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Content Analysis of 50 Picture Books for Latino Immigrant Children:
Implications for Supportive Bibliotherapy

Jeff Gomm

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Educational Specialist in School Psychology

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ABSTRACT

Content Analysis of 50 Picture Books for Latino Immigrant Children: Implications for Supportive Bibliotherapy

Jeff Gomm

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This study analyzed the content of 50 children's picture books, specifically award-winning picture books created for and/or about Latino immigrant children. Familiar artwork, situations, and characters help Latino immigrant children identify with the stories. Information from this analysis will help parents, teachers, and school mental health professions select appropriate books for bibliotherapy aligned with Latino immigrant children's needs. Based on this study's analyses, two resources are included: (a) a list of 20 children's picture books that address four or more Latino immigrant challenges and (b) a handout with common challenges facing immigrant children and books to specifically meet each of those challenges. Additionally, the information from this analysis will inform and encourage authors and illustrators to consider more adequately addressing specific challenges faced by Latino immigrant children.

Keywords: Latino, immigrant, children's literature, bibliotherapy, diversity, acculturation, challenges

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sacrifice family time as I worked toward completing this project. My wife, Mya Gomm, devoted many hours serving as the second rater, independently coding each of the 50 picture books analyzed in this study and providing much-appreciated additional support, such as proofreading sections of the final draft.

Finally, my parents have also been a great source of encouragement to me throughout my graduate course of study. My father, Gary Gomm—who died on November 18, 2011, after a heroic 5-year battle with cancer—often inquired as to my progress. I believe he would have enjoyed seeing the final results of this project. This thesis is dedicated to his memory.

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INTRODUCTION OF STRUCTURE AND CONTENT

This thesis, *Content Analysis of 50 Picture Books for Latino Immigrant Children: Implications for Supportive Bibliotherapy*, is written in a hybrid format, which brings together traditional thesis requirements and journal publication formats. The preliminary pages of the thesis reflect requirements for submission to the university. The thesis report is presented as a journal article and conforms to length and style requirements for submitting research reports to education journals. The traditional thesis literature review is included in Appendix A. Appendix B is a brief summary of all 50 picture books analyzed in this study. More extensive details for the coding instrument and refinement of the coding instrument are included in Appendices C and D. For readers interested in a more detailed explanation of this study