustrations and/or photographs, historical context, and sociopolitical context, and production practices. These facets were used to analyze the texts. The section of the analysis template inclusive of the eight facets of Critical Multicultural Analysis was drawn from a study conducted in 2014 by Botelho et al. This in-depth analysis ensured the use of authentic texts to avoid perpetuating negative stereotypes about cultural groups. Then, I also analyzed the texts using the cosmopolitan stances developed by Hull and Stornaiuolo (2014), which are proximal, reflexive, and reciprocal. Tables 3.4 and 3.5 show two examples of the text analysis format that was used. The text analysis shown in Table 3.4 is an example of a text that was not selected for inclusion in the study. The text analysis shown in Table 3.5 is an example of a text that was included in the study.

Table 3.4*Sample Analysis 1: People by Peter Spier*

Citation	Spier, P. (1980). <i>People</i> . Bantam Doubleday Dell Publishing Group.
Critical Multicultural Analysis Components and Questions (Botelho & Rudman, 2009)	
Production Practices <ul style="list-style-type: none"> Who is the author? Who is the illustrator? When was the text published? What kind of research informs the text? Which awards have recognized the text? 	<ul style="list-style-type: none"> Peter Spier is the author and illustrator. 1980 There are no author's notes on the research that was used to inform the text. Awarded with the Christopher Award and selected as a choice on the American Bookseller Pick of the List.
Focalization <ul style="list-style-type: none"> From what point of view is this text told? What possibilities of selfhood does this perspective provide? 	<ul style="list-style-type: none"> The book is told entirely from the third-person point of view The wide range of identities represented in the text does offer opportunity for selfhood for the reader.
Social Processes Among Characters <ul style="list-style-type: none"> Who are the people or characters in this book? Who has names and who doesn't? Who speaks? Who acts? 	<ul style="list-style-type: none"> There are no main characters as this text is entirely informational. There are many different kinds of people depicted throughout the text. No one is named. Characters of color are intermixed in with other characters. The depictions of couples or families are all representative of a heteronormative point of view. Traditional gender roles are depicted throughout (men in military and positions of power, women cooking or cleaning).
Ending <ul style="list-style-type: none"> Fixed or open? 	<ul style="list-style-type: none"> There was not a storyline present.
Illustrations or Photography <ul style="list-style-type: none"> What do the colors, shapes, 	<ul style="list-style-type: none"> The illustrations are very detailed, and many are based on specific types of people, places, and customs around the world. Some of the people are presented as dressed in or living in

	lines, perspectives, and composition convey?	very traditional and possibly antiquated states.
Genre	<ul style="list-style-type: none"> • What is the genre of this book? • In what ways does the genre shape how the story gets told and the expectations of the reader? • How does the genre shape what we read as fact? 	<ul style="list-style-type: none"> • Informational • Everything is presented as fact and does not account for change over time. • Views may be stereotypical and antiquated, which is problematic for readers who may only be able to view other cultures through texts. This book may cause them to have a skewed perception of other cultures.
Sociopolitical Context	<ul style="list-style-type: none"> • What current practices connect to the text? • What current power relations reflect the text? 	<ul style="list-style-type: none"> • We live in a very globalized society. At the time of production in 1980, the world was becoming more globalized and this text reflects that. • Traditional gender roles were more ingrained at this time. • Our current gender roles have become more fluid and this text does not reflect that.
Historical Context	<ul style="list-style-type: none"> • What historical factors shape the storyline? • How is historical understanding established? 	<ul style="list-style-type: none"> • There was no story line • Some of the antiquated ways of living that are presented in the text are presented alongside modern depictions, which may be confusing to a reader and may cause them to believe that the antiquated ways of living are still current.
Cosmopolitan Stances and Questions (Hull & Stornaiuolo, 2014)		
Proximal Stance	<ul style="list-style-type: none"> • How do the characters identify their identities for themselves? 	<ul style="list-style-type: none"> • The characters do not identify themselves in any way because the book is told in the third person.
Reflexive Stance	<ul style="list-style-type: none"> • How do the characters reflect their 	<ul style="list-style-type: none"> • The characters are presented entirely as they differ from one another. This book focuses on the differences between cultures. Very few similarities are addressed.

	identities to others?
Reciprocal Stance <ul style="list-style-type: none"> • What connections do the characters make to each other? 	<ul style="list-style-type: none"> • The characters do not reflect their identities to others as there is no interaction between characters.
Conclusions on Authenticity and Stance	
Conclusions on Authenticity	The book does depict a wide range of cultures and the author does a good job at presenting global diversity. However, the depiction of cultures in antiquated or stereotyped ways as well as the depiction of traditional gender roles and heteronormative families and couples is problematic. This book could be used as a way to introduce diversity but should only be used in conjunction with more authentic texts that present diversity in modern times and that acknowledge other parts of diversity (like gender).
Conclusion on Stance	The book is situated within the reflexive stance. It does not depict the proximal or reciprocal stances due to the lack of a first-person point of view and a lack of interaction between characters.

Table 3.5

Sample Analysis 2: This is How We Do It by Matt Lamothe

Citation	Lamothe, M. (2017). <i>This is how we do it</i> . Chronicle Books.
Critical Multicultural Analysis Components and Questions (Botelho & Rudman, 2009)	
Production Practices <ul style="list-style-type: none"> Who is the author? Who is the illustrator? When was the text published? What kind of research informs the text? Which awards have recognized the text? 	<ul style="list-style-type: none"> Matt Lamothe is the author and illustrator. The text was published in 2017 The author used the stories of 7 real children from places around the world, using translators to help him put their words into text. He also drew the inspiration for his illustrations based on photographs. Awards and recognition: <ul style="list-style-type: none"> A 2017 Booklist Editors' Choice Best Book of the Year 2017 Amazon Best Book of the Year A 2017 Parents' Choice Award Winner A Junior Library Guild Selection
Focalization <ul style="list-style-type: none"> From what point of view is this text told? What possibilities of selfhood does this perspective provide? 	<ul style="list-style-type: none"> The story is told in the first-person point of view of seven different characters. Each character is unique and discusses their unique lives.
Social Processes Among Characters <ul style="list-style-type: none"> Who are the people or characters in this book? Who has names and who doesn't? Who speaks? Who acts? 	<ul style="list-style-type: none"> There are 3 girls and 4 boys, each from a different country in the world. The main characters (whose points of view are shown) and their family members are named. They all speak and act throughout the text.
Ending <ul style="list-style-type: none"> Fixed or open? 	<ul style="list-style-type: none"> The ending is open as the story is more informational and does not have much of a plot.
Illustrations or Photography <ul style="list-style-type: none"> What do the colors, shapes, lines, 	<ul style="list-style-type: none"> The colors and textures depicted throughout the text show an artistic take on the photographs on which they are based.

perspectives, and composition convey?	
Genre	<ul style="list-style-type: none"> • This book is an informational text. • The illustrations make it appear as a fictional or realistic fictional text, but the author's notes and photographs at the end indicate that it was based on reality. • Younger readers may be more engaged by the illustrative style of this text.
<ul style="list-style-type: none"> • What is the genre of this book? • In what ways does the genre shape how the story gets told and the expectations of the reader? • How does the genre shape what we read as fact? 	
Sociopolitical Context	<ul style="list-style-type: none"> • We live in a globalized society that acknowledges diversity, and this book reflects that through its inclusion of various countries.
<ul style="list-style-type: none"> • What current practices connect to the text? • What current power relations reflect the text? 	
Historical Context	<ul style="list-style-type: none"> • This book is presented within modern times. • The author details his process in obtaining the modern stories included in the text. • He also includes actual modern-day photographs of the real children and their families that were included in this text.
<ul style="list-style-type: none"> • What historical factors shape the storyline? • How is historical understanding established? 	
Cosmopolitan Stances and Questions (Hull & Stornaiuolo, 2014)	
Proximal Stance	<ul style="list-style-type: none"> • Each character details various facets of their identities throughout the book including the following: name, home, family, daily dress for school, breakfast foods, transportation to school, teacher, how they learn, spelling of names, lunch foods, ways of play, and where they sleep.
<ul style="list-style-type: none"> • How do the characters identify their identities for themselves? 	
Reflexive Stance	<ul style="list-style-type: none"> • Each facet of identity explored in the text is presented individually, with each character identifying their individual identity as pertains to each fact. • The characters do not interact with each other.
<ul style="list-style-type: none"> • How do the characters reflect their identities to 	

others?	
Reciprocal Stance	<ul style="list-style-type: none"> • The characters share connections in the facets that are described (such as they all go to school) but they differ in their ways of being. • They also all share the same night sky on the last page.
<ul style="list-style-type: none"> • What connections do the characters make to each other? 	
Conclusions on Authenticity and Stance	
Conclusion on Authenticity	This book is authentic because it is informed from the real lives as well as the real likenesses of the children and the environments that they represent. The author's notes in explaining his process explain the authenticity in his method and in the stories he tells.
Conclusion on Stance	This book does depict character identities and their differences from one another, taking on both the proximal and reflexive stances. However, the lack of interaction between characters does not qualify this text as being reflective of a reciprocal stance. This book mainly exists within the proximal stance.

Texts that I selected for inclusion in the study were based on the cultural authenticity and cosmopolitan stances reflected in the book as are evident through the analysis conducted on each text. Any texts deemed as not culturally authentic and that did not reflect any cosmopolitan stances as evidenced through my analysis were not included in the study. I created a Google Sheets document for each of the text sets that included the book title, a topic summary, book availability, and two different codes, which are explained in detail in the next section. The Google Sheets are shown in Figures 3.2, 3.3, and 3.4.

Figure 3.2

Google Sheet Text Set 1

	A	B	C	D	E	F	G	H	I
1	Book Title	Topic	Availability	Insider	Adjacent	Cosmo Stance			
2	Sulwe	AA- Colorism	SL	Y	-	2,3		Text Set 1: Ethnicity/Race	
3	Eyes that Kiss in the Corners	A- facial features and heritage	O	Y	-	1,3			
4	Your Name is a Song	M- pronunciation of names	O	Y	-	2,3		Availability Key	
5	Marisol McDonald Doesn't Match	L/M- feeling mismatched	PL	Y	-	1		SL	School Library
6	The Proudest Blue	ME- hijab wearing	SL	Y	-	2		PL	Public Library
7	The Day You Begin	M- identity and making connections	O	Y	-	1,2,3		O	Owned
8	This is How We Do It	M- various aspects of global identities	O	Y	-	1,2		U	Unavailable
9	My Papi has a Motorcycle	L- gentrification, Latin American ident.	O	Y	-	1			
10	Patchwork Bike	A- identity/poverty	PL	Y	-	1		Cosmo Stance Key	
11	Aunt Luce's Talking Paintings	A- AfroCaribbean in Haiti	PL	Y	-	1		1	Proximal
12	Fry Bread	NA- cooking tradition	O	Y	-	1		2	Reflexive
13	Lost and Found Cat	ME- refugees from Iraq	SL	Y	-	3		3	Reciprocal
14	Jingle Dancer	NA- folk dance and costume	O	Y	-	1			
15	Last Stop on Market st.	multiracial- poverty/socioeconomic differences	SL	Y	-	1,2			
16	A Different Pond	A- immigrant experience	PL	Y	-	1,2,3			

Figure 3.3

Google Sheet Text Set 2

	A	B	C	D	E	F	G	H	I
1	Book Title	Topic	Availability	Insider	Adjacent	Cosmo Stance			
2	Families Around the World	diverse families	SL	Y	-	1		Text Set 2: Family Diversity	
3	We are Family	diverse families	SL	Y	-	1			
4	The Case for Loving	multiracial marriage	PL	Y	-	1, 2		Availability Key	
5	My Family, Your Family	diverse families	O	-	Y	1, 2		SL	School Library
6	Families, Families, Families	diverse families	SL	-	Y	1		PL	Public Library
7	Two is Enough	single parent	PL	-	Y	1		O	Owned
8	Visiting Day	incarcerated parent/grandparent	O	-	Y	1		U	Unavailable
9	Fred Stays with Me	divorce	PL	-	Y	1			
10	Love is a Family	single parent	O	-	Y	1, 2		Cosmo Stance Key	
11	A Chair for My Mother	single parent/grandparent	SL	-	Y	1		1	Proximal
12	And Tango Makes Three	two dads/adoption	PL	Y	-	1, 2		2	Reciprocal
13	In Our Mothers' House	two moms	SL	-	Y	1,2,3		3	Reflexive
14	Speranza's Sweater	foster	O	Y	-	1,2,3			
15	Stella Brings the Family	two dads	PL	-	Y	1,2,3			
16	Real Sisters Pretend	adoption	PL	Y	-	1, 3			

Figure 3.4

Google Sheet Text Set 3

	A	B	C	D	E	F	G	H	I
1	Book Title	Topic	Availability	Insider	Adjacent	Cosmo Stance			
2	Just Ask	various disabilities	SL	Y	-	1		Text Set 3: Differences in Expression	
3	The Girl Who Thought in Pictures	autism	SL	Y	-	1,2			
4	Benji and the Bad Day	autism	PL	Y	-	1,2,3		Availability Key	
5	The boy with big feelings	emotional sensitivity	SL	-	Y	1,2		SL	School Library
6	I am not a label	various disabilities	O	Y	-	1,2,3		PL	Public Library
7	Drawn Together	language differences	O	Y	-	1,2,3		O	Owned
8	The Invisible Boy	introversion	O	-	Y	1,2,3		U	Unavailable
9	Pepita talks twice	bilingualism	PL	Y	-	1,2			
10	My mouth is a volcano	impulsivity	SL	-	Y	1,2		Cosmo Stance Key	
11	Niko Draws a Feeling	artistic expression	SL	-	Y	1,2,3		1	Proximal
12	I am Jazz	transgender experience	PL	Y	-	1,2,3		2	Reciprocal
13	When Aidan Became a Brother	transgender experience	PL	Y	-	1,2,3		3	Reflexive
14	Except when they don't	gender fluidity	SL	-	Y	1			
15	Julian is a Mermaid	gender fluidity	PL	-	Y	1			
16	Intersectionality: we make room for all	various disabilities	O	Y	-	1,2,3			
17									

The Google Sheets documents helped me narrow down a larger list of texts to my final 45 selected texts based on variety of topics and stances present. The column within the Google Sheets document titled Availability listed whether books were available at the school library, public library, already owned by me, or unavailable. I first added book titles, topic descriptions, and stances to the sheet. Then, based on topic descriptions and stances, I narrowed each list down to 15 texts. I then added location notes when locating the 15 selected texts for each text set. When locating books, I first tried to locate selected books within my personal collection, then within the school library. If books were not available in my personal collection or the school library, I then tried the public library. If I was unable to find them in the public library, they were labeled as “unavailable” so that I knew to order it before the next part of the study. As books arrived, I changed the label to “owned.” The selected texts for the three text sets are shown in Table 3.6.

Table 3.6*Text Selections*

Text Set 1: Race/Ethnicity	Text Set 2: Family Diversity	Text Set 3: Differences in Gender, Ability, and Expression
<i>Eyes that Kiss in the Corners</i> by Joanna Ho	<i>My Family, Your Family</i> by Lisa Bullard	<i>Just Ask</i> by Sonia Sotomayor
<i>A Different Pond</i> by Bao Phi	<i>We are Family</i> by Patricia Hegarty	<i>The Girl Who Thought in Pictures</i> by Julia Finley Mosca
<i>The Proudest Blue</i> by Ibtihaj Muhammad and S.K. Ali	<i>The Case for Loving</i> by Selina Alko	<i>Benji, the Bad Day, and Me</i> by Sally J. Pla
<i>Lost and Found Cat</i> by Amy Shrodes and Doug Kuntz	<i>Families Around the World</i> by Margriet Ruurs	<i>The Boy with Big Feelings</i> by Britney Winn Lee
<i>Fry Bread: A Native American Family Story</i> by Kevin Noble Maillard	<i>Families, Families, Families</i> by Suzanne Lang	<i>I am Not a Label</i> by Cerrie Burnell
<i>Jingle Dancer</i> by Cynthia Leitich Smith	<i>Love is a Family</i> by Roma Downey	<i>Drawn Together</i> by Minh Le
<i>Sulwe</i> by Lupita Nyong'o	<i>Visiting Day</i> by Jacqueline Woodson	<i>The Invisible Boy</i> by Trudy Ludwig
<i>Auntie Luce's Talking Paintings</i> by Francie Latour	<i>Fred Stays with Me</i> by Nancy Coffelt	<i>Pepita Talks Twice</i> by Ofelia Lachtman
<i>The Patchwork Bike</i> by Maxine Beneba Clarke	<i>Two is Enough</i> by Janna Matthies	<i>My Mouth is a Volcano</i> by Julia Cook
<i>My Papi has a Motorcycle</i> by Isabel Quintero	<i>A Chair for My Mother</i> by Vera Williams	<i>Niko Draws a Feeling</i> by Bob Raczka
<i>Marisol McDonald Doesn't Match</i> by Monica Brown	<i>And Tango Makes Three</i> by Justin Richardson and Peter Parnell	<i>I am Jazz</i> by Jazz Jennings
<i>This is How We Do It</i> by Matt LaMothe	<i>In Our Mothers' House</i> by Patricia Polacco	<i>When Aidan Became a Brother</i> by Kyle Lukoff
<i>Last Stop on Market Street</i> by Matt de la Peña	<i>Speranza's Sweater</i> by Marcy Pusey	<i>Except When They Don't</i> by Laura Gehl
<i>Your Name is a Song</i> by Jamilah Thompkins-Bigelow	<i>Stella Brings the Family</i> by Miriam B. Schiffer	<i>Julian is a Mermaid</i> by Jessica Love
<i>The Day You Begin</i> by Jacqueline Woodson	<i>Real Sisters Pretend</i> by Megan Dowd Lambert	<i>Intersectionallies: We Make Room for All</i> by Carolyn Choi, LaToya Council, and Chelsea Johnson

Cross-Text Data Analysis

As shown in Tables 3.4 and 3.5, the initial analysis that combined Critical Multicultural Analysis and the cosmopolitan stances included details about the presence of the cosmopolitan stances within the texts. Based on the details about the presence of the cosmopolitan stances from the text analyses, I coded the texts using the cosmopolitan stances: proximal, reflexive, and reciprocal. These codes were considered as a priori codes because they were derived from the theoretical framework of cosmopolitanism (Miles et al., 2020). Table 3.7 lists the book titles of the texts within each text set as coded according to the cosmopolitan stances.

As an additional piece of analysis, I coded texts across all three text sets to determine common themes present in the texts that were selected for inclusion in the study. The initial analysis of the texts using the combination of Critical Multicultural Analysis with an analysis of the stances present was the first cycle coding of the texts (Miles et al., 2020). Through my initial analysis of the texts in the first cycle, I noted differences in the production practices, specifically pertaining to the authors' notes. For the second cycle coding, I applied codes I developed to describe my perception of the author's perspective. The codes I developed to describe author's perspective included cultural insider and culturally adjacent. These codes were developed as descriptive codes to summarize the production practices as evident through the in-depth analysis conducted in the first cycle of coding (Miles et al., 2020). Texts that I coded as written by a cultural insider included notes within the book that indicated how they were either a part of the cultural group (an insider) or how they were directly informed by a cultural insider and how the author then told their story. Texts that I coded as written by an author who is culturally adjacent did not include notes within the book indicating their cultural influences related to the content of the book. Table 3.8 lists the texts coded as cultural insider or culturally adjacent.

Table 3.7*Text Codes Indicating the Cosmopolitan Stances*

Text Set	Proximal	Reflexive	Reciprocal
1: Race/ Ethnicity	<i>Eyes that Kiss in the Corners; Marisol McDonald Doesn't Match; The Day You Begin; This is How We Do It; My Papi has a Motorcycle; Aunt Luce's Talking Paintings; Fry Bread; Jingle Dancer; Last Stop on Market Street; A Different Pond</i>	<i>Sulwe; Your Name is a Song; The Proudest Blue; The Day You Begin; This is How We Do It; Last Stop on Market Street; A Different Pond</i>	<i>Sulwe; Eyes that Kiss in the Corners; Your Name is a Song; The Day You Begin; This is How We Do It; Lost and Found Cat; A Different Pond</i>
2: Family Diversity	<i>Families Around the World; We are Family; The Case for Loving; My Family, Your family; Families, Families, Families; Two is Enough; Visiting Day; Fred Stays with Me; Love is a Family; A Chair for My Mother; And Tango Makes Three; In Our Mothers' House; Speranza's Sweater; Stella Bring the Family; Real Sisters Pretend</i>	<i>The Case for Loving; My Family, Your family; Love is a Family; And Tango Makes Three; In Our Mothers' House; Speranza's Sweater; Stella Bring the Family</i>	<i>In Our Mothers' ' House; Speranza's Sweater; Stella Bring the Family</i>
3: Differences in Gender, Ability, and Expression	<i>Just Ask; The Girl Who Thought in Pictures; Benji, the Bad Day, and Me; The Boy with Big Feelings; I am Not a Label; Drawn Together; The Invisible Boy; Pepita Talks Twice; My Mouth is a Volcano; Niko Draws a Feeling; I am Jazz; When Aidan Became a Brother; Except When they Don't; Julián is a Mermaid; Intersectionallies: We Make Room for All</i>	<i>The Girl Who Thought in Pictures; Benji, the Bad Day, and Me; The Boy with Big Feelings; I am Not a Label; Drawn Together; The Invisible Boy; Pepita Talks Twice; My Mouth is a Volcano; Niko Draws a Feeling; I am Jazz; When Aidan Became a Brother; Intersectionallies: We Make Room for All</i>	<i>Benji, the Bad Day, and Me; I am Not a Label; Drawn Together; The Invisible Boy; Niko Draws a Feeling; I am Jazz; When Aidan Became a Brother; Intersectionallies: We Make Room for All</i>

Table 3.8*Text Codes in Regards to Authenticity*

Codes	Texts
Cultural Insider <i>n</i> = 30	<i>Sulwe; Eyes that Kiss in the Corner; Your Name is a Song; Marisol McDonald Doesn't Match; The Proudest Blue; The Day You Begin; This is How We Do It; My Papi has a Motorcycle; The Patchwork Bike; Aunt Luce's Talking Paintings; Fry Bread: A Native American Family Story; Lost and Found Cat; Jingle Dancer; Last Stop on Market Street; A Different Pond; Families Around the World; We are Family; The Case for Loving; And Tango Makes Three; Speranza's Sweater; Real Sisters Pretend; Just Ask; The Girl Who Thought in Pictures; I am Not a Label; Drawn Together; Pepita Talks Twice; I am Jazz; When Aidan Became a Brother; Intersectionality: We Make Room for All; Benji, The Bad Day and Me</i>
Culturally Adjacent <i>n</i> = 15	<i>My Family, Your Family; Families, Families, Families; Two is Enough; Visiting Day; Fred Stays with Me; Love is a Family; A Chair for My Mother; The Boy with Big Feelings; The Invisible Boy; My Mouth is a Volcano; Niko Draws a Feeling; Except When They Don't; Julian is a Mermaid</i>

Part 2: Readers' Response to Multicultural Texts

The second part of the study included my pedagogy involving multicultural texts and students' reader responses to multicultural texts. Below, I detail the method used for the collection of reader response data from participants. Then, I explain how the responses were coded and analyzed. I also include a data collection timeline for the span of my study.

Data Collection from Readers' Responses

Each of the three text sets spanned over the course of 3 weeks for a total of 9 weeks. For the 3 week span of each text set, participants had access to all 15 texts in the text set. Students regularly had access to other text sets that spanned between 2 to 3 weeks prior to this study.

Some of the themes of previous text sets included genres, such as fables and folktales, and themes revolving around specific groups of people, such as inventors or various kinds of artists. The themes in the three text sets in this study revolved around multicultural themes: ethnicity/race, family diversity, and differences in gender and ability. The data collection involved in Part 2 of the study included two forms of data: field notes and reader responses.

Field Notes

In my field notes, I recorded students' verbal responses as well as my pedagogical decisions throughout the study. Prior to the beginning of Part 2 of this study, I realized that there were going to be issues with access to texts. Due to this study occurring during a pandemic, many students were in and out of class and sometimes had to pivot to distance learning when they had to quarantine at home. In order to ensure that all participants had access to all of the texts within the text set, both physical copies and digital read aloud links were provided for student access. I provided them with links to the digital read alouds of the texts in the text sets in order to make sure they still had access to the texts even when at home. I either found a digital read aloud video, sometimes read aloud by the authors themselves, or I created a video read aloud that students had access to from home. In class, I only had one copy of each of the 15 texts included in the text set, which I realized limited access to physical copies. To alleviate this issue and give students a better opportunity to interact with the physical copy of the text of their choice, I developed a schedule for groups of students to read and interact with physical copies of the texts. The schedule is shown in Table 3.9. The numbers in the table are the numbers assigned the groups. I put them in three groups of four and one group of three, for a total of four separate groups. Groups were assigned based on already existing small reading groups because the students were accustomed to working with the members in their group.

Table 3.9*Text Exploration and Response Schedule*

Text Exploration		Reading Responses	
Monday/Wednesday	Tuesday/Thursday	Thursday	Friday
1	3	1	3
2	4	2	4

Three times per week, I selected a text from the text set to read aloud to the participants. Texts were selected based on their reflection of diverse perspectives, both in cosmopolitan stances as well as topic. For example, in the first text set revolving around race and ethnicity, I made sure to include as many racial/ethnic groups as possible to diversify the text set. Table 3.10 shows the titles of the texts that were selected as read aloud texts.

Table 3.10*Read Aloud Texts*

Text Set	Book Titles
1: Race/ Ethnicity	<i>A Different Pond; Jingle Dancer; Lost and Found Cat; The Patchwork Bike; Sulwe; My Papi has a Motorcycle; Last Stop on Market Street; Your Name is a Song; The Day You Begin</i>
2: Family Diversity	<i>My Family, Your Family; The Case for Loving; Families Around the World; Love is a Family; Fred Stays with Me; Visiting Day; And Tango Makes Three; In Our Mothers' House; Speranza's Sweater</i>
3: Differences in Gender, Ability, and Expression	<i>Just Ask; The Girl Who Thought in Pictures; Benji, the Bad Day, and Me; Drawn Together; The Invisible Boy; Pepita Talks Twice; Except When they Don't; Julián is a Mermaid; Intersectionallies: We Make Room for All</i>

As I read aloud the texts, I recorded any spontaneous comments and I also posed questions, allowing those who wanted to answer to respond and not requiring a response from those who did not want to volunteer a response. I chose not to require a response those who didn't want to respond verbally in the whole group setting because I wanted to see how they might respond when it was optional, keeping in mind Rosenblatt's (1994) theory of transactional reader response, which stated that how responses are elicited affects how readers will respond. I recorded their verbal responses by writing them in notebook as we went along. To be able to quickly jot down notes during the read aloud process, I sometimes abbreviated words (e.g., using an ampersand for "and"). At the end of each week, I typed the field notes, making sure to then

type the full word for any words that had been abbreviated when I wrote them in the notebook. Each week, I read aloud three texts and recorded field notes during each reach aloud. I also added any notes I had about my pedagogy that might inform my pedagogical decisions. This process was repeated for each of the nine weeks in the study for a total of 27 days of field notes. Figure 3.5 shows an example of my written notes that were then typed into a word document. Note that the names have been redacted to protect participant confidentiality because the written and typed field notes listed participant's actual names rather than pseudonyms.

Figure 3.5

Field Notes Example

JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

SUBJECT: Visiting Day

Where do you think they are visiting him?
 [redacted] in a far away place [redacted] maybe he lives down the street
 What do you notice about their family?
 [redacted] small family
 [redacted] no mom yet
 [redacted] they living with a grandma
 [redacted] all black
 [redacted] if there is a mom, maybe they got divorced
 [redacted] where do they live?
 [redacted] jail because there is a tower and barbed wire
 [redacted] Me- why do you think that?
 [redacted] prison
 [redacted] I agree but what if the mom is dead and the dad is in prison and that's why she lives with her grandma
 Have you ever had to wait a long time to visit someone you care about?
 [redacted] I don't get to see my grandpa a lot because he passed away
 [redacted] my best friend Leah and I haven't seen each other in a while because she's busy
 [redacted] I don't get to see my dad because he works a lot
 [redacted] I don't get to see my mom's friend a lot because she lives in Houston
 [redacted] My preschool teacher moved away
 [redacted] I haven't seen my aunt in 2 years because she lives in Greece
 [redacted] I'm not about to see my mom's friend Lisa or my uncle because they live in Dallas
 [redacted] My best friend lives back in Chicago and I don't get to see my grandmother because she lives in Phoenix
 [redacted] I used to not see my dad much because he used to go on a lot of business trips
 [redacted] I don't get to see my dad much because he works at an oil field and only visits once a month
 [redacted] I don't get to see my grandma much because she moved far away

Date: 04/13/21
 Book: Visiting Day
 Notes taken during read aloud:

- Where do you think they are visiting him?
 - [redacted] in a far away place
 - [redacted] maybe he lives down the street
- What do you notice about their family?
 - [redacted] They have a small family
 - [redacted] No mom has been shown yet
 - [redacted] She's living with a grandma
 - [redacted] They are all black
 - [redacted] If there is a mom, maybe they got divorced
- Where do you think they are now?
 - [redacted] They are in jail
 - Me- what makes you think that?
 - [redacted] because there is a tower and barbed wire
 - Me- Any other guesses based on the pictures and text clues?
 - [redacted] prison
 - [redacted] prison
 - [redacted] I agree but what if the mom is dead and the dad is in prison and that's why she lives with the grandma?
- Have you ever had to wait a long time to visit someone you care about?
 - [redacted] I don't get to see my grandpa anymore because he passed away
 - [redacted] My best friend Leah and I haven't seen each other in a while because she has been busy
 - [redacted] I don't get to see my dad because he works a lot
 - [redacted] I don't get to see my mom's friend a lot because she lives in Houston
 - [redacted] My preschool teacher moved away
 - [redacted] I haven't seen my aunt in 2 years because she lives in Greece
 - [redacted] I'm not about to see my mom's friend Lisa or my uncle because they live in Dallas
 - [redacted] My best friend lives back in Chicago and I don't get to see my grandmother because she lives in Phoenix
 - [redacted] I used to not see my dad much because he used to go on a lot of business trips
 - [redacted] I don't get to see my dad much because he works at an oil field and only visits once a month
 - [redacted] I don't get to see my grandma much because she moved far away

Note. Names have been redacted to protect participant confidentiality.

Readers' Responses

Students were familiar with the procedures of exploring texts within text sets and writing reader responses due to their previous experiences prior to the start of the study. The only difference with the text sets used for this study is that they focused on aspects of cosmopolitanism. Each week, students explored/read texts independently and/or with other students. During this time, students had free choice of which texts to read from the text set of 15 books. They were able to choose whichever text in the text set they wanted to respond to. Prior to the study, participants had been using a reader response menu that provided prompts for their responses to texts in the text sets used in class prior to this study. For the purposes of this study as I shifted my pedagogical approach, the menu items were changed to allow for responses that were more likely to reflect cosmopolitan stances: proximal, reflexive, and reciprocal.

I collected the participants' written responses using an online classwork management system called Seesaw. For each text set, I created a Microsoft Word document for each participant. At the end of each week, I typed the participant's response into their document. If there were any images they created as part of their response, I took a screen shot of their image and included it under the typed transcript of their response. By the end of the 3 weeks of the text set, each participant had three responses in their word document. I created a new document for each participant for each text set. I created a folder for each text set for a total of three folders. Each folder contained 16 word documents, 15 for the participant written responses and one for the typed field notes. In total, I created 48 documents throughout the span of the 9 weeks of data collection for this part of the study. These folders and their corresponding documents were stored on a USB drive that was stored in a locked filing cabinet in my home. Table 3.11 presents a summary of the data collected throughout the study.

Table 3.11*Summary of Data Collected*

Type of Data	Text Analyses	Reader Responses	Field Notes
Number of Pieces	15 texts per each of the 3 text sets = $15 \times 3 = \mathbf{45}$ analyses	15 participants with 1 reading response per week for each of the 9 weeks = $15 \times 9 = \mathbf{135}$ reading responses	3 days of field notes collected on each day of the 3 read alouds per week for 9 weeks = $3 \times 9 = \mathbf{27}$ days of field notes

Data Analysis of Readers' Responses

The typed field notes and written response documents were uploaded to the qualitative analysis software NVivo Data Analysis Software at the end of each text set. The NVivo account was accessible only to me and password protected to ensure security and confidentiality. I created two main file folders in NVivo, one for the field notes and one for the written responses. The field notes folder contained three documents, one for each text set, in which I had uploaded my typed transcripts of my field notes. The written response folder contained three sub folders, one for each text set. Within each of the text set sub folders, I uploaded the Word documents for each students' responses. Each of the text set sub folders contained 15 documents corresponding to the typed transcripts of students' written responses. I also created cases for each individual participant so that I could assign their responses to them.

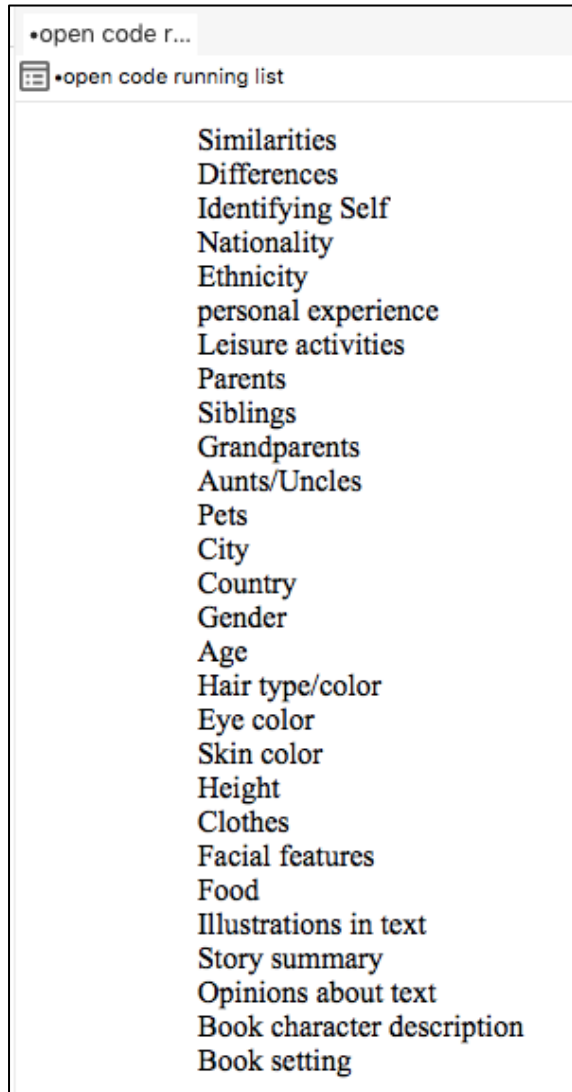
Before coding, I had to determine a unit of analysis that would be used applied to the coding of all the data (Elo & Kyngäs, 2008). I determined that the unit of analysis would be sentence fragments that included a subject and verb. In some cases, this would include the entire sentence. In the case of compound sentences, the two parts of the sentence, each containing separate subjects and verbs, were coded as separate units. For example, two units of analysis are included in this sentence from a participants' response, "We aren't adopted like some of the kids

in a book, but we are the same because we love our families.” I coded the first part, “We aren’t adopted like some of the kids in a book,” as a unit of analysis, and the second part, “but we are the same because we love our families,” as another unit of analysis.

I initially coded field notes and students’ reader responses at the end of each text set, using memos on NVivo to help me recognize emergent patterns. I compiled all of the open codes as a running memo. Figure 3.6 shows the running memo compiling the open codes. As I noticed patterns emerging, such as similarities or differences between the reader and the characters or setting I constantly re-labeled and re-organized codes until I saw a consistent pattern in the codes I had re-labeled and re-organized. I used open codes first before applying the a priori codes using nodes on Nvivo, using an inductive approach to content analysis (Elo & Kyngäs, 2008).

Figure 3.6

Open Coding Memo



Through open coding, I noted that most participants were identifying similarities and differences between themselves and/or their experiences and the characters or settings in the text. Participants also sometimes identified personal experiences or described themselves without noting any similarities or differences from the text. Another pattern I observed was that some participants' responses revolved around the text or illustrations without making any personal

connections or references to themselves in any way. The a priori codes applied to the data were drawn from Hull and Stornaiauolo's (2014) research on cosmopolitanism and included the proximal, reflective, and reciprocal stances. The proximal stance reflected the reader's identification of themselves without direct comparison to others. The reflective stance involved the reader's orientation in relation to others. The reciprocal stance showed how they connect to others. The field notes and responses were coded using the cosmopolitan stances as well as other themes and codes identified through open coding. The other themes and codes identified through open coding that were applied to the field notes and responses are shown in Table 3.12. The codes that did not describe proximal, reflexive, or reciprocal stances were additionally coded as outliers.

The field notes and responses were re-analyzed and coded again after the completion of the study. I used NVivo's code comparison function to determine code frequencies. Code frequencies were determined to illustrate the distribution of codes (Miles et al., 2020). I ran code comparisons for each text set. I first included written and verbal responses together to show total numbers. Then, I ran the verbal and written responses separately to determine the numbers or verbal and written responses as separate distributions. I used the numbers generated by the code comparisons to determine percentages of code distributions.

Table 3.12*Codes Derived from Open Coding and Applied to Responses*

Cosmopolitan Stances	Code	Description	Example
Proximal	Personal Experience	Personal experience described without connection to text	"I have seasonal allergies. If I don't take my medicine I sneeze a lot, my eyes itch, and my nose is really runny."
	Physical Description	Physical description of self without connection to text	"My family isn't white."
Reflexive	Experiential Difference	Personal experience different from character(s)	"This book is different to me because I am not bullied at school."
	Physical Difference	Physical appearance or identifying label (such as gender or race) different from character(s), or difference in location	"The girl looks really different from me. I have blonde hair and she has dark hair. I have white skin and she has dark skin."
Reciprocal	Experiential Similarity	Personal experience similar to character(s)	"She talked to her mom about her feelings and I talk to my mom when I want to talk about feelings too."
	Physical Similarity	Physical appearance or identifying label (such as gender or race) similar to character(s), or similarity in location	"My connection is that in this book there are some Asian people like me."
Outliers	Illustration	Description of drawings and graphics in text or just of their own drawing	"I drew pictures of different families."
	Opinion	Statement of opinion about the text or illustrations	"I like this book because it has a lot of lessons and shows all the ways people can be different."
	Storyline	Summary of storyline or parts of storyline	"It was about two boy pegwins [sic] but they could not have kid so the zoo keeper gave them a egg so they could have a kid"

Data Collection and Analysis Timeline

The first part of the study that included the text analyses and curation of the text sets spanned from January through February of 2021. Each text set spanned a total of 3 weeks and covered a calendar month as time was allocated during each text set to accommodate student holidays and state testing weeks. The second part of the study began in March and continued through the end of May. The field notes and responses were coded at the end of each text set. The field notes and responses were then re-analyzed after the completion of the study, throughout June and July. Table 3.13 presents the timeline of the data collection phase of the study.

Table 3.13

Data Collection and Analysis Timeline

Phase	Data Collection	Data Analysis	Final Analysis
Text Set Curation	January 2021	February 2021	
Text Set 1	March 2021	End of March 2021	June 2021
Text Set 2	April 2021	End of April 2021	June 2021
Text Set 3	May 2021	End of May 2021	July 2021

Trustworthiness

To ensure the trustworthiness of this study, I followed Miles et al.'s (2020) standards for trustworthiness. The standards include confirmability, dependability, credibility, and transferability. To ensure confirmability, I explicitly described my research methods with clarity of sequence and detail. The conclusions made in my findings section follow displays of data so that the conclusions can be connected to the data. Throughout the study, I remained aware of my personal biases and how they could affect my practices as a teacher researcher.

I worked to ensure dependability by being clear about my positionality as a researcher. I also made sure that my research paradigms connected to the theoretical framework by explaining

how my research paradigms connected to critical theory. Additionally, I used a peer debriefer to reach intercoder agreement. I asked another third-grade teacher who I work with who had also read the same texts to her class to act as my peer debriefer. She reviewed my research and cross-checked my codes by looking at various raw data samples and coding them herself based on my explanation of the codes themselves. After she cross-checked my codes by coding 15 random samples of the data samples herself, we reached intercoder agreement.

Establishment of credibility involved rich descriptions of data. I provided rich descriptions of the data by providing graphs, data tables, several examples from the data and their explanations, and student narratives. I collected data across multiple sources, including text analyses, field notes, and written responses. I also connected the data to the theory by framing the data in the cosmopolitan stances throughout. I further established credibility by reporting of areas of uncertainty through the reporting of outliers.

Finally, I work towards transferability. The setting and procedures were clearly defined for possible replication of this study. In Chapter 5, I provide suggestions for future research settings for transferability of this study.

Summary

The study took a unique approach of practitioner inquiry to illustrate how I used theory to inform my selection and use of multicultural texts in my classroom. By dividing my research into two parts, one that described my practice as a teacher and another that described students' reader responses, I combined practice with inquiry. I detailed my process in coding through a synthesis of a priori codes and open coding to develop themes that are used to describe the findings of this study. The findings can be used to inform other researchers and practitioners who are interested in how multicultural texts may reflect cosmopolitan stances, how they can be selected and used

within the classroom to elicit responses that develop cosmopolitan stances, and how students' responses to multicultural texts may reflect cosmopolitan stances.

CHAPTER IV

FINDINGS

Introduction

There were three main purposes of this study. The first purpose was to identify cosmopolitan stances that are present within multicultural texts. The second purpose was to explore how multicultural texts can be incorporated into classroom discussions and reading responses in a way that may elicit responses that show development of the cosmopolitan stances. Finally, the third purpose was to analyze student responses to understand how their responses to multicultural texts may show development of the cosmopolitan stances. I organized the findings of my study into three parts to address the three purposes of this study: text analysis, instructional and curricular decisions, and reader response analysis. I begin with an explanation of my findings from the text analyses, showing the cosmopolitan stances and other relevant findings that helped me select texts. Next, I explain exactly how I used the texts in my classroom and the instructional decisions that were made throughout the course of the study in order to elicit cosmopolitan stances. I conclude with a detailed discussion about the students' reader responses.

Text Analysis

In this section, I describe how I addressed the research question: How do multicultural children's texts reflect cosmopolitan stances? As part of my text analysis, I analyzed the texts using a combination of Critical Multicultural Analysis and analysis of the cosmopolitan stances. Two main categories of relevance emerged from my analysis: author perspective and the cosmopolitan stances. First, I explain and provide examples of the two perspectives identified. Then, I explain and provide examples of the cosmopolitan stances identified.

Author Perspective

During my coding of the text analyses, I decided that I would focus on author authenticity. As a teacher, it is important to me to include culturally authentic texts in the classroom. As a researcher, I was interested in delving deeper into the authenticity of the texts. I coded the texts as either written by an author that was considered as a cultural insider or as written by an author that was considered as culturally adjacent. I labeled a cultural insider as an author that includes notes either identifying themselves as a cultural insider, or includes notes explaining their process in telling the story of a cultural insider. Conversely, I labeled a culturally adjacent author as one who includes notes, but their notes do not indicate that they are a cultural insider or there are not any relevant notes on the author included in the text. While I did consider that I could do research and find out if each author would be considered as a cultural insider or culturally adjacent, I chose to rely on what was present in the text itself. Most teachers and practitioners do not have the time to do research on every author of every book that they are considering reading to students. In order to simulate the process that could be easily replicated by teachers and practitioners, I chose to use the author's notes as the indicator of the author's cultural proximity. Table 4.1 shows the number of texts that I coded as written by a cultural insider or by a culturally adjacent author.

Table 4.1*Author Authenticity as Cultural Insiders or Culturally Adjacent/Unknown*

Text Set	Code	Number	Percentage
Text Set 1: Race/ Ethnicity	Cultural Insider	15	100%
	Culturally Adjacent	0	0%
Text Set 2: Family Diversity	Cultural Insider	6	40%
	Culturally Adjacent	9	60%
Text Set 3: Differences in Ability and Expression	Cultural Insider	9	60%
	Culturally Adjacent	6	40%
Overall	Cultural Insider	30	67%
	Culturally Adjacent	15	33%

Cultural Insider

A cultural insider is an author that includes notes either identifying themselves as a cultural insider, or includes notes explaining their process in telling the story of a cultural insider. All of the texts in the first text set that I coded as written by a cultural insider. Figure 4.1 shows examples of texts that were coded as written by a cultural insider.

Figure 4.1

Examples of Texts Coded as Written by a Cultural Insider



Note. Adapted from *Fry Bread* by Kevin Noble Maillard, *This is How We Do It* by Matt Lamothe, and *Intersectionallies: We Make Room for All* by Carolyn Choi, LaToya Council, and Chelsea Johnson.

The texts that were coded as written by a cultural insider all included notes explaining their connection as a cultural insider or they detailed the process that they went through to obtain an insider perspective, meaning that they directly told the story from a cultural insider as was dictated to them. An example of a text written by a cultural insider is the text *Fry Bread: Native American Family Story* by Kevin Noble Maillard. The story itself is very short, but it includes seven pages of author's notes, including details about his own cultural influences as well as additional information that he cites at the end of the text. An example of a text that was not written by a cultural insider, but that did include details on how the insider perspective was gained, is the book *This is How We Do It* by Matt Lamothe, which tells the stories of several children from around the world. At the end of the text, Lamothe includes pictures of the real children and their families that inspired the various stories depicted throughout the text. While Lamothe was not considered a cultural insider himself, I coded this book as written by a cultural

insider because of the way he told the stories of the children and their families by recording what they dictated. Only 40% of the texts in the second text set were considered as written by cultural insiders. The text *The Case for Loving* by Selina Alko from the second text set was also written by a cultural insider. Alko included author's notes about the true story of the Loving family, an interracial couple and their family, and she shared about her own interracial marriage to the illustrator. In the third text set, 60% of the texts were written by cultural insiders. An example of a text written by a cultural insider in this text set is the text *Intersectionallies: We Make Room for All* by Carolyn Choi, LaToya Council, and Chelsea Johnson. All three authors and the illustrator detail their own experiences and influences in the author's notes. They also include detailed explanations and illustrations to make terms like "intersectionality" and "gender" easier to understand.

Culturally Adjacent

A culturally adjacent author is one who includes notes, but their notes do not indicate that they are a cultural insider OR there are not any relevant notes on the author included in the text. There were no texts in the first text set that were written by authors considered to be culturally adjacent. In the second text set, 60% of the texts were written by authors considered to be culturally adjacent. In the third text set, 40% of the texts were written by authors considered to be culturally adjacent. Figure 4.2 shows two examples of texts that were coded as written by a culturally adjacent author.

Figure 4.2

Examples of Texts Coded as Written by a Culturally Adjacent Author



Note. Adapted from *Visiting Day* by Jaqueline Woodson and *Julián is a Mermaid* by Jessica Love.

An example of a text considered to be written by an author considered to be culturally adjacent in the second text set is the text *Visiting Day* by Jacqueline Woodson. This book is about a child going to visit her parent who is incarcerated. Woodson does not include any notes indicating her connection to the text, making her culturally adjacent. An example of a text in the third text set that was written by a culturally adjacent author is the text *Julián is a Mermaid* by Jessica Love. In this book, Julián enjoys dressing up like a mermaid, alluding to his nonconforming gender identity. Like Woodson, Love does not include any author's notes indicating her connection to nonconforming gender expression. In both cases, the authors may have had connections to the central ideas of the text, but their notes or lack thereof do not give any indication of any connections.

Cosmopolitan Perspectives

The texts were also coded for the presence of the cosmopolitan stances. The actions/interactions of the main character(s) factored into the determination of the stance(s) present within the text. Many texts overlapped, having more than one stance present at different points throughout the text. The numbers provided in Table 4.2 are the numbers of texts out of the 15 texts in each text set that included the indicated stance at any point throughout the story. I begin with the table to give an overview of the numbers/percentages of stances present within the texts. I continue with a section on each stance to describe the texts that were identified as proximal, reflexive, and or reciprocal, giving textual examples to support their classifications.

Table 4.2
Cosmopolitan Stances Present in Texts

Text Set	Stance	Number of Books out of total 15 Text in Each Text Set	Percentage
Text Set 1: Race/ Ethnicity <i>n</i> = 15	Proximal	11/15	73%
	Reflexive	7/15	47%
	Reciprocal	6/15	40%
	Multiple Codes	7/15	47%
Text Set 2: Family Diversity <i>n</i> = 15	Proximal	15/15	100%
	Reflexive	7/15	47%
	Reciprocal	4/15	27%
	Multiple Codes	8/15	53%
Text Set 3: Differences in Ability and Expression <i>n</i> = 15	Proximal	15/15	100%
	Reflexive	11/15	73%
	Reciprocal	8/15	53%
	Multiple Codes	11/15	73%
Overall <i>n</i> = 45	Proximal	41/45	91%
	Reflexive	25/45	56%
	Reciprocal	18/45	40%
	Multiple Codes	26/45	58%

Proximal

Texts that were coded with the proximal stance included characters giving a description of themselves and/or their setting, or the storyline focused only on their personal change, without making any connections to others. Figure 4.3 shows examples of texts from each of the text sets that were coded as showing the proximal stance. These three examples include *The Patchwork*

Bike by Maxine Beneba Clarke, *Fred Stays with Me* by Nancy Coffelt, and *Just Ask* by Sonya Sotomayor.

Figure 4.3

Examples of Texts Coded with the Proximal Stance



Note. Adapted from *The Patchwork Bike* by Maxine Beneba Clarke, *Fred Stays with Me* by Nancy Coffelt, and *Just Ask* by Sonia Sotomayor

In the first text set, one of the texts that was coded as proximal is the text *The Patchwork Bike* by Maxine Beneba Clarke. In this text, the main character describes where she lives and how she and her brothers made a patchwork bike. In the second text set, an example of a text that was coded as proximal is the text *Fred Stays with Me* by Nancy Coffelt. Throughout the text, the main character describes how she goes in between her parent's houses and how Fred, her dog, goes with her no matter where she goes. In the third text set, the text *Just Ask* by Sonia Sotomayor was coded as proximal. The various characters in this text describe themselves and what makes them unique, but none of the characters interact with one another. These texts were all only coded as proximal.

Reflexive

Texts that were coded with the reflexive stance included differences between characters. Figure 4.4 shows examples of texts from each text set that were coded as showing the reflexive stance. The examples shown in Figure 4.4 include *The Proudest Blue* by Ibtihaj Muhammad and S. K. Ali, *My Family, Your Family* by Lisa Bullard, and *Drawn Together* by Minh Lê.

Figure 4.4

Examples of Texts Coded with the Reflexive Stance



Note. Adapted from *The Proudest Blue* by Ibtihaj Muhammad and S. K. Ali, *My Family, Your Family* by Lisa Bullard, and *Drawn Together* by Minh Lê.

An example of a text from the first text that was coded as reflexive was the text *The Proudest Blue* by Ibtihaj Muhammad and S.K. Ali. In this text, the main character describes how others react to her sister's hijab throughout their day at school. While other characters point out her hijab as a negative difference, the main character and her sister are proud of this difference. In the second text set, the text *My Family, Your Family* by Lisa Bullard was coded as proximal as well as reflexive. It was coded as proximal because the characters describe their own families, but it was also coded as reflexive because they also describe how their families are different from the other families in the text. In the third text set, a text that was coded as reflexive was the book *Drawn Together* by Minh Lê. This book was actually coded with all three codes, proximal,

reflexive, and reciprocal. In the beginning of the text, there are very few words, but the illustrations show how the boy and his grandpa are unique individuals who have different tastes in foods and who speak different languages, showing their personal identities while also showing their differences. As the story progresses, the boy and his grandpa find a way to connect through drawing together. The texts coded as reflexive included interactions in which the character(s) noted differences between themselves and other characters.

Reciprocal

Texts coded with the reciprocal stance show how characters make connections across their differences. Figure 4.5 shows examples of texts coded as showing the reciprocal stance. The examples shown in this figure include *Your Name is a Song* by Jamilah Thompkins-Bigelow, *Real Sisters Pretend* by Megan Dowd Lambert, and *Benji, the Bad Day, and Me* by Sally J. Pla.

Figure 4.5

Examples of Texts Coded with the Reciprocal Stance



Note. Adapted from *Your Name is a Song* by Jamilah Thompkins-Bigelow, *Real Sisters Pretend* by Megan Dowd Lambert, and *Benji, the Bad Day, and Me* by Sally Pla.

In the first text set, the text *Your Name is a Song* by Jamilah Thompkins-Bigelow was coded as reflexive and reciprocal. In the beginning of the text, the main character tells her mom about how no one can say her name correctly at school, underscoring her difference from the other children at school. Then, her mom tells her all about how everyone's name is like a song. The girl goes back to school and teaches everyone that names are like songs and she teaches her teacher and classmates how to say her name. They are then all connected in the understanding of the idea that all names are like songs. In the second text set, the text *Real Sisters Pretend* by Megan Dowd Lambert was coded as proximal and reciprocal. Two sisters play together in this text and, while they are playing, they each describe how they were adopted. Then, they describe how they are connected as sisters. In the third text set, the text *Benji, The Bad Day, and Me* by Sally Pla was coded with all three stances, proximal reflexive, and reciprocal. The text begins with the main character describing his bad day. He then describes how his brother, Benji, gets special treatment and attention. Benji notices that he is having a bad day, so he helps him by doing what others do for him when he is having a bad day too. The text ends by describing their

connection as brothers. Any text that was coded as reciprocal included interactions in which the character(s) found similarities that they shared with other characters.

Instructional and Curricular Decisions

In this section, I detail how my instructional and curricular decisions changed throughout the study, addressing the second research question: What instructional and curricular decisions does a teacher make to encourage the development of cosmopolitan stances in students' responses to multicultural children's texts? I begin by explaining my read aloud process and why/how I made changes to my lines of questioning during read alouds. Then, I delineate how I created a schedule to ensure access to the texts in a way that allowed more choice. After explaining how students accessed the texts, I describe how I changed the reading response menu because of patterns I observed in their responses. Finally, I report other challenges that arose for me as a teacher and researcher.

Read Aloud Process

The read alouds occurred three times per week for each of the 3 weeks of each text set. During the read alouds, I would write down the questions I posed during the read alouds and the verbal responses from students as field notes. At the end of each read aloud, I asked students to share similarities and differences between themselves and things they noticed about the characters and/or settings. At the end of the first text set, I analyzed my field notes and the student responses, both verbal and written, and saw that their responses focused more on the differences, taking on more of a reflexive stance than I had anticipated. I decided to change my questioning during read alouds to see if my change in questioning would lead to changes in the responses that I would see in the next set. Starting with Text Set 2, I decided to focus my questioning more on similarities rather than differences. At the end of the second text set, I

observed that their responses were more proximal or reciprocal than reflexive. I chose to continue a similar line of questioning to see if I would observe similar patterns in the responses to the third text set.

Text Set Schedule

As part of the study, I asked the students to write a reader response once per week. I gave the students free choice of which text within the text set to choose, but I realized that I would need to schedule both exploration and response times for students to give them ample choices. Fifteen books for 15 students would have given them a one-to-one ratio, meaning that the ability to choose their book of choice would be lower. I decided to group students into four groups: three groups of four and one group of three. Each group had 15 minutes twice a week to explore the texts with their group, giving them a greater opportunity to choose a text of their choice to read as they only had to share them amongst two or three more students. Then, on one assigned day per group, students wrote a response to a text from the text set. There were only two groups per day of written response assignments. I gave each group 30 minutes to read and write a response to a book of their choice. Scheduling exploration and response times allowed the students to have more choice when selecting texts from the text set to read and respond to.

Reader Response Menu

The students that participated in the study were accustomed to writing weekly readers' responses based on a reading response menu. For the purposes of this study, I created a reading response menu that I thought would be likely to elicit responses that could show any of the cosmopolitan stances. My intent was to create prompts that fostered critical literacy by eliciting the expression of multiple viewpoints. This menu is shown in Figure 4.6. However, after analyzing the responses to texts from the first text set, I noticed a higher percentage of responses

that were coded as the reflexive stance than I was anticipating. The percentages of responses are shown in Figure 4.8. I decided to recreate the reading response menu and I included prompts that would hopefully show a larger range of responses. After analysis of the first text set responses, the reading response menu was amended to attempt to encourage more reflexive and reciprocal responses. The reader response menu that I used for the second and third text sets is shown in Figure 4.7.

Figure 4.6

Reading Response Menu 1

Reading Response Menu	
Similarity How is this book similar to your life? How are the characters similar to you? Write at least 5 sentences. Use the sentences stems if you need help writing your sentences: I read the book _____. This book is similar to my life because...	Difference How is this book different from your life? How are the characters different from you? Write at least 5 sentences. Use the sentences stems if you need help writing your sentences: I read the book _____. This book is different from my life because...
Same, but also Different How is this book similar to your life? How is it also different? Are there some characters who are similar to you? Are there some characters who are different from you? How are they similar or different? Write at least 5 sentences. Use the sentence stems if you need help writing your sentences: I read the book _____. This book is similar to my life because...This book is also different from my life because...	

Figure 4.7

Reading Response Menu 2

Reading Response Menu	
Connections What connections did you make to the characters and/or settings in this book? Connections can be text-to-text, text-to-self, or text-to-world. Write at least 5 sentences explaining your connection. You can write about multiple connections if you are able to make multiple connections.	Recommendation Who else do you think should read this book? Why do you think they should read this book? Write at least 5 sentences explaining who you would recommend this book to and why you would choose this person or group of people.
Letter Write a letter to the author and/or illustrator telling them what you thought about the book and why. Your letter should include a greeting, body, and closing. Tell them what you liked and/or what you didn't like, but give an explanation of your opinions. Write at least 5 sentences in the body of your letter.	Visual Choose or create a picture or illustration that connects to something in this book. Write at least 3 sentences explaining why you chose this specific image and how it connects to this book.

Overcoming Challenges

One of the challenges I faced early on in the study was teacher buy-in. On my campus, the expectation is that all teachers will be delivering whole group lessons, including read alouds, in a uniform manner, meaning that teachers within the same grade level will be delivering the same lessons including reading the same read alouds throughout the week, with small group time being reserved for individualized instruction. It was commonplace was to use the same texts that had been used for years, but I was given special permission to disrupt the commonplace and

deviate from uniformity during the course of my study. I was given the opportunity to present my study proposal to the other teachers on my team in the hope that uniformity could be maintained if the other teachers agreed that we should all be doing what I was planning to do during my study. Fortunately, my team did not take much convincing and they were all on board with doing the same read alouds and requiring weekly reading responses with their own classes. Through the adoption of the text sets by the other teachers on my team, we were able to promote critical literacy through the disruption of the commonplace by using texts that were different from the texts that we had grown accustomed to using over many years. The other teachers on my team were not able to have all of the physical copies of the texts in their classrooms because the copies we had were in my classroom due to limited resources for text acquisition. However, because I had found multimodal texts, including e-books or video read alouds, for all of the texts, the other teachers were able to provide access to all the texts for their students using the multimodal texts.

A huge hurdle that I came across was parent push back about one of the texts that had been selected for a read aloud. As a third-grade team, we were instructed to list the planned read alouds for the week in our weekly email newsletter. The principal wanted us to be sure to let parents know which books we were planning to read so that, when sensitive topics arose, they would have the opportunity to discuss the topic with their child at home. Unfortunately, a parent sent the head of the school an email in which they expressed extreme opposition to the read aloud of the book *I am Jazz*. The parent felt that the topic of a transgender child was too mature of a topic for third graders, despite the fact that it was a picture book and it was written by Jazz Jennings herself, the main character of the book who was telling her true story.

The principal was instructed by the head of the school to tell me and the other teachers on my third-grade team, who had also been planning on reading this book aloud to their classes, not to read this text aloud to our classes. In line with my goals of promoting critical literacy, I did not back down when the challenge arose. I fought for the inclusion of this text because it disrupted the commonplace by exposing readers to topics and viewpoints they had not encountered yet. Despite not being permitted to read this text aloud to our classes, it was agreed that the text could still be a part of the text set and that students could read the text by choice. When I suggested that I read the book *When Aiden Became a Brother*, I was also denied this request because the book uses the term transgender. Like *I am Jazz*, I was permitted to keep this text in the text set for students to read by choice.

I was finally given permission to read *Julian is a Mermaid* instead as this book touches on fluidity of gender expression without using the term transgender. The principal even suggested that this would be a great book to introduce the topic so that teachers in fourth- and fifth grades could read *I am Jazz* or *When Aiden Became a Brother* to further explain differences in gender expression and identity. While I was not pleased with this challenge, I am glad that I was still able to include the denied texts for individual explorations despite not being able to read them aloud. The challenge to the term transgender exposed continued sociopolitical issues in heteronormativity, showing the importance of the inclusion of the texts selected to fight against this issue.

Readers' Response Analysis

The final section of my analysis includes the analysis of students' reader responses. This section addresses my third research question: What cosmopolitan stances are reflected in students' responses to multicultural children's texts? The students' responses to the text sets that

are included in the analysis entail both verbal and written responses. Responses were not coded as a whole, but instead were coded as smaller units of analysis, which included a subject and verb, sometimes composing an entire sentence, or sometimes composing parts of compound sentences that were coded as separate units of analysis. For each text set, I provide an overview of the stances observed for both verbal and written responses. Then, I break down the codes within each stance, providing a graphical representation of and narrative examples of the codes that compose the responses coded to each stance.

Text Set 1: Ethnicity/Race

The verbal responses to the text first set included 58.3% reciprocal and 41.7% reflective responses. No verbal responses in the first text set were coded as proximal. The written responses to the first text set included 4.2% proximal, 50.5% reflexive, and 45.3% reciprocal. These percentages are shown in the graphs included in Figure 4.8. The number of responses included in the percentages are shown in Table 4.3 In this section, I show the breakdown of codes within each stance and I include examples and descriptions of student responses with explanations of the rationale behind their coding. All names used throughout the explanation of student responses are pseudonyms.

Figure 4.8

Graphs Showing the Distribution of the Responses in Text Set 1: Race/Ethnicity

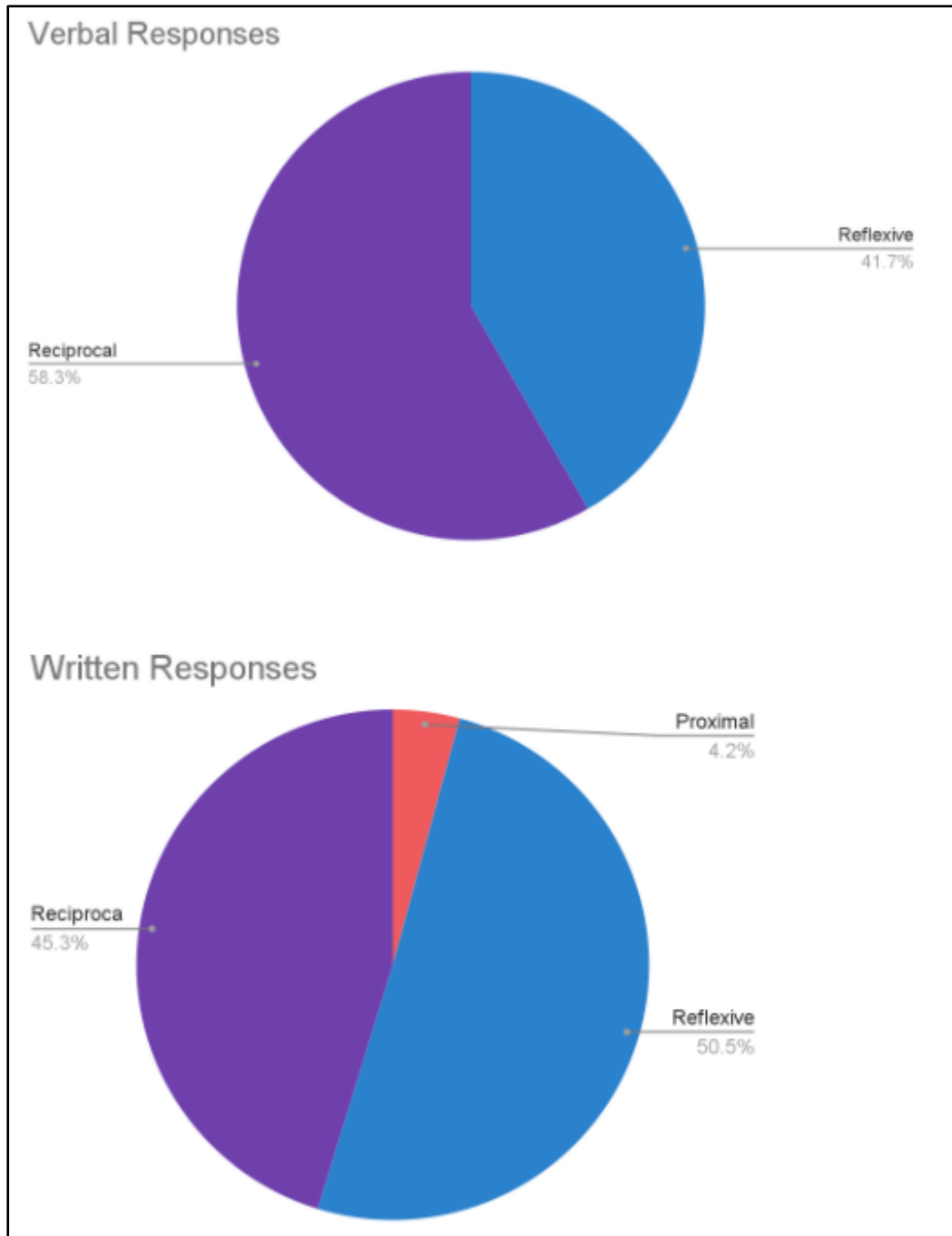


Table 4.3*Stances Coded in Responses to Text Set 1: Race/Ethnicity*

Stance	Verbal Response Numbers	Written Response Numbers
Proximal	0	4
Reflexive	10	48
Reciprocal	14	43

Proximal

In the first text set, 95 lines of students' written reader responses from their work were coded. Of these 95 lines of text, only four were coded as proximal responses. All of the proximal responses coded in the first text set included personal experiences. None of the verbal responses were coded as proximal. Table 4.4 shows the numbers and percentages of responses.

Table 4.4*Proximal Codes in Responses to Text Set 1: Race/Ethnicity*

Code	Verbal Response Numbers	Verbal Percentages	Written Numbers	Written Percentages
Physical Description	0	0%	0	0%
Personal Experience	0	0%	4	100%

Sarah's response to *Your Name is a Song* showed how the text made her think of her own name. She wrote:

I think that names are very important because then people can know who you are and how to tell out things that are different and everybody kept on saying it wrong and sputtering in that made it sounds very ugly I like my [name] my name is Sarah.

While she mentions that she likes her own name, she does not make a direct reference or connection to the characters in the text. Her sharing of her personal feelings about her own name show a proximal stance as she identifies this detail about herself.

Avery's response to *Jingle Dancer* connected to the traditional dress shown in the illustrations in the text. "I was a girl from Chippewa for Halloween when I was 5 years old. I love my heritage and I think I am that culture cuz that's just how I am. I love this culture so much." She shared that she dressed as a Chippewa girl for Halloween, meaning that she also dressed in a traditional style dress for this tribe. On other occasions, she has verbally shared that she has cultural roots in the Chippewa tribe. The main character is of the Muscogee Nation and of Ojibway descent. With my understanding of Avery's identity based on what she has verbally shared, it was clear to me that Avery was making a connection between the tribe of the main character and her own tribe. However, her response does not show this connection because she writes about herself and her own identity without making a connection between the tribes, making this a proximal response.

Issac's response to *Fry Bread* was related to cooking because the cooking of the fry bread in the book is central to the story. Issac wrote, "me and my mom love to cook so much and even made a double stack lemon lime pie we are going to try to make fry bread." While Issac stated that he was going to try to make fry bread, he shared about his own experiences cooking with his mother. The way he shared his own experiences without showing any similarities or differences from the text made this response a proximal response.

In all three of these examples, the connection between the text and the reader is evident through my understanding of the students themselves and of the texts that we read. While I was

able to determine their connections to the texts, their responses alone do not show any connections directly to the text through any similarities or differences.

Reflexive

In the first text set, I coded 25 verbal responses from my field notes as reflexive. Of those responses, 61 percent were coded as experiential differences and 39 percent were coded as physical differences. There were 48 written responses coded as reflexive. Of those, 55 percent were coded as experiential differences and 45 percent were coded as physical differences. These numbers and percentages are shown in table 4.5. Many responses were coded with multiple codes, some showing both experiential and physical differences within the same response.

Table 4.5

Reflexive Codes in Responses to Text Set 1: Race/Ethnicity

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Experiential Differences	14	61%	45	55%
Physical Differences	9	39%	37	45%

Physical Differences. The responses coded as reflexive with physical differences included differences in appearance, gender, ethnicity, family makeup, or geographic location. During our read aloud of *A Different Pond*, I asked students to share any differences they noticed between themselves and the text. *A Different Pond* is about a Vietnamese immigrant boy who goes fishing with his father to get food for his family. Michael verbally responded, “I don’t trespass but I don’t need to because my parents have enough money for food and I am the only child and he has brothers and sisters.” His response was coded as reflexive and included both experiential and physical differences. His reference to not needing to trespass was coded as an

experiential difference, while his reference to not having any siblings was coded as a physical difference.

Nico wrote a response to *This is How We Do It*. He wrote, “it id diffrent becuse i do not live in Italy,Japan,Uganda, Russia,India,Peru,Iran. i do not have a sister. i don't were a suit to school [sic].” Nico’s response showed a difference of geographic location, family makeup, and appearance. The line indicating that he does not wear a suit to school could also be considered as an experiential difference as well because he referred to his schooling experience.

Claire wrote a response to *The Day You Begin*. She wrote:

In this book, the girl looks really different from me. I have blonde hair and she has dark hair. I have white skin and she has dark skin. I tell stories and she tells stories. I read books and she reads books. Sometimes I feel like I'm shy too.

Claire’s response was coded as both reflexive with a physical difference and reciprocal with experiential similarities. The differences that she pointed out were physical, having to do with appearance only. The similarities she identified all connected her experiences with the main character’s experiences.

Charlie wrote a response to *My Papi has a Motorcycle*. He wrote, “it is not like my life. I don't live on a border. My dad does not have a motorcycle. I'm not a girl. I don't speak spanish.”

Charlie’s response was coded entirely as reflexive, focusing entirely on differences between himself and the main character and her experiences. Half of his response referred to physical differences, like gender and not living on a border. The other half of his response referred to experiential differences, including language and a difference in the interests of their fathers.

Experiential Differences. The responses codes as reflexive with experiential differences include differences in the experiences of the reader of the response in contrast with the character(s) in the book. During our read aloud of *Jingle Dancer*, Michael shared, “I like dancing too, just break dancing instead of jingle dancing.” The first part of his response was coded as reciprocal because he shared an experiential similarity. The second part of his response was coded as reflexive with an experiential difference because he indicated how his preferred form of dance was different from the jingle dancing in the book.

Avery wrote a response to *Lost and Found Cat*. This book is the true story about a cat that travels with a family of refugees. While fleeing to safety, the cat gets lost. Happily, the family is reunited with their cat, despite having traveled through multiple countries to get so safety. She wrote:

My differences are I don't haft to hide when I travel because America isn't on lock down.I don't have a cat because they shed.I did not haft to ride a raft to go to Paradise. I don't live in Iraq because I live in America.My family doesn't have a dog purse because my dog is to big.

Avery’s differences from the text were mostly related to the experiences of the family as refugees, but also to the cat. Her identification of living in America versus living in Iraq was coded as a physical difference, and her identification of her reason of why she does not have a cat “because they shed” was coded as proximal. However, most of her response was coded as reflexive with experiential differences.

Claire also chose to respond to the text *Lost and Found Cat*. She wrote, “Our cat hates the water. The cat in the book got lost. Our cat normally wanders away but always comes back.” In her response, she focused mostly on the differences between the cat in the book and her own

cat. Her first sentence in the response, “Our cat hates the water” was coded as proximal because she shares about her own cat first and does not directly connect this statement to the cat in the book. The sentences that followed showed connection between the cat in the book and her own cat, making the response mostly reflexive with experiential differences.

Michael wrote a response to *The Patchwork Bike*. He wrote, “I don't live in a desert. I don't own a bike made of branches and wood. I don't have a fed-up mum. I don't have any brothers.” Michael’s response was very basic and pointed out the ways in which he differed directly from the characters in the text. With the exception of his statement on not having any brothers, which was coded as reflexive with physical difference, the differences between him and the characters in the text were all experiential.

These examples showed the ways in which students shared about their differences from the characters in the text. In the written responses, many students chose to simply list differences with little elaboration. With the exception of one example, the example of Claire’s response to *The Day You Begin*, those students who wrote responses that were coded as reflexive, focused entirely on listing their differences.

Reciprocal

There were 32 verbal responses in the first text set that were coded as reciprocal, meaning that they identified a similarity between the reader and the text. Of the 32 verbal responses, 59% were coded as experiential similarity and 41% were coded as physical similarity. There were 60 written responses coded as reciprocal. Of these responses, 63% were coded as experiential similarity and 37% were coded as physical similarity. These numbers and percentages are shown in Table 4.6.

Table 4.6*Reciprocal Codes in Responses to Text Set 1: Race/Ethnicity*

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Experiential Similarities	19	59%	38	63%
Physical Similarities	13	41%	22	37%

Physical Similarities. The responses coded as reciprocal with physical similarities included similarities in appearance, gender, ethnicity, family makeup, or geographic location. When we read the book *Jingle Dancer*, Avery commented, “This book is actually about my culture. My tribe is the Ojibwe tribe.” Her response indicated her tribal affiliation, showing a physical similarity. However, as indicated in her written response to the same text, she elaborated her tribal experiences.

Frances wrote a response to *Fry Bread*. She wrote, “i eat bread.i have a famaly.i have a dog.i have casins. i dont eat fry bread.i dont have a sister or broter.i dont have a cat.” Frances started her response by listing the things that she noticed were similarities between herself and the text. The first statement, “i eat bread,” was coded as an experiential similarity. The other statements following, “i have a family.i have a dog.i have casins [sic],” were all coded as physical similarities. The rest of her response was coded as reflexive. The statement, “i dont eat fry bread” was coded as reflexive with an experiential difference. The other two statements at the end of her response, “i dont have a sister or brother.i dont have a cat” were coded as reflexive with a physical difference. While her statements were simple, her response does show how she took on both a reflexive and reciprocal stance.

Edgar wrote a response to *This is How We Do It*. He wrote:

“My connection is that in this book there are some Asian people like me. The disconnection is that some people are the same culture and do different things. Another connection is we eat similar foods like rice. A disconnection is we eat different things. A connection is that some of the kids look the same as me.”

Edgar’s response showed his connection with the ethnicity of the other Asian characters depicted throughout the text. He also indicated the similarities in their appearance compared to his appearance when he said, “some of the kids look the same as me.” Both of these instances were coded as physical similarities. He also states disconnections in that they are of a different culture, they do different things, and they eat different things. These instances were coded as experiential differences and were also considered as reflexive.

Sean wrote a response to *Sulwe*. He wrote, “something similar is that we both have brown eyes. we both have problems. we both have a sister. a difference is that I’m not Brown.” Sean identified physical similarities between the main character and himself by identifying their similarity in eye color and the fact that they both have sisters. Another similarity he identified was that they “both have problems.” This statement was coded as an experiential similarity. The final statement in his response was a physical difference and was coded as reflexive. Like Frances and Edgar, Sean’s response was both reflexive and reciprocal.

Experiential Similarities. The responses codes as reflexive with experiential similarities include similarities in the experiences of the reader in relation with the character(s) in the book. During our read aloud of *A Different Pond*, I asked students to share any similarities between themselves and the text. Sarah said, “I wouldn’t want to hurt a small fish either like he didn’t want to use the small fish for bait for the big fish.” She made a direct connection to the experiences of the main character and her own experiences.

Nico wrote a response to *A Different Pond*. He wrote:

It is kinda the same to me because i wake up early every day just like the kid and every once and a while my dad will take me fishing and some times we take my mom and my brother. same as the kid i don't like holding the fish. and same as the story i catch a fish every once and a while to. and my dad has some fishing Friends.

All of Nico's response was coded as experiential similarity. He identified similarities between himself and the main character. Then, he provided more information about his similarities to elaborate.

Claire wrote a response to *Sulwe*. She wrote:

Its different because Sulwe was brown colored and I'm white. I am the same because I had a mom and a dad too. I have a sister. It seems like she was getting bullied and I was bullied before too. She talked to her mom about her feelings and I talk to my mom when I want to talk about feelings too.

Claire's response actually started with a physical difference that was coded as a reflexive response. Her next two statements involve her family makeup and are coded as physical similarities. When she explains how the character was bullied and how she talked to her mom about it just like she does in her own life, these statements were coded as experiential similarities. Her response shows both the reflexive and the reciprocal stances.

Edgar wrote a response to *My Papi has a Motorcycle*. He wrote:

Similarity: I ride with my dad on a vehicle, I like riding with my dad, I like motorcycles, My dad rode a motorcycle too, I have seen a motorcycle before. Difference: I have never been on a motorcycle, My dad does not have motorcycle, I'm not a girl like her, My dad

does not have the same job as the girls dad in the book, I am not Mexican and I do not live in mexico.

Edgar's response started with experiential similarities and he clearly identified these similarities by labeling them as similarities. The differences he identifies include physical and experiential differences. The physical differences identified refer to gender, ethnicity, and geographic location. The experiential differences refer to differences between the main character's and his own father. The inclusion of both similarities and differences made this response both reflexive and reciprocal.

Similar to the reflexive section, many of the examples provided of the reciprocal responses showed multiple stances. The verbal responses often showed just one type of stance due to my lines of questioning. However, the written responses showed more layering of stances as one of the prompts on the reader response menu elicited both similarities and differences.

Outliers

Any responses that deviated from the cosmopolitan stances were coded as outliers. They were either referring to illustrations, storyline, or opinions. Of the outline verbal responses in the first text set, none were in reference to illustrations, 82% referred to storyline, and 18% were opinions. There were no outlying responses in the written responses because the reader response menu items elicited responses that fell into the three cosmopolitan stances. These numbers and percentages are shown in Table 4.7

Table 4.7*Outlying Codes in Written Responses to Text Set 1: Race/Ethnicity*

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Illustrations	0	0%	0	0%
Storyline	23	82%	0	0%
Opinion	5	18%	0	0%

Text Set 2: Family Diversity

For the second text set, I was intentional in altering my lines of questioning to focus more on personal identity and connections between the individual and others. I also changed the reading response menu. One of the reading response menu choices included the option to draw a picture with their response. So, many of the examples included in this text set also include figures showing some of the drawings that were included. I observed an increase in the number of verbal responses that were coded as proximal and reciprocal, and a decrease in the number of verbal responses that were coded as reflexive. The written responses also showed an increase in the number of responses that were coded as proximal, but there were decreases in the numbers of reflexive and reciprocal responses. In this text set, 24% of the verbal responses were coded as proximal and 76% were coded as reciprocal. The written responses were coded as 36.4% proximal, 24.6% reflexive, and 39% reciprocal. These percentages are shown in the graphs in Figure 4.9. The numbers of the responses are shown in Table 4.8.

Figure 4.9

Graphs Showing the Distribution of the Responses in Text Set 2: Family Diversity

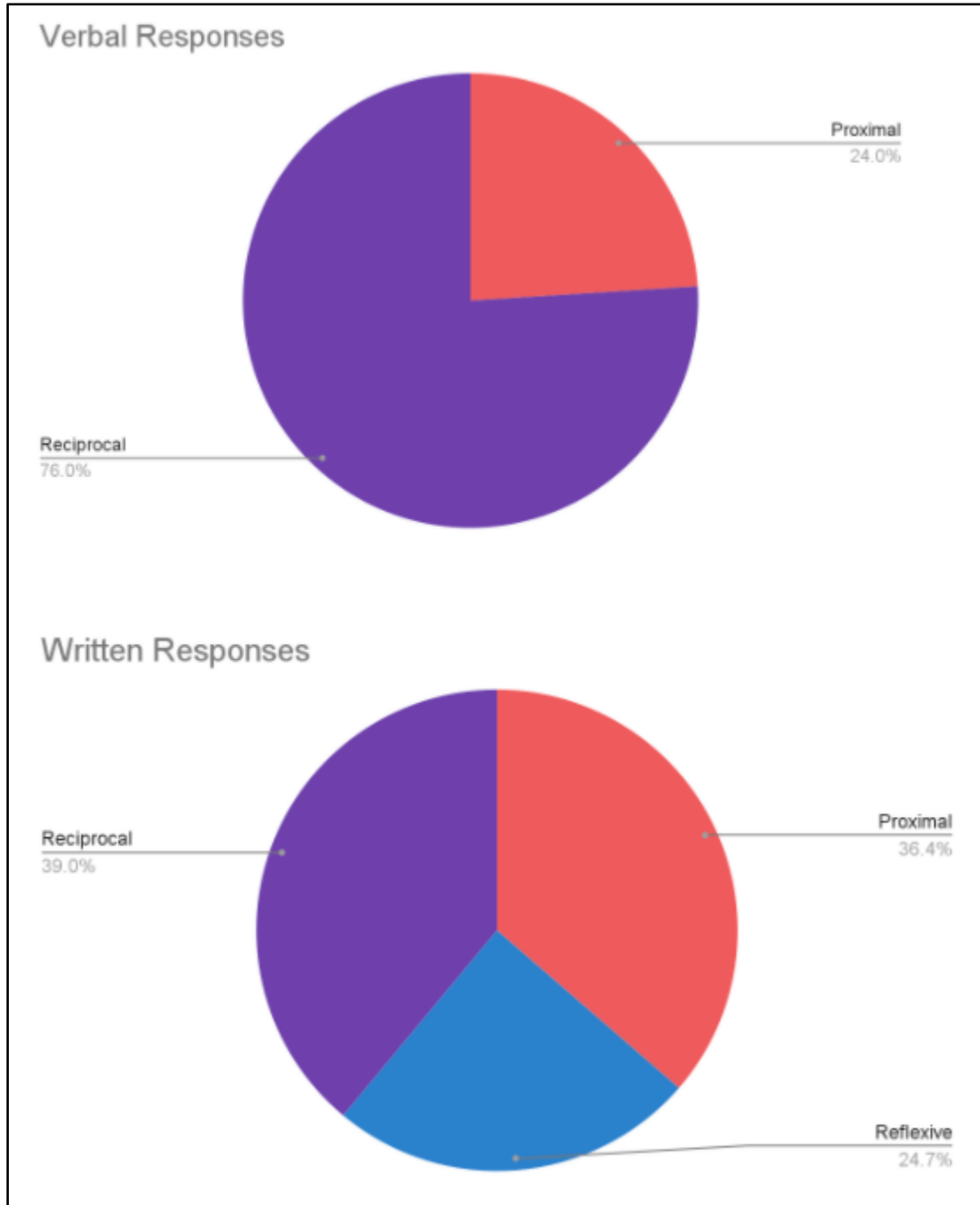


Table 4.8*Stances Coded in Responses to Text Set 2: Family Diversity*

Stance	Verbal Numbers	Written Numbers
Proximal	6	28
Reflexive	0	19
Reciprocal	19	30

Proximal

In the second text set, there were proximal responses in both the verbal and written responses. The proximal responses were then coded as either describing a physical description or personal experiences. When responses provided a physical description, they described the reader's physical appearance, physical makeup of their family, or a description of the physical location of themselves or their family members. When responses detailed personal experiences, the reader shared a personal experience without making a connection to the character or setting of the text. Of the seven verbal responses coded as proximal, 43% were describing physical descriptions and 57% were describing personal experiences. Of the 25 written responses coded as proximal, 36% were coded as describing physical descriptions and 64% were coded as describing personal experiences. These numbers and percentages are shown in Table 4.9.

Table 4.9

Proximal Codes in Responses to Text Set 2: Family Diversity

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Physical Description	3	43%	9	36%
Personal Experience	4	57%	16	64%

Physical Description. Nathan drew a picture and wrote a response to *Families Around the World*. His picture is shown in Figure 4.10. He wrote:

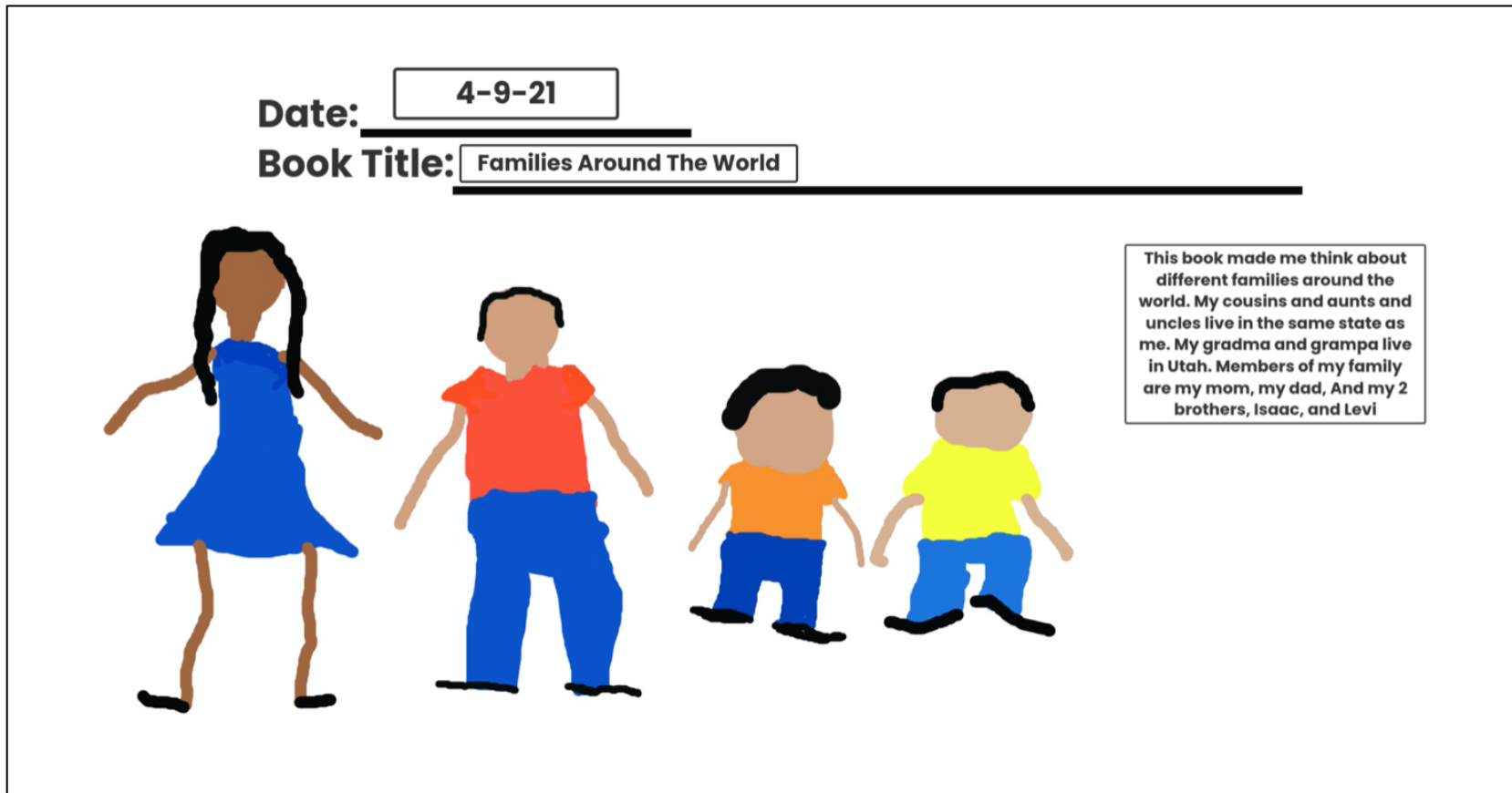
This book made me think about different families around the world. My cousins and aunts and uncles live in the same state as me. My grandma and grampa live in Utah.

Members of my family are my mom, my dad, And my 2 brothers, Isaac, and Levi.

He described where the members of his family live and who they are. By identifying members of his own family, he shared his own identity, making this a proximal response coded as physical description.

Figure 4.10

Nathan's Response to Families Around the World



Note. Text in picture is the quote written for his response.

During our read aloud of the book *My Family, Your Family*, I asked students to share about the members of their family. Many of them even included their pets, such as Zach who said, “The people in my family are me, mom, dad, my big brother, my big sister, our two dogs, and our two cats.” These responses were also all coded as proximal with physical description because they listed the members of their families, explaining the physical makeup of their individual families.

Personal Experiences. During the read aloud of the book *In Our Mothers’ House*, I asked students to share about some of their favorite foods that they like to cook with their families. Edgar said, “We like to make kimchi, it’s a Korean dish, its fermented cabbage.” He shared about a dish that connected to his own ethnic identity, showing a proximal stance with a personal experience through cooking.

Frances drew a picture and wrote a response to the book *We are Family*. Her picture is shown in Figure 4.11 She wrote:

thes book rimided me of my family becas one kid has a dog i use to have 1 dog and then my dads dog moved with us but she dide so we got a new dog then we got a foster dog.it also rimids me of my famely becase i ride in the car with my mom to go to scool and both of my parins work frome home. i caht crabs with my dad at the beath in florca i go on some braks.i like to go to the pool with my mom and but i cant bring my dogs i wish i code . i will go swiming in the pool the beath but i like the pool best cas i can go under the water and i can wim acros it. [sic]

In her response, she shared many of her personal experiences with her own family without making any direct connections to the characters in the book. Her sharing of her personal

experiences made this response a proximal response coded as personal experiences. She was able to share more about her own identity through writing about her personal experiences.

Figure 4.11

Frances's Response to We are Family



Note. Text in picture is the quote written for her response.

The proximal responses in the second text set showed more variance than those in the first text set. Some of the responses in the second text set also included physical descriptions, while none of the responses in the first text set included any physical descriptions and were all coded as personal experiences. However, like the examples of the proximal responses in the first text set, these examples proximal responses in the second text set also were only coded as proximal.

Reflexive

I did not code any of the verbal responses in the second text set as reflexive. Of the 16 written responses coded as reflexive, I coded 50% as experiential differences and 50% were coded as physical differences. These numbers and percentages are shown in Table 4.10.

Table 4.10

Reflexive Codes in Responses to Text Set 2: Family Diversity

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Experiential Differences	0	0%	8	50%
Physical Differences	0	0%	8	50%

Experiential Differences. Responses coded as experiential differences indicated a difference between their own experiences and the experiences of the character(s) in the text.

Sarah wrote a response to *Families, Families, Families*. She wrote:

Some kids get adopted and even though they are adopted they are still a family. all you need is love in a family. if you love each other then you are a family. My family loves each other and we are a happy family. I love my mom and dad and my brother. We aren't

adopted like some of the kids in a book but we are the same because we love our families.

Her response began with her opinions about adoption and families. Then, she described her own family. This part of her response was coded as proximal because she was describing her own family. Her response ended with explaining that she and her brother are not adopted, showing an experiential difference. However, she still drew a connection between herself and the characters by stating, “we are the same because we love our families.” The various types of statements she made throughout her response make her response actually indicative of all three stances within the same response.

In response to the book *The Case for Loving*, Avery wrote:

My parents also live together, we are a happy family. I have a brother. We fight sometimes. My parents didn't go to jail for marrying. I didn't have to move because of laws. My parents didn't have to move to Washington DC to marry.

Her response also showed some of all three of the stances. The first sentence was coded as reciprocal because she made a connection between her family and the family in the book. The next two sentences about her brother and how they fight were coded as proximal because she is describing her family and her personal experiences with her brother. The last two sentences were coded as reflexive because she described how the experiences of the characters in the text differed from her own experiences.

Physical Differences. Frances drew a picture and wrote a response to the book *Two is Enough*. Her picture is shown in Figure 4.12. She wrote:

i am difrint be case i have 3 pepal in my at home family.i also have three dogs one is a foster dog. my mom and dad live with me.i dont ice skat.sometimes i go to the beath.i go

on hikes with my mom dad and dogs.i play go fish.i caver pumkins with my mom and dad. [sic]

Her response began with the physical differences between her family and the families in the book. Then, she also described the experiential differences and similarities between the activities that the characters in the text are shown doing and the activities that she does with her family. Her response showed both the reflexive and the reciprocal stance.

Figure 4.12

The Illustration Included in Frances's Response to Two is Enough



Nico wrote a response to *Families, Families, Families*. He wrote:

diffrent: from me becuse i do not have a lot of siblings and i do not have non siblings i do not have two dads or one mom and i do not live with my granparents or aunt i have some pets not many. same: i have a plant i have a mom and a dad and i love my family. [sic]

He begins with all the physical differences between his family and the families shown in the book. The physical differences he lists about the makeup of his family and where he lives are coded as reflexive. He ends with two physical similarities and one experiential similarity. These

similarities are coded as reciprocal. His response, like Frances’s response, showed both the reflexive and reciprocal stances.

Reciprocal

In the second text set, there were 34 responses that were coded as reciprocal. Of these 34 responses, 71% were coded as experiential similarity and 10% were coded as physical similarity. There were 38 written responses that were coded as reciprocal. Of these 38 responses, 63% were coded as experiential similarity and 37% were coded as physical similarity. These numbers and percentages are shown in Table 4.11.

Table 4.11

Reciprocal Codes in Responses to Text Set 2: Family Diversity

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Experiential Similarities	24	71%	24	63%
Physical Similarities	10	29%	14	37%

Experiential Similarities. The responses that indicated experiential similarities are responses in which the reader made connections between their experiences and those of the character(s) in the text. For example, during our read aloud of the book *Families Around the World*, I asked students to share any similarities between themselves and the characters in the book. Zach saw one of the characters video chatting with her grandmother on the computer. He said, “This reminds me of when I was on zoom, its like how she talks to her grandma.” He directly connected his experiences of having to do virtual school on zoom with the girl video conferencing with her grandma. His direct connection made his response a reciprocal response.

River also made direct connections between his own experiences and the experiences of the character in the text. He wrote a response to the book *Fred Stays with Me*. He wrote:

1. i chose this book because mty family has a dog to and that i also like that family. 2. also that my dog likes to to chew socks and he likes to eat crumbs off the florr. 3. also my dog is mine tecknivicly because i take care of him. [sic]

In the first statement, he actually connected to a physical difference by noting the connection between that family having a dog and his family also having a dog. In the following two sentences, he connected his own experiences with having a dog with those of the character. All three of the statements he made are connections to the text, making this response coded as entirely reciprocal.

Sarah drew a picture and wrote a response that showed both proximal and reciprocal stances. She wrote a response to the book *The Case for Loving*. Her picture is shown in Figure 4.13. She wrote:

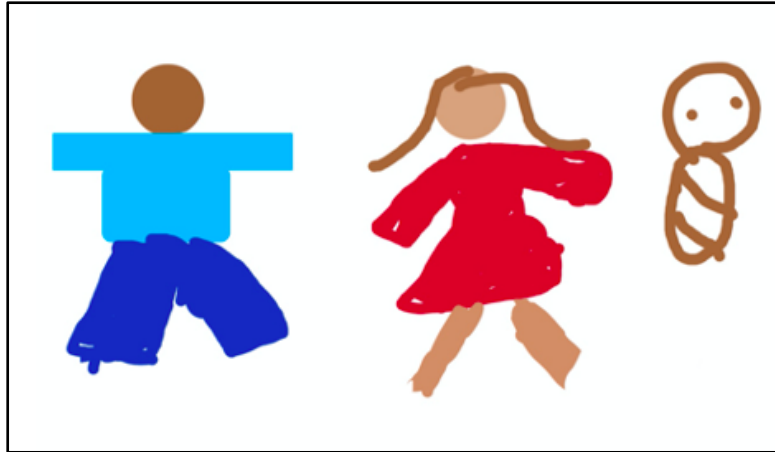
I have a mom and my dad and my brother and me but I didn't have enough room to draw my cousin and I also have my dog my mom is white my dad is black and and I'm very thankful for those two people because then if they didn't do that I wouldn't be here right now and my mom and dad wouldn't be married.

The beginning of her response explained the picture she drew. She drew her own family and identified the members of her family, including those she did not have “enough room to draw.” This part of her response was coded as proximal as she identified the makeup of her own family. The next part of her response connected her own life to the characters in the text who were real

people. She connected her own experiences as a biracial child with the experiences of the Loving family, making this part of her response reciprocal.

Figure 4.13

The Illustration Included in Sarah's Response to The Case for Loving



Charlie's response also showed the presence of two different stances. However, his response showed the reciprocal and reflexive stances. He responded to the book *Stella Brings the Family*. He wrote:

My mom would also write notes and put them in my lunch box. My parents kiss me when I was hurt too. Some times I would invite my mom to my school. But unlike stella have a mom and dad. And my teacher would make us come to the carpet and she would make an announcement.

The first three sentences were coded as reciprocal because they showed experiential similarities between himself and Stella. The next sentences explained the differences between himself and Stella. His indication that he has a mom and a dad instead of two dads like Stella's was coded as reflexive with a physical difference. Then, he returned back to connections by stating another

experiential similarity between his own experiences and the experiences of the main character with a similarity of how their teachers operate in the classroom to make announcements.

Physical Similarities. Responses that were coded as showing a physical similarity were responses that showed a similarity between the physical appearance or family makeup of the character(s) and the reader. Michael's responded to the book *And Tango Makes Three*. This book was about two male penguins in a zoo who were given an egg to raise together after it had been rejected by its mother. His response included a physical similarity. He wrote:

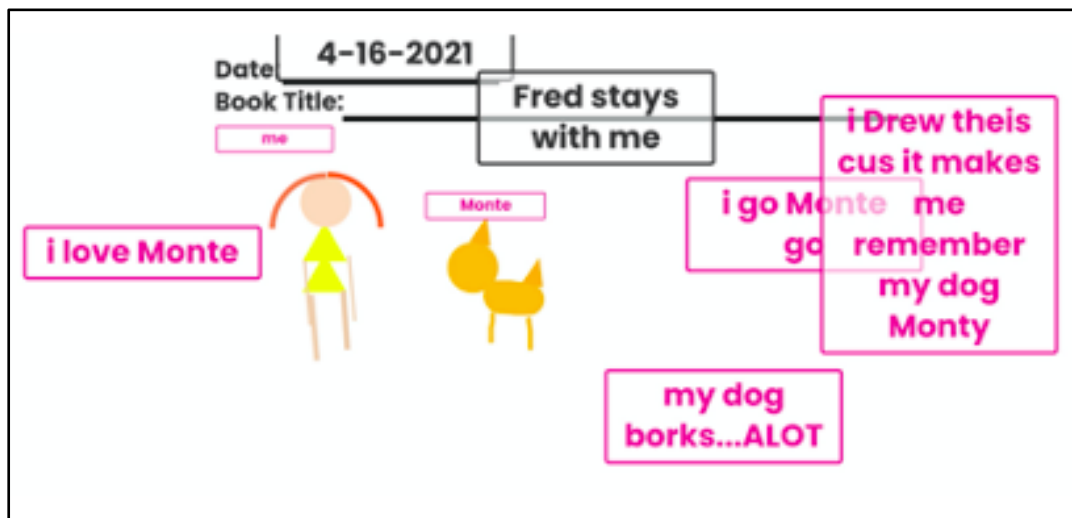
Instead of tango, when I was born I made three. I went to the zoo and saw a penguin family of three. I swim with my dad all the time when we are in the pool. I look at penguins when I go to the zoo since I like penguins. I walk with my family when the weather is good.

He connected the physical makeup of his family that includes three members with Tango's family makeup. This part of his response was coded as reciprocal. The rest of his response was coded as proximal because the remaining sentences detailed his personal experiences.

Laura's response was also coded as both proximal and reciprocal. She drew a picture and wrote a response to *Fred Stays with Me*. Her picture is shown in Figure 4.14. She wrote, "i Drew theis cus it makes me remember my dog Monty. I go Monte go. My dog borks...ALOT. i love Monte [sic]." The picture she drew of her dog connected her dog, Monty, with the dog, Fred, in the text. She made a connection to a physical similarity because they are both dogs. The remaining statements in her response were coded as proximal because she describes her personal experiences with her dog, Monty.

Figure 4.14

Laura's Response to Fred Stays with Me



Note. Text boxes are overlapping because the figure is shown just as created by the student.

Many of the responses in this section were coded with more than one stance. This was similar to the patterns seen in the responses to the texts in the first text set. Interestingly, the percentages of experiential similarities and differences in written were identical in the second text set compared to the first text set. In the first text set, there were 38 experiential similarities and 22 physical similarities. In the second text set there were 24 experiential similarities and 14 physical similarities. In both text sets, the percentages included 63% experiential similarities and 37% physical similarities. The verbal responses showed an increase in experiential similarities and decrease in physical similarities. In the first text set, 59% of the reciprocal responses were coded as experiential similarities and 41% were coded as physical similarities. In the second text set, 71% of the responses were coded as experiential similarities and 14% were coded as physical similarities. These differences were due to my changed lines of questioning, focusing more on giving students opportunities to share about experiential similarities.

Outliers

There were more outliers in the second text set compared to the first text set. This is likely due to the change of the reader response menu choices. The additional options elicited some responses that were related to the illustrations, storyline, or the reader's opinions of the text itself. The numbers and percentages in this text set are shown in Table 4.12.

Table 4.12

Outlying Codes in Responses to Text Set 2: Family Diversity

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Illustrations	0	0%	9	24%
Storyline	5	100%	15	39%
Opinion	0	0%	14	37%

An example of a response that was coded with outlying codes was Nathan's response to *Fred Stays with Me*. He wrote:

I will write a recommendation. First, I recommend this book to people who like dogs, because the main character's dog is mentioned in the book a lot. Second, I recommend this to people who like friendship, because the main character and her dog are best friends. Third, I recommend this to little kids, because they will probably laugh when the book says Fred keeps eating all the socks. Also, the sentences are not too long, and easy to understand. I would also recommend this to people that like drawings, because there are good and colorful drawings.

His response provided his opinions of the text and the rationale for his recommendation of this text. He commented on both the storyline and the illustrations.

Text Set 3: Differences in Gender and Ability

For the third text set, I decided to keep the reading response menu the same and I continued with similar lines of questioning to try to elicit more reciprocal responses. The verbal responses showed that there were 23.15 proximal responses and 76.9% reciprocal responses. There were no verbal responses coded as reflexive. The written responses were 34.1% proximal, 4.5% reflexive, and 61.4% reciprocal. These percentages are shown in the graphs in Figure 4.17. The numbers of the responses are shown in Table 4.13. The stances shown in the verbal responses to the third text set were nearly identical to the responses in the second text set. The stances shown in the written responses showed the lowest percentage of reflexive responses and the highest percentage of reciprocal responses in comparison to the other text sets.

Figure 4.15

Graphs Showing the Distribution of the Responses in Text Set 3: Differences in Gender, Ability, and Expression

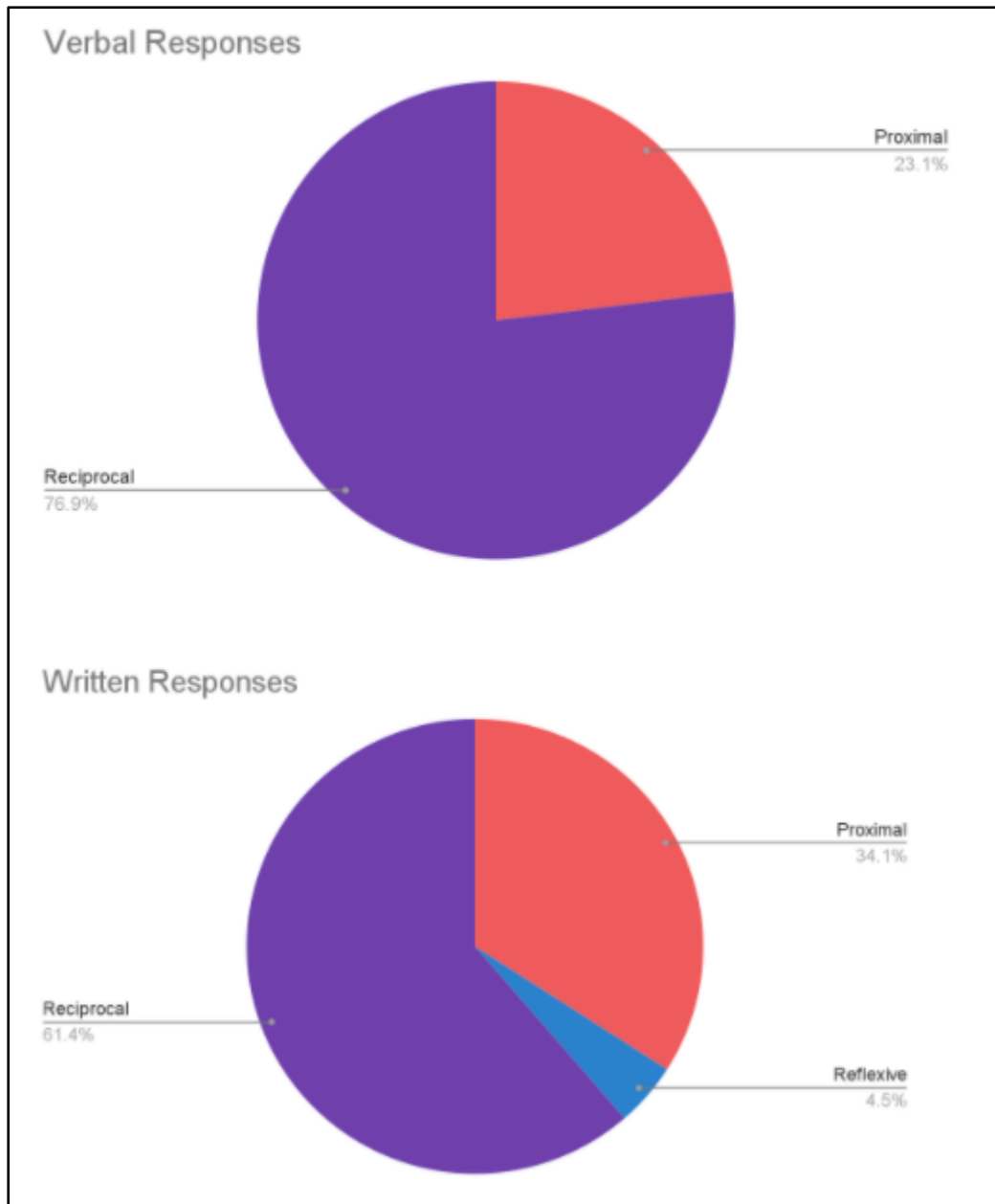


Table 4.13*Stances Coded in Responses to Text Set 3: Differences in Gender, Ability, and Expression*

Stance	Verbal Responses	Written Responses
Proximal	3	15
Reflexive	0	3
Reciprocal	10	27

Proximal

The proximal responses in the third text set included three verbal responses, 100% of which were personal experiences, and 16 written responses. Of the 16 written responses, 6% were in reference to physical descriptions and 94% were in reference to personal experiences. These numbers and percentages are shown in Table 4.14.

Table 4.14*Proximal Codes in Responses to Text Set 3: Differences in Gender, Ability, and Expression*

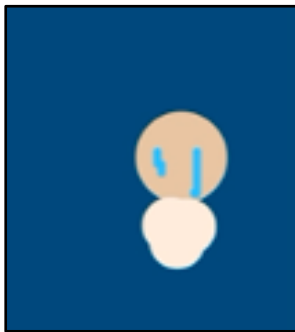
Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Physical Description	0	0%	1	6%
Personal Experience	3	100%	15	94%

Laura responded to the book *Except When They Don't*. The book touched on gender fluidity by expressing that both genders could express interests in any topics, regardless of whether they were considered as masculine or feminine. She detailed her personal experiences when she wrote, "People say that I am a girl and I don't like that. Sometimes I worry about if I did the correct thing. People say I should be more like a girl but I rather be more like a boy than

a girl.” She also drew a picture depicting how this made her feel. Her picture is shown in Figure 4.16. This was something that clearly resonated with Laura because her response showed how she personally identified through the description of her personal experiences, making this a proximal response.

Figure 4.16

The Illustration Included with Laura’s Response to Except When They Don’t



Nico wrote a response to the book *Just Ask*. He wrote, “I have a rare condetion were i can get really sweaty With out even moving. i’m born with more seat glands then normal people when i was littler i had truble opening doors because i had very sweaty hands [sic].” The book *Just Ask* identified many different types of disabilities or struggles that people may have. This caused Nico to reflect on his own struggles with his condition. His sharing of this personal experience made his response a proximal response as well.

Similarly, River responded to the book *Just Ask*. He wrote:

I am different because I have seasonal allergies. If I don't take my medicine I sneeze a lot, my eyes itch, and my nose is really runny. Being different can be embarrassing but when others understand it doesn't make it so hard.

Like Nico, this book reminded him of his own struggles. He also chose to share his personal experience, making his response proximal like Nico’s response.

The responses in the third text set showed increases in the responses referring to personal experiences and decreases in the responses referring to physical descriptions. In the second text set, 43% of the verbal responses referred to physical descriptions and 57% referred to personal experiences. In the third text set, the percentage of verbal responses referring to personal experiences increased to 100%. In the second text set, 36% of the written responses referred to physical descriptions and 64% referred to personal experiences. In the third text set, the percentage of verbal responses referring to physical descriptions dropped to 6% and the percentage of responses referring to personal experiences increased to 94%. These numbers show how students moved away from a focus on physical description into a focus on personal experiences.

Reflexive

There were no verbal responses in the third text set that were coded as reflexive. There were only two written responses that were coded as reflexive. Both of these responses were coded as experiential differences. These numbers and percentages are shown in Table 4.15.

Table 4.15

Reflexive Codes in Responses to Text Set 3: Differences in Gender, Ability, and Expression

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Experiential Differences	0	0%	2	100%
Physical Differences	0	0%	0	0%

Both of the written responses were actually written by the same student. The students were instructed to write their responses to different texts. However, Issac, expressed his desire to write another response to the same text. In his first response to the the book *Just Ask*, he wrote,

“Everyone is different in life. Just different which is good because you never know what to expect because one friend might buy pizza and one friend might not like pizza.” In his second response, he wrote:

I like how we all are different so we can just be different so we don't have to like do the same things over and over again like someone has to take a shot every once a day or they get really angry there to listen to music to calm down.

In both of his responses, while he noted differences between people in general, he also noted that differences are a positive thing.

Reciprocal

The responses in the third text set that were coded as reciprocal included 10 verbal responses and 34 written responses. All of the verbal responses were coded as experiential similarity. Of the 34 written responses, 85% were coded as experiential similarity and 15% were coded as physical similarity.

Table 4.16

Reciprocal Codes in Responses to Text Set 3: Differences in Gender, Ability, and Expression

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Experiential Similarities	10	100%	29	85%
Physical Similarities	0	0%	5	15%

Experiential Similarities. When we read the book *Just Ask* in class, I asked students to share when they noticed similarities between themselves and the characters in the texts. On the page describing the character with dyslexia, Adam shared, “A lot of people have dyslexia and I

do too.” His direct connection between the character with dyslexia and his own dyslexia made his response a reciprocal response.

River wrote a response to the book *The Invisible Boy*. He wrote:

I’m connected to Ryan because once I felt invisible before. Also it took a long time to make friends. Plus I once was getting a partner and then someone took him but then they remembered that the teacher said you can have up to three people in one group. Also I once was playing a game and then nobody picked me and I felt invisible too. Plus I started to feel invisible when I started getting picked and stuff. [sic]

He connected to the main character’s experiences of feeling invisible with his own personal experiences of also feeling this way. His shared experiences with the character made his response reciprocal.

Nathan wrote a response to the book *Drawn Together*. His picture is shown in Figure 4.17. He wrote, “I have drawn a picture of two people talking, but they don’t understand each other. I have drawn this because I sometimes have times understanding my grandparents too. My grandparents are from Indonesia.” He connected to the main character’s experiences of not being able to understand his grandfather because he also spoke a different language. His connection to this experience made this part of his response reciprocal. The end of his response was coded as proximal because he also identified his ethnic identity by stating where his grandparents are from.

Figure 4.17

The Illustration Included with Nathan's Response to Drawn Together



Physical Similarities. Edgar wrote a response to *Benji, The Bad Day, and Me*. He wrote, “I have a brother. I have a some bad days and my brother too. My brother is younger than me. I have black hair and Benji has black hair too. My brother loves me and I love him too.” Some of the connections he made between himself and his brother and Benji and his brother were physical because he connected to having a younger brother and having a similar hair color. The connections he made to having bad days too and loving his brother were experiential similarities. All of the statements showed similarities, so this response was coded as entirely reciprocal.

River also responded to *Benji, The Bad Day, and Me*. He wrote:

This book is connected to me because I sometimes come home and nobody pays attention to me. Also my brother used to have a area that if he had a bad day he would go in it.

Also I sometimes forget my hoodie. And I sometimes fill my bowl of ceral to much that the milk spills. And for the last thing my brother has a cyan blanket.

Most of his response showed experiential similarities. The last sentence about the blanket showed a physical similarity. Like Edgar’s response, River’s response was also coded as entirely

reciprocal. While both examples included some physical similarities, they also included many experiential similarities as well.

Outliers

This text set showed the highest percentage of written responses that were coded as outliers with a total percentage of 39% of responses coded as outliers. The numbers and percentages of the responses in the third text set that were coded as outlying responses are shown in Table 4.17.

Table 4.17

Outlying Codes in Responses to Text Set 3: Differences in Gender, Ability, and Expression

Code	Verbal Numbers	Verbal Percentages	Written Numbers	Written Percentages
Illustrations	0	0%	6	18%
Storyline	2	100%	22	64%
Opinion	0	0%	6	18%

Sarah wrote a response to *Julian is a Mermaid*. She wrote:

I think it was kind of cool because I've never met a boy who likes mermaids and Julian likes mermaids. I think it's really cool because he felt like boys aren't allowed to be a mermaid wherever he was but he wanted to anyway. Then he was maybe a little scared to be himself. And I think that he really tried to fit in and he felt less scared and more accepted when he saw the other boys and men in the mermaid parade.

Her response was coded as an outlying response because it showed both her opinions and a summary of the storyline. She did not comment on her own personal identity through a description of herself or through noting any similarities or differences between herself and the main character, making her response an outlying response.

Student Narratives

In this section, I present three student narratives to show how the responses varied depending upon student backgrounds. I describe their verbal and written responses. As stated in my methodology, I posed questions during read alouds to elicit verbal responses and also allowed spontaneous responses when students wanted to share a thought they had. I did not, however, require students to verbally respond because I was interested to see how the option to respond rather than the requirement to respond would affect their responses. Students were required to write a written response to a text of their choice from the text set once per week. First, I describe how Adam made limited connections with the texts. Next, I explain how Laura's verbal and written connections showed differences in depth. Then, I end with Sarah, who made meaningful connections, both verbally and in her written responses throughout all three text sets.

Adam: Lack of Depth in Responses

Adam sat in the back corner of the classroom playing with his fidget spinner yet still seemingly watching and listening as I read aloud. Outside of the classroom, he loves sports and joking with his friends. Inside the classroom, he somehow becomes a child of very few words, participating as minimally as possible. Maybe he was just not interested in what I was reading because I was reading a fictional text and he prefers to read nonfiction informational texts. Throughout the year, I noticed him selecting books about history or science most often from the library. Despite seeming disengaged in the classroom, he actually does well academically. Typically, while his written work has been succinct, the content in his written work is usually sufficient enough to convey his learning. Following this pattern of short responses, both his written and verbal responses throughout the study were also often very short. However, this changed throughout the course of the study.

During the read aloud of the book *Sulwe* in the first text set, which is about a dark-skinned girl who learns to appreciate the color of her skin, his verbal response when prompted with, “What connections do you have to the characters in the book?” was “I am human.” While technically this does qualify as reciprocal with a physical similarity, he did not expand on this statement. He also did not offer a verbal response when the class was prompted with, “What differences do you have from the characters in the book?” The main character is physically very different from him. Adam is a White male with four brothers and is clearly physically different from this character, a Black female with one sister. Yet, he chose not to comment on these differences and only offered an obvious similarity. Understanding Adam’s appreciation of a good joke with his friends, I suspected that the “I am human” response was offered more as a joke to make his friends laugh. While this was frustrating to me as the teacher and researcher because I was hoping for more depth, I chose to only react by thanking him for his response and agreeing that, yes, it was true that they are both humans. I felt that, at this point in the study, it was more important to value that he responded verbally at all given that verbal responses were not required.

In the third text set, he verbally responded to the read aloud of the book *Just Ask*, a book that depicts various children with disabilities by saying, “I have asthma and I use an inhaler.” This was a spontaneous response that he volunteered when he noticed a similarity to the character in the text. During this part of the text, the character on this page also had asthma. Even though his statement was succinct, it did show growth in his ability to make connections to the text. I coded this response as reciprocal with experiential similarity because of his personal connection to the character being depicted in the text. Although this also was a short response, I

was happy to hear him move beyond a simple and easily generalizable response (i.e., “I am human”) towards a response that showed his personal connection.

His written responses were similarly succinct. He wrote a response to *My Papi has a Motorcycle* in the first text set about the Latin American experience of a girl as she rides through her neighborhood with her dad on his motorcycle. He wrote, “I don't live in a bordertown. I'm not a girl. I'm human. I have big brothers.” There was no elaboration on the differences between himself and the characters in the book other than simple statements. This response was coded as reflexive and reciprocal. The first statement “I don't live in a bordertown” was coded as reflexive with physical difference because he is showing the difference in where they live, referring to geographic location. The second statement, “I am not a girl” was also coded as reflexive with physical difference because he focused on gender. The third and fourth statements “I am human. I have big brothers” were coded as reciprocal with physical similarities because of their similarities in being human and having siblings. The statement “I am human” mirrored a similar verbal response to a text read earlier in the week as was described in the example of his verbal response in the first text set. Seeing this statement again in his writing and other similarly shallow responses in other students' responses was a cue to me that the ways in which I elicited verbal responses with my questioning during the read alouds needed to be more specific. I realized I needed to rework the written prompts as well.

During the third text set, he responded to the text *Benji, the Bad Day, and Me*, a book about a boy and his brother, who is autistic, who has special emotional coping strategies and how he copes when he also has a bad day. In his response, he wrote, “Sometimes i think my brother is privileged because he gets to watch tv while i have to do chores. and I,m somtimes sad that laim is more privileged than me.” We had spent time in class earlier in the year talking about

privilege and what that means. Adam's reflection about the privileges of his own brother showed how he connected to the feelings of the main character who also has a brother. Although the connection was clear to me because of my understanding of his personal experiences and the content of the text, this response was coded as proximal with personal experiences because he did not make a direct connection to the text in his writing. This response showed growth in his ability to expand on his written responses and critical thinking as he called into question a power imbalance through the privileges given to his brother.

While Adam's written and verbal responses throughout the text sets remained succinct, he did show growth in extending his responses. He began by making surface level connections both verbally and in writing. However, by the third text set, he elaborated in his responses and made connections to the characters in the texts, showing a developing reciprocal stance. My experiences with Adam and other students similar to Adam helped me fine tune my practices as a teacher. Their responses helped me determine what needed to change about how I presented the texts in read alouds and how I elicited responses in ways that would help them develop the cosmopolitan stances.

Laura: Differences in Verbal and Written Responses

Sitting in the front row of the classroom was bright-eyed Laura. Seldom is she found without a book in her hands. She is an avid reader who reads books from a wide variety of genres and always looks forward to checking out new books from our school library. She is the youngest child in a family of five with much older siblings, who are both adults with their own children. The adventurous and outgoing nature of her family has given her many interesting life experiences. She enjoys recounting her family outings with her parents and her siblings and their families. She eagerly participated in all of our classroom read alouds. When I read aloud texts

and pose questions, her hand is always the first one in the air wanting to share her thoughts. She found every opportunity she could to make connections to texts and share her life experiences. Despite her love of reading and adept ability in sharing verbal responses, she struggles with writing because she has dyslexia and dysgraphia. This was evident in the differences between her written and verbal responses throughout the study.

In her written response to the book *We are Family*, a book from the second text set that shows diverse families and describes how families work together, she wrote, “me and my family like to travel. we have fun. i love my family.” This response was coded as proximal with personal experiences because she describes her experiences with her family and how she feels about her family without making direct connections to the characters in the text. In the third text set, she wrote a response to *Benji, the Bad Day, and Me*, a book about Benji and his autistic brother and how they cope with emotions. She wrote, “i have bad days to. when i have a bad day I like to roll up. i have a big bro [sic].” This response was coded as reciprocal with experiential and physical similarities due to the similarities in how she and the one of the characters cope with their feelings and the similarity in family makeup. Her difficulties with writing were evident through the simple sentence structures used in her written responses. She also used a list of commonly spelled words that she had been compiling all year in her writing notebook to help her with spelling. Although both responses were short and lacked detail, she did show different cosmopolitan stances in her written responses.

Her verbal responses showed much more complexity. During our read aloud of the book *Love is a Family*, a book from the second text set about a girl who comes from a household with a single mother and is nervous to bring her mother to family night at school, I posed this question, “Can you make a connection about going somewhere and worrying about being

different?” Laura verbally responded by saying, “When I was at the roller-skating rink, I was worried I would be the only one who couldn’t skate, but there were a lot of other people who couldn’t skate too.” This response was coded proximal with a personal experience because she detailed her own personal experience at the roller-skating rink without making a direct connection to the character in the text.

When we read the book *Speranza’s Sweater* in the second text set, which was about a girl in foster care and how she has mixed feelings throughout her experiences of moving to different houses before being adopted, I asked, “Have you ever had mixed feelings about something?” She responded by saying, “I went to Schlitterbahn and I wanted to go on a slide, so I was nervous but excited.” This response was also coded proximal with a personal experience because she described her feelings about going to the water park and having mixed feelings about going on the slide without connecting this experience of having mixed feelings to the character in the text also having mixed feelings.

In the third text set, we read the book *The Girl Who Thought in Pictures*, a nonfiction narrative about Temple Grandin. During this read aloud, I asked the questions, “Have you ever been teased? How did it make you feel?” She verbally responded and said, “In preschool I used to get teased because I couldn’t say certain words and it made me feel sad.” This response was coded as reciprocal with experiential similarities because, the page that I read just before I posed these questions detailed how Temple Grandin was taunted as a child because of her speech patterns. The connection to being teased over difficulties in speech made this a reciprocal response because she connected to the experiences of the character in the text.

Laura’s written responses were much shorter and simpler than her verbal responses. Her verbal responses were more specific, longer, and used varied sentence structures. Keeping

anecdotal records of her verbal responses allowed me to see that she was still making rich connections with the texts despite the limited length of her written responses. The observations I made of Laura's responses underscore the importance of eliciting responses from students using various methods. If I had only taken data on her written responses, I would not have been able to see the depth of her responses.

Sarah: Deep Connections in Verbal and Written Responses

Sarah is a social butterfly. She is one of those students that can sit anywhere in the room because she finds ways to get along with everyone. Like Laura, she is an avid reader, but she especially enjoys reading realistic fiction texts. She was always engaged in our read alouds and loved to participate, never shying away from sharing her perspective. She comes from a biracial family, and her parents have instilled in her a deep sense of empathy. She actively strives to make connections with others, regardless of any apparent differences. Her ability to make connections with others was evident in her verbal and written responses.

One of her verbal responses that showed the depth of her critical thinking and her ability to connect to others was her response to the book *Sulwe* in the first text set. This book was about a girl who is darker skinned than her sister but learned to appreciate the color of her skin. At the beginning of the book, the main character expresses wanting to be like her lighter-skinned sister. After this page in the book, I asked, "Why does she want to be like her sister?" Sarah verbally responded and said, "I think it's because she's making friends and people call her good names and she feels left out. Maybe she feels like she isn't special because of her color." This response, while technically coded as an outlying response commenting on the storyline, showed her understanding of colorism. Her personal experiences as a biracial person who comes from a family that has a range of different skin tones likely led to her understanding of this concept.

In the second text set, she wrote a response to the book *Eyes that Kiss in the Corners*, a book about a girl and her mom talking about how her eyes show her Asian heritage. She wrote:

its just so cool that all eys can just look so difrint. sumtims i wish that i had her eyes. but then i wold not hav difrint eyes that ar perfectly fine. People can be different and thats ok. so thats wy i chose this book.

This response was coded as reflexive with physical differences. She is perceptive of the differences that people have and how that just makes them different and that no one group or person is better than another. Her statement, “its just so cool that all eys can just look so difrint [sic],” shows that she values individual differences.

She reiterates this same notion in her written response to *Intersectionallies: We Make Room for All*, a book from the third text set that depicts diverse characters who represent a range of various characteristics, abilities, and life experiences, but who support each other in these differences. In another response, she wrote, “i like how the righter explaynd that all lives matter and evry wone is the same one in and out. we are all difrint but we are all speshl in our own ways [sic].” This response was coded as an outlying response with comments on her opinion of the writing and reciprocal with experiential similarities. This response also shows her depth of understanding of the differences that all people have and how they contribute to the unique attributes of each person.

Sarah’s responses showed her ability to acknowledge differences while also finding connections. The work her parents have done with her to instill a sense of empathy is evident in her responses. She was able to show all three stances, often in combination, throughout the study. Whether her responses were reflexive or reciprocal, she found ways to value the similarities and differences she had with the characters in the texts.

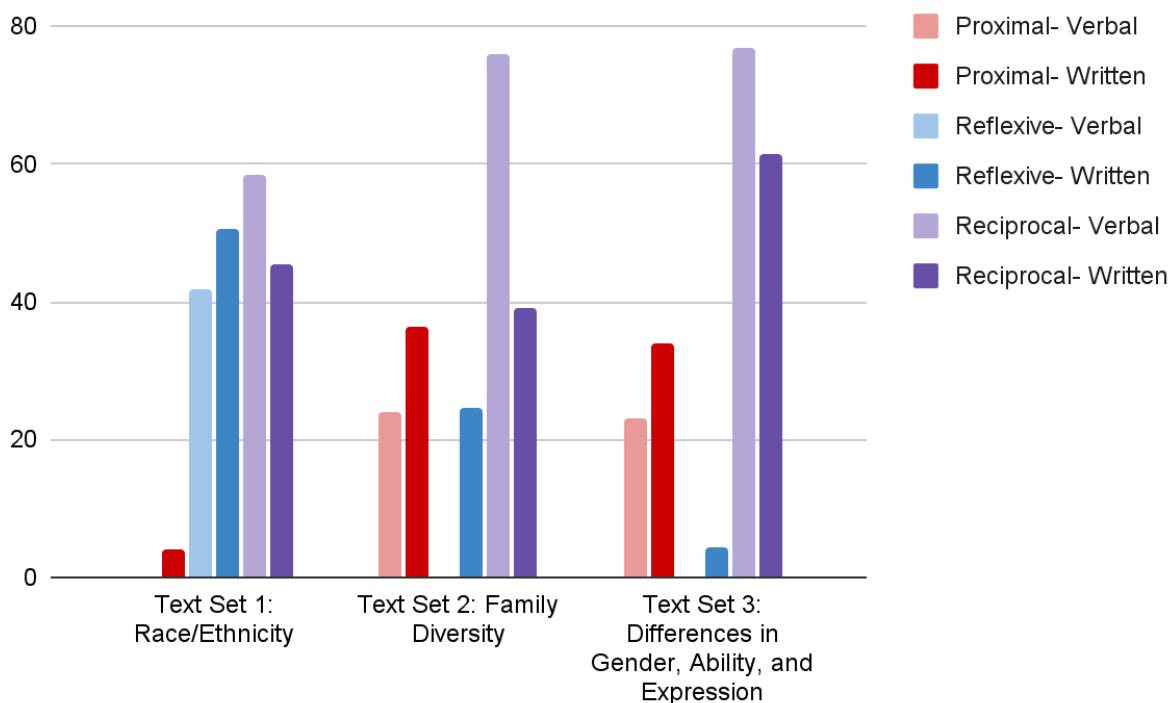
The student narratives showed how various students' personalities and backgrounds affected their responses to the texts. As a teacher, it is my responsibility to help all children build a sense of empathy that helps them make connections with others. The ways in which I prompted responses from them shaped their world views and helped them take on more reciprocal stances, moving towards an improved sense of empathy.

Overall Findings

Students did not go as deep with verbal responses as they did with written responses because my lines of questioning guided the stances they took in their verbal responses. Students had more time to think and more options for written responses, leading to longer and more complex responses. Figure 4.18 shows a summary of the percentages of responses within each stance throughout the three text sets.

Figure 4.18

Overall Stance Summary



The data shows the lowest percentages of reflexive responses and the highest percentages of reciprocal responses within the third text set in comparison to the first and second text sets. As the text sets progressed, their responses moved away from the reflexive stance and moved more into the reciprocal stance. The patterns of their responses were similar to my lines of questioning. As I focused less on differences, I also noticed that they focused less on differences and more on similarities themselves.

CHAPTER V

DISCUSSION

The purpose of this study was to analyze how cosmopolitan stances may be present within multicultural texts that are intentionally selected for their representations of cultural diversity, the pedagogical decisions a teacher makes to encourage the development of cosmopolitan stances, and how cosmopolitan stances may be present in children's responses to the selected texts. The research questions were as follows:

1. How do multicultural children's texts reflect cosmopolitan stances?
2. What instructional and curricular decisions does a teacher make to encourage the development of cosmopolitan stances in students' responses to multicultural children's texts?
3. What cosmopolitan stances are reflected in students' responses to multicultural children's texts?

To introduce this study, I provided an overview of the growing diversity of student populations in regards to race, language, and identified gender identities and sexual orientations (Mather, 2009; Meyer, 2018; Sanders et al., 2020; Suárez-Orozco & Suárez-Orozco, 2001; Valdez & Calahan, 2011; Vespa et al., 2018). Consequently, we have seen increases in the diversification of characters present within children's literature as well (Cooperative Children's Book Center, 2019; Horning et al., 2020; Tyner, 2018). Then, I explained how multicultural literature has changed over time, including movements with trending Twitter hashtags including #WeNeedDiverseBooks, #100BlackGirlBooks, and #OwnVoices (Grinberg, 2016; Neary, 2015; Vanderhage, 2019). Increases in the diversity of characters present within texts led to questions on the authenticity of the texts and the authors writing the texts came into question (Bishop,

2003). With consideration of the authenticity of multicultural texts, several evaluative methods have emerged, including visual analysis, critical content analysis, and critical multicultural analysis (Botelho & Rudman, 2009; Johnson et al., 2017; Painter et al., 2013).

In the next section, I explained how this study was rooted in critical theory. I explained how Marxist theory led to Habermas's theory of communicative action and connected to Paulo Freire's theory of critical consciousness (Freire, 1970, Fromm, 1961; Johnson, 2006). These theorists shared a central idea of consciousness as transformative. Over time, critical theory has evolved to include critique on the domains of power, race, raciolinguistics, and heteronormativity (Collins & Bilge, 2016; Delgado & Stefancic, 2017; Delpit, 2006; DePalma & Atkinson, 2009; Donelson & Rogers, 2004; Franck, 2002; Ladson-Billings, 1999; Rosa & Flores, 2017). Crenshaw (1991) explained how multiple facets of identity, such as race, gender, sexuality, class, age, and many others, compose interlocking systems of oppression and the intersectionalities of these facets affect how the individual experiences oppression.

I then connected these critiques to cosmopolitanism, positing that a cosmopolitan worldview can lead to higher levels of consciousness. I traced the philosophical roots of cosmopolitanism by explaining Kant's views of a pluralistic society and Goethe's idea that the exchange of ideas comes through international literature (Cheah, 2008). Hansen (2008) expanded on cosmopolitanism by explaining that, in educational cosmopolitanism, diversity within the classroom is always assumed regardless of whether or not the classroom appears homogeneous on the exterior.

Following my explanation of the theoretical underpinnings of my study, I reviewed the studies on reader response to multicultural children's literature and cosmopolitanism that informed my methodology. I first provided a synthesis of the studies that applied to reader

response with multicultural literature and the findings from those studies (Altieri, 1993; Brooks, 2006; Grice & Vaughn, 1992; Macphree, 1997; Salas et al., 2002; Sciurba, 2014; Sims, 1983; Taylor, 1997). These studies showed that students can relate to those both similar and different from themselves and there can be no assumptions made that a child would have a connection with a character based on their similarities to the character. Next, I provided a synthesis of the research on cosmopolitanism involving students. Several key findings were identified within these studies. A person's communities will shape their point of view and how they present themselves (Compton-Lilly et al., 2019; Hawkins, 2014; Supa et al., 2021). Students will present different parts of their identities with their stances adapting to relate to the group (Campano & Ghiso, 2011; De Costa, 2014; Hull & Stornaiuolo, 2014; Supa et al., 2021). Regardless of linguistic differences, students with cosmopolitan points of view will make efforts to communicate across cultures (De Costa, 2014; Hawkins, 2014). Students are able to find ways to collaborate with people from other cultures within their communities and outside of their communities in other parts of the world (Hawkins, 2014; Spires et al., 2019). Through these collaborations with people from cultures different from their own, students will learn about other cultures while making connections to their own (Compton-Lilly et al., 2019; Sánchez & Ensor, 2020).

With an understanding of the studies in readers response and cosmopolitanism, I chose to frame my study as a qualitative study with a practitioner inquiry approach. A qualitative paradigm was fitting because the goal of this study was to increase understanding about the phenomenon of reader response to multicultural texts and how they reflect cosmopolitan stances. In order to increase understanding, I collected various forms of data and provided rich descriptions on the data collected. The goal of understanding and the rich data descriptions are

indicative of a qualitative research paradigm (Creswell & Poth, 2018). I chose to take inquiry as a stance because it involves the combination of knowledge, practice, and community as a means to social justice (Cochran-Smith & Lytle, 2015). As a doctoral student, I have knowledge about the theories and existing body of research informing my research as well as an understanding of research practices. As a teacher, I have knowledge about the participants and the setting of my research as situated within the local context. I combined my practice as a doctoral researcher with my practice as a teacher to develop my understanding through this study.

I began this study with an in-depth analysis of multicultural texts. I combined Critical Multicultural Analysis with the analysis of the cosmopolitan stances to determine authenticity and the presence of cosmopolitan stances when choosing which texts would be included in the study. After my analysis, I selected 45 texts that would be included in three different text sets revolving around a central theme. The themes included racial and ethnic diversity, family diversity, and differences in expression. Then, I presented the texts to my students and gave them time to explore and respond to texts within three text sets, each set spanning three weeks. I detailed my own practice through recording field notes. I also collected students' weekly readers' responses to texts within each text set. As I progressed throughout the study, I recorded my instructional changes in response to the patterns I observed as I read and discussed texts with students and in their reading responses.

At the end of data collection, I then analyzed my anecdotal records and student responses to determine the presence of cosmopolitan stances. I used open coding first before applying a priori codes, which included the three cosmopolitan stances, proximal, reflexive, and reciprocal. After applying the a priori codes to the open codes, I was able to determine themes present within the data. I found that the proximal stances were coded as personal experiences or physical

descriptions of the reader. Reflexive stances were coded as physical or experiential differences. Reciprocal stances were coded as physical or experiential similarities. Outlying codes included comments and opinions about the storyline, the illustrations, or the authors or illustrators. In the first text set, the responses were pretty evenly split between reflexive and reciprocal stances. The responses in the third text set showed the lowest percentage of reflexive as well as the highest percentage of reciprocal responses in the study. The increased percentages of reciprocal responses in both the verbal and written responses showed how students gradually moved away from the reflexive stance and grew in the reciprocal stance, meaning that they began to focus less on differences between themselves and the characters present within the text, and more on the similarities between themselves and the characters.

In this final discussion of the study, I explain how I used children's literature to promote critical literacy. Then, I present the implications of this study. I present the implications of this study on teaching with multicultural literature, future research, and the publication of children's literature.

Using Multicultural Children's Literature to Promote Critical Literacy

In this section, I detail how I used multicultural children's literature to promote critical literacy in this study. First, I review the dimensions of critical literacy and how multicultural children's literature helped me address them. Next, I explain how I used multicultural children's literature to expose the domains of power. I conclude this section with an explanation of how my teaching with multicultural children's literature enabled me to promote critical literacy throughout the study.

Addressing the Dimensions of Critical Literacy with Multicultural Literature

I sought to promote critical literacy through a growing consciousness of others by exposing students to diverse characters and their lives through the use of multicultural literature. Van Sluys et al. (2006) identified four dimensions of critical literacy that include disrupting the commonplace, considering multiple viewpoints, focusing on sociopolitical issues, and taking action. Like Lee (2017), who conducted a study exploring the development of critical consciousness through the inclusion of multicultural texts in the classroom, I used multicultural texts to develop critical literacy. The diversity present within the texts I selected disrupted the commonplace, allowed students to consider multiple viewpoints, and, in some instances, focused on sociopolitical issues. I disrupted the commonplace with texts, such as *The Patchwork Bike* by Maxine Beneba Clarke. This text allowed the students to see the differences between their own homes and the mud hut of the protagonist in the book. They were also able to see how this child, who lived in poverty, had to create their own bike out of recycled materials, an experience that none of the students had experienced themselves. Students were able to consider multiple viewpoints because of the diversity of the texts within each text set. For example, in the first text set that included texts about ethnicity and race, I included six different racial groups, with two or more texts depicting each racial group. The inclusion of the different racial groups but also multiple texts depicting different viewpoints within each racial group allowed students to consider multiple viewpoints. Some of the texts also focused on sociopolitical issues. *My Papi has a Motorcycle* by Isabel Quintero addresses the sociopolitical issue of gentrification. Another example of a text that focused on a sociopolitical issue was the book *The Lost and Found Cat: The True Story of Kunkush's Incredible Journey* by Doug Kuntz and Amy Shrodes. This book told the story of a refugee family who lost their cat as they fled from Iraq to find safety. The

book addresses the reality of the refugee experience. My in-depth analysis of texts helped me select texts that were representative of diverse perspectives and social issues.

Domains of Power in Multicultural Children's Literature

Collins and Bilge (2016) identified four domains of power including interpersonal, disciplinary, cultural, and structural. I used multicultural children's literature to expose students to the domains of power. The interpersonal domain of power includes power imbalance resulting from social interactions. An example of a text that depicted the interpersonal domain of power is the text *The Invisible Boy* by Trudy Ludwig. In this text, the main character grappled with feelings of "invisibility" due to his quieter nature. The more social characters were shown as in positions of higher power because of their social interactions. As he became more social, he was more accepted, showing a power imbalance due to social interactions. The disciplinary domain includes a social hierarchy dependent on socially accepted norms and rules. The book *In Our Mothers' House* by Patricia Polacco is an example of a text that included the disciplinary domain of power. This book centered around a lesbian couple and their family. The way they were adversely treated by one of their neighbors showed the neighbor viewed herself as above them in the social hierarchy. The society norm has been to value heteronormative couples and the characters in this book depicted how stepping out of the norm can affect social hierarchy. The cultural domain of power involves social practices and the power imbalances that they create. *Your Name is a Song* by Jamilah Thompkins-Bigelow included the cultural domain of power. In this text, the main character expresses frustration at the class not being able to pronounce her name. The social practice of mispronouncing or not even attempting to pronounce culturally unique names was shown in this text. The mispronunciation or lack of an attempt to pronounce someone's name correctly devalues their name and their identity, creating a power imbalance.

The structural domain of power that includes hierarchy within an institution. An example of a text that included this domain is the text *Just Ask* by Sonia Sotomayor. In this text, children with various disabilities explained how they adapt. People with disabilities are often thought of as less capable, but this text shows how they simply have to adapt their behaviors to the school setting and to find their place in the hierarchy of the educational institution. The inclusion of multicultural texts, especially those that depicted the domains of power, led to increased consciousness of the world. I was able to see how this growing consciousness shaped their worldviews through the changes in their cosmopolitan stances throughout this study.

Teaching Critical Literacy with Multicultural Children's Literature

In order to explain how teaching with multicultural literature enabled me to promote critical literacy, I revisit the four dimensions of critical literacy (Van Sluys et al., 2006). The four dimensions of critical literacy include disrupting the commonplace, considering multiple viewpoints, focusing on sociopolitical issues, and taking action. I disrupted the commonplace by moving away from traditionally read texts and introducing diverse multicultural texts as part of our curriculum instead. I considered multiple viewpoints by carefully curating text sets that addressed various facets of identity to show diversity in race, ethnicity, gender, family makeup, language, expression, and ability. I focused on sociopolitical issues by selecting read alouds that contained sociopolitical issues. For example, when we read the text *My Papi has a Motorcycle*, we stopped to define and discuss the concept of gentrification when we got to the point in the text that alluded to gentrification. Finally, I took action by not backing down when I was met with book challenges on the books containing the term transgender. I advocated for the inclusion of these book by explaining how their inclusion was necessary to disrupt the commonplace and show multiple viewpoints to promote critical literacy.

International Baccalaureate schools are grounded in the mission of promoting *intercultural understanding*. I explained that culture is multifaceted. When we use the phrase intercultural understanding as part of our mission, we have to be inclusive of all facets of culture. I explained the concept of intersectionality as defined by Crenshaw (1991) as a complex combination of facets affecting our students' identities that includes facets such as race, gender, sexuality, class, age, and more. I argued that the best way for students to feel seen is through literature and that we need to represent all facets of culture, including those that disrupt the commonplace with topics like gender differences.

Implications

The results of my study have implications for teachers, researchers, and publishers of multicultural children's literature. I first explain the implications of my study on teaching with multicultural children's literature. Then, I explain the implications of my study for future research. I end with the implications of my study for the publication of multicultural children's literature.

Implications on Teaching with Multicultural Children's Literature

In this section, I discuss the implications of teaching with multicultural literature. I first discuss the disruption of the traditional curriculum. Next, I discuss the need for teacher autonomy in designing their own curriculum. Then, I explain how multicultural children's literature can be used to teach about social justice issues. I also explain how teacher skill is necessary when using multicultural literature in the classroom. Finally, I explain how to challenge banned books.

Disruption of the Traditional Curriculum

The inclusion of multicultural literature within my classroom allowed me to step away from the traditional curriculum. Teachers have traditionally included canonized texts in their curriculums. In Singapore, Choo et. al (2021) surveyed 232 teachers from 47 secondary schools regarding their views on the philosophical purpose of teaching literature and their pedagogical strategies. The researchers found that pressure from high stakes testing has led to the continued use of westernized canonized texts with a focus more on author's craft and text analysis skills. However, when the texts were used to explore cosmopolitan views, discussions revolved around relationships and identities, but shied away from more complex topics like politics and religion. Interestingly, students at elite schools were taught to be more critical and their discussions were more in-depth than students in mainstream schools. In my own practice, I plan on continuing to promote critical literacy and disrupting the commonplace by moving away from traditionally used texts to using relevant multicultural children's literature. My students were interested in the multicultural texts and engaged in our discussions of these texts. I observed that multicultural texts can be used to spur discussions that will develop their abilities to analyze texts for instructional purposes but also offer rich opportunities for the development of cosmopolitan worldviews and critical literacy by exposing them to multiple perspectives. If all teachers, not just teachers in elite schools, made this a regular practice, all students would be able to develop critical literacy.

Teacher Autonomy in Curriculum Design

The traditional curriculum designers are those who are placed in positions of power and perpetuate the cycle of oppression through their curricular decisions. Limiting knowledge by disallowing the diversification of texts within the curriculum and forcing the use of a traditional

canon of literature limits the consciousness of our students. As Freire (1970) posited, the simple deposition of knowledge from educators to students does not allow for growth in consciousness. The growth of critical consciousness comes from the dialogical exchange of ideas between the teacher and the student in a way that truly values the ideas of the student. I suggest that the best way to do that is to incorporate literature in the curriculum that exposes multiple viewpoints, such as multicultural literature. When multiple viewpoints are exposed, there is no right or wrong answer, just different perspectives. Students who understand that their perspectives are valued are more likely to engage in dialogical exchanges and to take critical stances. In line with the dimensions of critical literacy, incorporating texts that disrupt the commonplace would be a departure from the traditional cannon of literature (Van Sluys et al., 2006). Who, then, should be tasked with the selection of texts that teachers incorporate in their classroom curriculums? My opinion is that who would be better other than the teachers themselves to select the texts that are used in their classrooms? Teachers are the ones who will read and discuss texts with their students, so why should they not be the ones to decide which texts would work best with their unique groups of students?

Teacher researchers Stewart and Genova (2021) have shown how to tailor their text selections based on the needs of their students. They explained how to consider factors such as visual interest, topic of the text, language, and instructional purposes, keeping the students central to text selection decisions. The undervaluing of teachers as not knowledgeable enough to make decisions about their curriculum is an issue that still needs to change. Teachers are the most knowledgeable about their students and their students' interests and needs, and should, therefore, be the ones to design their curriculum. In my study, I selected texts that not only exposed them to multiple perspectives, but also kept them engaged. I appreciated having the

autonomy to be able to select texts for use in my classroom curriculum that were going to help me achieve my goals of helping students develop the cosmopolitan stances. Giving teachers the autonomy to select the texts they want to include in their curriculum will allow them to adapt as student needs change dependent on different groups of students.

Teaching Social Justice Issues with Multicultural Literature

As discussed in the section about the dimensions of critical literacy present in multicultural texts, multicultural texts are a great way to teach children about social issues. In my study, I was inclusive of a wide range of diversity in my selected texts. My inclusion of diverse perspectives also led to the inclusion of diverse social justice issues. Through my text set we broached topics such as colorism in *Sulwe*, the refugee experience in *The Lost and Found Cat*, poverty in *The Patchwork Bike*, gentrification in *My Papi has a Motorcycle*, parental incarceration in *Visiting Day*, the foster care system and adoption in *Speranza's Sweater*, and the transgender experience in *I am Jazz*. Through my analysis process combining Critical Multicultural Analysis and the cosmopolitan stances, I was able to evaluate the texts to make sure social justice issues were address with authenticity.

Guiding students through the cosmopolitan stances also aids in teaching about social justice issues. When students take on the proximal stance and identify their unique identities, they are building their understanding of what has become the norm for themselves. They cannot move towards social justice issues without first understanding their levels of privilege or disadvantage. When students take on the reflexive stance, they are noticing the differences between themselves and others. As they question the reasons behind the differences, they take on a critical stance and expose any possible social justice issues. Finally, when students take on the

reciprocal stance, they are finding connections that can be used as bridges in repairing social justice issues.

Teacher Skill when Teaching with Multicultural Literature

When incorporating multicultural literature in the curriculum, it is not enough to simply read aloud multicultural texts. Teachers need to be aware of the skills needed when incorporating multicultural texts in the classroom in ways that will help them encourage the development of the cosmopolitan stances in their students. As I worked through the research process, I learned a lot about how to modify my instruction to use multicultural literature in ways that help shape growing cosmopolitan stances, including changing my lines of verbal questioning and in prompts for written response as well as finding multimodal ways for students to access texts. According to Rosenblatt's reader response theory (1994), the ways in which the readers' responses were elicited impacted how they responded to the literature. I had to adjust my lines of questioning to elicit the types of responses that I was hoping to see in their writing. I found that my lines of questioning in our discussions impacted the types of responses that I was seeing in their written responses, as was expected from the research on reader response theory. I also found the types of prompts that I created for their reading response menus mediated their responses as well. After the first text set, I was not seeing as much variance in their responses in regard to variance of stance as I had anticipated, so I decided to change the reader response menu. Once I changed the prompts on the reading response menu to broader more open-ended types of prompts, I was able to see more variance in the stances as well.

Another change to my practice was in how I delivered the texts to my students. Unfortunately, this study occurred during a pandemic, and, because of this, students were often having to quarantine at home unexpectedly. This posed significant challenges as I had to

consider how I could make texts accessible to the students who were at home. I worked diligently to find e-books or read aloud videos of texts that would be accessible to my students even when they were at home. Whenever I was unable to find an e-book or read aloud video that was already available, I created my own video and made sure to make it accessible to my students should they need to view it. I found that the students in class used these resources as well so that they could access a text of their choice when the physical copy was being read by someone else. Kaman and Ertem (2018) noted the positive effects of using digital texts with fourth-grade students, including increased comprehension, fluency, and attitude towards reading activities. While my study did not include measures of comprehension and fluency, I can attest to my students' positive attitude towards reading the texts in the text set, including digital formats of the texts.

How to Challenge Banned Books

Debates on critical race theory and teaching about racial issues in school have been at the forefront of educational news, so I had to be very intentional about how I selected and chose texts to include in the classroom. The banning of teaching about social justice topics alluding to racial inequities has posed additional challenges for teachers. Even when teachers are actively seeking to promote social justice, they must tread lightly, and they must be careful in how they use literature to expose their students to social justice issues. In an article by Black and Olezeski (2022), the authors detailed how a text was used in a class in which the students reenacted slavery through a play, causing emotional distress for Black and White students alike. The authors pointed out that situations like this are the reasons why those who oppose critical race theory in schools have a valid point. The authors suggest that instead of shying away from teaching about race and racial issues in schools, teachers should be taught how to use literature in

ways that expose social justice issues without causing unnecessary emotional distress. The criteria I used to analyze texts in this study has shown how teachers can use Critical Multicultural Analysis and cosmopolitanism to guide their own selection and critique of multicultural literature and give them rationale for why books should be included.

Increases in book bans and challenges in schools show how the critical race theory debate continues to affect how educators are able to use literature to help students understand social justice issues (Beauchamp, 2022). My students' responses to multicultural literature and their development of the cosmopolitan stances show how important it is that we continue to include multicultural literature in our classrooms and to fight against the removal of multicultural literature in schools. Teachers who are met with the challenge of book bans can fight against this by providing a clear rationale on the inclusion of the text. They also need to be able to show how important texts are in shaping world views by using their student responses as evidence of their development.

Implications for Future Research

In my discussion of the implications for future research, I address four areas. First, I address adopting inquiry as stance. Next, I explain how more research is needed involving cosmopolitanism in general. Then, I describe how more research combining multicultural literature and cosmopolitanism is needed. Last, I explain how more research is needed in cosmopolitanism with younger children.

Adopting Inquiry as Stance

My stance as a practitioner is a unique stance and helped me understand the participants in my study because they were also my students. The rapport that I had with them as their teacher and the time I had spent getting to know them prior to the study helped me understand

them as a researcher as well. I felt that my depth of understanding of my students contributed to my understanding of their responses as a researcher. Through my actions as a teacher researcher, I also acted towards critical literacy because I challenged the commonplace of the valuing of knowledge and researchers of those in academia. I think that more research is needed with teachers implementing theory in the classroom in their own practice and adopting practitioner inquiry as stance. I believe that teachers who adopt practitioner inquiry as stance can provide deeper levels of understanding in educational research.

Research in Cosmopolitanism

Several studies, such as the studies by Hull and Stornaiuolo (2014) and Hawkins (2014) involve cosmopolitan practice as evidenced on a social media platform. Additionally, while these studies were loosely tied to academic activities, they were not tied directly to specific academic standards. More research is needed within the physical classroom setting involving cosmopolitanism as it pertains to and directly addresses academic standards, likely in English language arts and social studies.

Combining Multicultural Literature and Cosmopolitanism

My research is currently the only study that explicitly combines cosmopolitanism with multicultural children's literature. Campano and Ghiso (2011) conducted a study in which they examined immigrant responses to texts they deemed as cosmopolitan texts. These texts were deemed as cosmopolitan because they depicted transnational or transcultural experiences. I would consider these texts to be multicultural literature. However, the way they framed this study revolved more around the response and less around the theory of cosmopolitanism. More research is need that combines multicultural literature with a cosmopolitan theoretical framework.

Cosmopolitanism with Younger Children

My study showed the stances present in third graders' responses to multicultural literature, but there is more work to be done with even younger students. Other than a study conducted by Compton-Lilly et al. (2019) examining the effects of transnational literacy practices on the cosmopolitan perspectives of prekindergarten through second graders, the research involving cosmopolitanism with students even younger than third graders is lacking. There is a need for more research involving cosmopolitanism with younger children.

Implications for the Publication of Multicultural Children's Literature

In this last section, I discuss the implications for the publication of multicultural children's literature. I make recommendations about the publication of books representative of underrepresented groups. Then, I explain how I think publication practices should change in relation to the information given about authors. Finally, I suggest that publishers can also begin including teacher specific information in their texts.

Books that Represent Underrepresented Groups

The results of this study showed how children interact with texts that are both similar and dissimilar to themselves. This, however, is not new knowledge, as was already shown in the research on reader responses to multicultural literature (Altieri, 1993; Brooks, 2006; Grice & Vaughn, 1992; Macphee, 1997; Salas et al., 2002; Sciurba, 2014; Sims, 1983; Taylor, 1997). The results do reaffirm the idea that publishers should continue to publish texts with diverse characters. Yoon (2022) conducted a content analysis of children's literature published in the United States between 2010 and 2016 and found that, while many texts promoted diverse and global perspectives, there was a lack of texts showing transnational stories. Publishers have made

great strides in the publication of diverse texts, but there is a continued need to include more diverse texts, especially those inclusive of transnational stories.

In my curation of text sets, I found it easiest to find texts in the first and third text sets, books that showed various races/ethnicities and differences in gender, ability, and expression. I struggled the most to find texts in the second text set that included family diversity. I was able to find a variety of family types represented in texts, but it was harder to find some types versus others. For example, the book *Speranza's Sweater* by Marcy Pusey was one of very few texts that I could find that addressed foster care and adoption. More texts depicting deviations from the traditional nuclear family need to be published so that all children, including those who come from non-nuclear families, can feel seen in texts.

Author Information

The results of my text analyses show gaps in how authenticity is approached in the information provided about authors in texts. Some texts, like *Fry Bread* by Kevin Noble Maillard and *Intersection Allies: We Make Room for All* by Carolyn Choi and Chelsea Johnson, provided extensive notes explaining their authenticity and their approach in creating a story that was as authentic as possible. Many texts provided little to no information on the authenticity of the author or of their approach. Authenticity needs to be more explicitly stated and it should be common practice for authors to include notes on how they are able to write authentic texts. One caveat to this, especially when it comes to LGBTQ+ identity, is that the outing of the authors themselves should not be required or even expected. We do not necessarily have the right to demand an author out themselves. However, even when an author may identify but does not want to explicitly state their identity, the author should instead provide resources at the end of the text that relate to the culture being portrayed and that do show how the author was able to

authentically portray the characters within the text to the best of their knowledge and abilities. It should become a standard practice for publishers to include longer author's notes explaining the authenticity of the text. For books that are already published, publishers should add longer author's notes addressing authenticity in any subsequent reprints of the text.

Teacher Specific Information

One more suggestion I have for publishers is that they begin including teacher specific information in the end pages of the text if they intend for teachers to use the text in the classroom. Some books already include lesson suggestions, such as the book *Families Around the World* by Margriet Ruurs. However, I think it would behoove publishers to include lesson suggestions and even common core standard correlations if part of their target audience is teachers.

Conclusions

As diversity increases, so does the need for authentic multicultural children's literature. It is important for children to feel seen but also to see others different from themselves in multicultural literature. Publishers need to be aware of how their publishing practices and intentionality in seeking out authentic texts from diverse perspectives can shape children's world views. Teachers, librarians, and parents can also be intentional about the ways in which they expose children to and interact with multicultural literature. This study shows how multicultural texts can be analyzed, selected, and used in the classroom to help children develop cosmopolitan stances. Finding increased opportunities for children to develop their understanding of other cultures and diverse people will enable them to adapt to an increasingly globalized world.

REFERENCES

- Altieri, J. L. (1993). African-American stories and literary responses: Does a child's ethnicity affect the focus of a response?. *Reading Horizons*, 33(3), 236-244.
- Anderson, R. C., Hieber, E. H., Scott, J. A., & Wilkinson, I. A. G. (1985). Becoming a nation of readers: The report of the Commission on Reading (Contract No. 400-83-0057). National Institute of Education. <https://files.eric.ed.gov/fulltext/ED253865.pdf>
- Beauchamp, Z. (2022, February 10). *Why book banning is back in 2022*. Vox. <https://www.vox.com/policy-and-politics/22914767/book-banning-crt-school-boards-republicans>
- Beck, U. (2002). The cosmopolitan society and its enemies. *Theory, culture & society*, 19(1-2), 17-44.
- Bishop, R. S. (2003). Reframing the debate about cultural authenticity. In *Stories matter: The complexity of cultural authenticity in children's literature* (pp. 25-37). National Council of Teachers of English.
- Black, C. & Olezeski, C. (2022, February 9). *We should be teaching critical race theory to kids-but it has to be done right*. Newsweek. <https://www.newsweek.com/we-should-teaching-critical-race-theory-kids-it-has-done-right-opinion-1677698>
- Blackburn, M. V., & Smith, J. M. (2010). Moving beyond the inclusion of LGBT-themed literature in English language arts classrooms: Interrogating heteronormativity and exploring intersectionality. *Journal of Adolescent & Adult Literacy*, 53(8), 625.
- Blake, R. W. (1995, Feb. 25). *From literature based reading to reader response in the elementary classroom*. [Paper presentation]. Annual Meeting of the National Council of Teachers of English, San Diego, CA, United States.

- Botelho, M. J., & Rudman, M. K. (2009). *Critical multicultural analysis of children's literature: Mirrors, windows, and doors*. Routledge.
- Botelho, M. J., Young, S. L., & Nappi, T. (2014). Rereading Columbus: Critical multicultural analysis of multiple historical storylines. *Journal of Children's Literature*, 40(1), 41-51.
- Boyd, F. B., Causey, L. C., & Galda, L.. (2015). Culturally diverse literature: Enriching variety in an era of common core state standards. *The Reading Teacher*, 68(5), 378-387.
- Brooks, W. (2006). Reading representations of themselves: Urban youth use culture and African American textual features to develop literary understandings. *Reading Research Quarterly*, 41(3), 372-392.
- Brooks, W., & Browne, S. (2012). Towards a culturally situated reader response theory. *Children's Literature in Education*, 43(1), 74-85.
- Browne, T. N. (2016). *The intersectionalities of identity in young adult fiction with biracial protagonists* [Unpublished senior honors thesis]. Eastern Michigan University.
<https://commons.emich.edu/cgi/viewcontent.cgi?article=1469&context=honors>
- Calhoun, C. (2008). Cosmopolitanism in the modern social imaginary. *Daedalus*, 137(3), 105-114.
- Campano, G., & Ghiso, M. P. (2011). Immigrant students as cosmopolitan individuals. In S. A. Wolf, K. Coats, P. Enciso, & C. A. Jenkins (Eds.), *Handbook of research on children's and young adult literature* (pp. 164-176). Routledge.
- Cease, B., & Wilmarth, M. (2016). Blogging about books: How choice in modality influences upper elementary students' responses to reading. *Talking Points*, 28(1), 3.
- Cheah, P. (2008). What is a world? On world literature as world-making activity. *Daedalus*, 137(3), 26-38.

- Ching, S. H. (2005). Multicultural children's literature as an instrument of power. *Language Arts*, 83(2), 128-136.
- Choo, S. S. (2017). Globalizing literature pedagogy: Applying cosmopolitan ethical criticism to the teaching of literature. *Harvard Educational Review*, 87(3), 335-356.
- Choo, S. S., Chua, B. L., & Yeo, D. (2021). The challenge of cultivating national and cosmopolitan identities through literature: Insights from Singapore schools. *Reading Research Quarterly*, 57(2), 707-727
- Collins, P. H. & Bilge, S. (2016). *Intersectionality*. Polity Press.
- Cochran-Smith, M., & Lytle, S. L. (2015). *Inquiry as stance: Practitioner research for the next generation*. Teachers College Press.
- Cooperative Children's Book Center (2019, November 21). *Publishing statistics on children's books about people of color and first/native nations and by people of color and first/native nations authors and illustrators*. <https://ccbc.education.wisc.edu/literature-resources/ccbc-diversity-statistics/books-by-and-or-about-poc-2018/>
- Compton-Lilly, C., Kim, J., Quast, E., Tran, S., & Shedrow, S. (2019). The emergence of transnational awareness among children in immigrant families. *Journal of Early Childhood Literacy*, 19(1), 3-33.
- Crenshaw, K. (1991). Race, gender, and sexual harassment. *s. Cal. L. Rev.*, 65, 1467.
- Creswell, J. W. & Poth, C. N. (2018). *Qualitative research design and inquiry: Choosing among the five approaches*. Sage Publications.
- Crotty, M. (1998). *The foundations of social research*. Sage Publications.
- De Costa, P. (2014). Reconceptualizing cosmopolitanism in language and literacy education: Insights from a Singapore school. *Research in the Teaching of English*, 49(1), 9.

- De Jong, E. J. (2011). *Foundations for multilingualism in education: From principles to practice*. Caslon.
- Delgado, R. & Stefancic, J. (2017). *Critical race theory: An introduction*. New York University Press.
- Delpit, L. (2006). *Other people's children: Cultural conflict in the classroom*. The New Press.
- DePalma, R., & Atkinson, E. (2009). 'No outsiders': Moving beyond a discourse of tolerance to challenge heteronormativity in primary schools. *British Educational Research Journal*, 35(6), 837-855.
- Dias, M. (2020, June 30). *10 powerful inclusive and anti-racist books for kids and teens*. Time for Kids. <https://time.com/5861707/anti-racist-books-for-kids-and-teens/>
- Donelson, R., & Rogers, T. (2004). Negotiating a research protocol for studying school-based gay and lesbian issues. *Theory into Practice*, 43(2), 128-135.
- Dyson, A. H. (1992). Whistle for Willie, lost puppies, and cartoon dogs: The sociocultural dimensions of young children's composing. *Journal of Reading Behavior*, 24(4), 433-462.
- Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of Advanced Nursing*, 62(1), 107-115.
- Flint, T. K. (2018). Responsive play: Creating transformative classroom spaces through play as a reader response. *Journal of Early Childhood Literacy*, 0(0), 1-26.
- Fox, D. L. & Short, K. G. (2003). *Stories matter: The complexity of cultural authenticity in children's literature*. National Council of Teachers of English.
- Franck, K. C. (2002). Rethinking homophobia: Interrogating heteronormativity in an urban school. *Theory & Research in Social Education*, 30(2), 274-286.

- Freire, P. (1970). *Pedagogy of the Oppressed*. Bloomsbury.
- Fromm, E. (1961). *Marx's concept of man*. Frederick Ungar Publishing Company.
- Galda, L., & Beach, R. (2001). Response to literature as a cultural activity. *Reading Research Quarterly*, 36(1), 64-73.
- Grice, M. O. & Vaughn, C. (1992). Third graders respond to literature for and about Afro-Americans. *The Urban Review*, 24(2), 149-164.
- Grinberg, E. (2016, February 5). *Young reader builds list of #1000blackgirlbooks*. CNN.
<https://www.cnn.com/2016/02/05/living/1000-black-girl-books-feat/index.html>
- Goo, Y. (2018). Multicultural literature education: A story of failure?. *Society*, 55(4), 323-328.
- Hansen, D. T. (2008). Education viewed through a cosmopolitan prism. *Philosophy of Education Archive*, 206-214.
- Hawkins, M. R. (2014). Ontologies of place, creative meaning making and critical cosmopolitan education. *Curriculum Inquiry*, 44(1), 90-112.
- Hickman, J. (1981). A new perspective on response to literature: Research in an elementary school setting. *Research in the Teaching of English*, 15(4), 343-354.
- Horkheimer, M. (1972). *Critical theory: Selected essays* (Vol. 1). A&C Black.
- Hornberger, N. H. (2007). Biliteracy, transnationalism, multimodality, and identity: Trajectories across time and space. *GSE Publications*, 149.
- Horning, K. T., Lindgren, M. V., Schliesman, M., & Tyner, M. (2020, March 9). *Observations on publishing in 2019*. Children's Cooperative Book Center.
<https://ccbc.education.wisc.edu/observations-on-publishing-in-2019/>
- Hull, G. A., & Stornaiuolo, A. (2014). Cosmopolitan literacies, social networks, and "proper distance": Striving to understand in a global world. *Curriculum Inquiry*, 44(1), 15-44.

International Baccalaureate Organization. (2019). *What is an IB education?*.

<https://www.ibo.org/globalassets/what-is-an-ib-education-en.pdf>.

Johnson, H., Mathis, J., & Short, K. G. (Eds.). (2017). Connecting critical content analysis to critical reading in classrooms. *Critical content analysis of children's and young adult literature: Reframing perspective* (pp. 185-199). Routledge.

Johnson, P. (2006). *Habermas: Rescuing the public sphere*. Routledge.

Kaman, S., & Ertem, I. S. (2018). The effect of digital texts on primary students' comprehension, fluency, and attitude. *Eurasian Journal of Educational Research*, 18(76), 147-164.

Kendi, I. X. (2019). *How to be an antiracist*. One World.

Kostet, I., Verschraegen, G., & Clycq, N. (2021). How children and adults challenge each other's performances of everyday cosmopolitanism. *Ethnic and Racial Studies*, 1-21.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Ladson-Billings, G. (1999). Chapter 7: Preparing teachers for diverse student populations: A critical race theory perspective. *Review of Research in Education*, 24(1), 211-247.

Ladson-Billings, G. (2021). *Critical race theory in education: A scholar's journey*. Teachers College Press.

Lamonica, C. (2010). What are the benefits of blogging in the elementary classroom?. *Education Masters*, Paper 58.

Larrick, N. (1965). The all-white world of children's books. *Saturday Review*, 11(11), 63-65.

Larson, L. C. (2009). Reader response meets new literacies: Empowering readers in online learning communities. *The Reading Teacher*, 62(8), 638-648.

- Larson, L. C. (2010). Digital readers: The next chapter in e-book reading and response. *The Reading Teacher*, 64(1), 15-22.
- Lavoie, A. (2021, June 6). *Why We Need Diverse Books is no longer using the term #ownvoices*. We Need Diverse Books. <https://diversebooks.org/why-we-need-diverse-books-is-no-longer-using-the-term-ownvoices/>.
- Lee, H. K. (2017). *Changing the world through the word: Developing critical consciousness through multicultural children's literature with critical literacy in an elementary classroom*. [Doctoral dissertation, University of Utah].
<https://digitalcommons.usu.edu/etd/6796>.
- Leland, C., Lewison, M., & Harste, J. (2013). Choosing books: Diversity counts. In *Teaching children's literature* (pp. 59-80). Routledge.
- Lesnik-Oberstein, K. (1998). Essentials: What is children's literature? What is childhood?. In *Understanding children's literature* (pp. 25-39). Routledge.
- Lindfors, J. W. (2008). *Children's language: Connecting reading, writing, and talk*. Teachers College Press.
- Macphee, J. S. (1997). "That's not fair!": A white teacher reports on white first graders' responses to multicultural literature. *Language Arts*, 74(1), 33-40.
- Mather, M. (2009). *Children in immigrant families chart a new path*. Population Reference Bureau.
- Meyer, I. (2018, October). *Coming out milestones in the US*. The Williams Institute.
<https://williamsinstitute.law.ucla.edu/publications/coming-out-milestones-in-us/>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2020). *Qualitative data analysis: A methods sourcebook*. Sage Publications.

- National Clearinghouse for English Language Acquisition. (2020). *English learners: Demographic trends*. https://ncela.ed.gov/files/fast_facts/19-0193_Del4.4_ELDemographicTrends_021220_508.pdf
- Neary, L. (2015, May 29). *A year later, #WeNeedDiverseBooks has left its mark on BookCon*. NPR. <https://www.npr.org/2015/05/29/410272351/a-year-later-weneeddiversebooks-has-left-its-mark-on-bookcon>.
- Painter, C., Martin, J. R., & Unsworth, L. (2013). *Reading visual narratives: Image analysis of children's picture books*. Equinox Publishing.
- Pantaleo, S. (1995). What do reader response journals reveal about children's understandings about the workings of literary texts?. *Reading Horizons*, 36(1), 76-93.
- Pesonen, J. (2015). *Multiculturalism as a challenge in contemporary Finnish picturebooks. Reimagining sociocultural categories*. [Doctoral dissertation, University of Oulu]. <http://urn.fi/urn:isbn:9789526210209>.
- Rockett, D. (2020, August 25). *Q&A with 15-year-old children's book guru Marley Dias, who spoke at the Democratic convention, on her latest project coming Sept. 1 to Netflix*. Chicago Tribune. <https://www.chicagotribune.com/lifestyles/ct-life-marley-dias-bookmarks-netflix-tt-0825-20200825-nkadw6zuhvgqnhhfekvwuynyua-story.html>
- Rosa, J., & Flores, N. (2017). Unsettling race and language: Toward a raciolinguistic perspective. *Language in Society*, 46(5), 621–647.
- Rosenblatt, L. (1978). *The reader, the text, and the poem*. Southern Illinois University Press.
- Rosenblatt, L. M. (1994). *The transactional theory of reading and writing*. In R. B. Ruddell, M. R. Ruddell, & H. Singer (Eds.), *Theoretical models and processes of reading* (p. 1057–1092). International Reading Association.

- Roudometof, V. (2005). Transnationalism, cosmopolitanism and glocalization. *Current sociology*, 53(1), 113-135.
- Salas, R. G., Lucido, F., & Canales, J. (2002). Multicultural literature: Broadening young children's experiences. In *Early childhood literacy: Programs & strategies to develop cultural, linguistic, scientific and healthcare literacy for very young children & their families* (pp. 2-12). Texas A&M University Corpus Christi.
- Sánchez, L., & Ensor, T. (2020). "We want to live": Teaching globally through cosmopolitan belonging. *Research in the Teaching of English*, 54(3), 254-280.
- Sanders, A. M., Isbell, L., & Dixon, K. (2020). LGBTQ+ Literature in the elementary and secondary classroom as windows and mirrors for young readers. In *Incorporating LGBTQ+ identities in K-12 curriculum and policy* (pp. 198-222). IGI Global.
- Sciurba, K. (2014). Texts as mirrors, texts as windows: Black adolescent boys and the complexities of textual relevance. *Journal of Adolescent & Adult Literacy*, 58(4), 308-316.
- Sims, R. (1983). Strong Black girls: A ten year old responds to fiction about Afro-Americans. *Journal of Research and Development in Education*, 16(3), 21-28.
- Sipe, L. R. (1996). *The construction of literary understanding by first and second graders in response to picture storybook read alouds*. Ohio State University.
- Sipe, L. R. (1997). Children's literature, literacy, and literary understanding. *Journal of Children's Literature*, 23(2), 6-19.
- Sipe, L. R. (1999). Children's response to literature: Author, text, reader, context. *Theory Into Practice*, 38(3), 120-129.

- Spires, H. A., Himes, M. P., Paul, C. M., & Kerkhoff, S. N. (2019). Going global with project-based inquiry: Cosmopolitan literacies in practice. *Journal of Adolescent & Adult Literacy*, 63(1), 51-64.
- Steiner, S. F. (2016). *Multicultural literature: Reflecting diversity in literature for youth*. Literacy Worldwide. <https://literacyworldwide.org/blog/literacy-daily/2016/10/17/multicultural-literature-reflecting-diversity-in-literature-for-youth>
- Stewart, M. A., & Genova, H. (2021). *But does this work with English learners?: A guide for English language arts teachers, Grades 6-12*. Corwin Press.
- Suárez-Orozco, C. (2001). Afterword: Understanding and serving the children of immigrants. *Harvard Educational Review*, 71(3), 579-590.
- Supa, M., Nečas, V., Rosenfeldová, J., & Nainova, V. (2021). Children as cosmopolitan citizens: Reproducing and challenging cultural hegemony. *International Journal of Multicultural Education*, 23(2), 23-44.
- Taylor, G. S. (1997). Multicultural literature preferences of low-ability African American and Hispanic American fifth-graders. *Reading Improvement*, 34(1), 37-48.
- Tyner, M. (2018). The CCBC's diversity statistics: Spotlight on LGBTQ+ stories. *The Horn Book Inc.* <https://www.hbook.com/?detailStory=ccbcs-diversity-statistics-spotlight-lgbtq-stories>
- Valdez, V. E., & Callahan, R. M. (2011). Who is learning language(s) in today's schools?. In *Handbook of research on teaching the English language arts* (pp. 15-21). Routledge.
- Vanderhage, G. (2019, August 21). *What is #ownvoices?*. Brodart Books & Library Service. <https://www.brodartbooks.com/newsletter/posts-in-2019/what-is-ownvoices#:~:text=%23ownvoices%20is%20a%20hashtag%20movement,from%20that>

%20same%20diverse%20group.&text=On%20her%20own%20%23ownvoices%20page,
same%20groups%20that%20WNDB%20embraces.

Van Sluys, K., Lewison, M., & Flint, A. S. (2006). Researching critical literacy: A critical study of analysis of classroom discourse. *Journal of Literacy Research*, 38(2), 197-233.

Vespa, J., Armstrong, D. M., & Medina, L. (2018). *Demographic turning points for the United States: Population projections for 2020 to 2060* (Current population reports: P25-1144). US Census Bureau.

Yoon, B. (2022). How does children's literature portray global perspectives?. *Journal of Global Education and Research*, 6(2), 206-222

TEXT SET LITERATURE

- Alko, S. (2015). *The case for Loving: The fight for interracial marriage*. Arthur A. Levine Books.
- Brown, M. (2011). *Marisol McDonald doesn't match*. Children's Book Press.
- Bullard, L., & Kurilla, R. (2017). *My family, your family*. Lerner Digital.
- Burnell, C. (2020). *I am not a label: 34 disabled artists, thinkers, athletes and activists from past and present*. Wide Eyed Editions.
- Choi, C., Council, L., & Johnson, C. (2020). *Intersectionallies: We make room for all*. Dottir Press.
- Clarke, M. B. (2018). *The patchwork bike*. Candlewick.
- Coffelt, N. (2008). *Fred stays with me!*. Little Brown Books for Young Readers.
- Cook, J. (2005). *My mouth is a volcano*. National Center for Youth Issues.
- De la Peña, M. (2015). *Last stop on market street*. Penguin.
- Downey, R. (2001). *Love is a family*. HarperCollins.
- Gehl, L. (2019). *Except when they don't*. Little Bee Books.
- Hegarty, P. (2017). *We are family*. Caterpillar Books.
- Herthel, J., & Jennings, J. (2014). *I am Jazz*. Penguin.
- Ho, J. (2021). *Eyes that kiss in the corners*. OrangeSky.
- Kuntz, D., & Shrodes, A. (2019). *Lost and found cat: The true story of Kunkush's incredible journey*. Dragonfly Books.
- Lachtman, O. D. (2006). *Pepita talks twice/Pepita habla dos veces*. Arte Publico Press.
- Lambert, M. D. (2016). *Real sisters pretend*. Tilbury House Publishers.

- Lamothe, M. (2017). *This is how we do it: One day in the lives of seven kids from around the world*. Chronicle Books.
- Lang, S. (2015). *Families, families, families!*. Random House Books for Young Readers.
- Latour, F. (2018). *Aunt Luce's talking paintings*. Groundwood Books.
- Lê, M. (2018). *Drawn together*. Little Brown Books for Young Readers.
- Lee, B. W. (2019). *The boy with big feelings*. Beaming Books.
- Love, J. (2018). *Julián is a mermaid*. Candlewick Press.
- Lukoff, K. (2019). *When Aidan became a brother*. Lee & Low Books.
- Ludwig, T. (2013). *The invisible boy*. Knopf Books for Young Readers.
- Maillard, K. N. (2019). *Fry bread: A Native American family story*. Roaring Brook Press.
- Matthies, J. (2015). *Two is enough*. Running Kids Press.
- Mosca, J. (2017). *The girl who thought in pictures*. The Innovation Press.
- Muhammad, I. (2019). *The proudest blue: A story of hijab and family*. Little Brown Books for Young Readers.
- Nyong'o, L. (2019). *Sulwe*. Simon & Schuster Books for Young Readers.
- Phi, B. (2020). *Different pond*. Raintree.
- Pla, S. J. (2018). *Benji, the bad day, and me*. Lee and Low Books.
- Polacco, P. (2009). *In our mothers' house*. Philomel Books.
- Pusey, M. (2018). *Speranza's sweater*. Miramare Ponte Press.
- Quintero, I. (2019). *My papi has a motorcycle*. Penguin.
- Raczka, B. (2017). *Niko draws a feeling*. Carolrhoda Books.
- Richardson, J., & Parnell, P. (2015). *And Tango makes three*. Simon and Schuster.
- Ruurs, M. (2017). *Families around the world*. KidsCan Press.

Schiffer, M. B. (2015). *Stella brings the family*. Chronicle Books.

Smith, C. L. (2000). *Jingle dancer*. Morrow Junior Books.

Sotomayor, S. (2019). *Just ask!: Be different, be brave, be you*. Philomel Books.

Thompkins-Bigelow, J. (2020). *Your name is a song*. Innovation Press.

Williams, V. B. (1982). *A chair for my mother*. Greenwillow Books.

Woodson, J. (2015). *Visiting day*. Penguin.

Woodson, J. (2018). *The day you begin*. Nancy Paulsen Books.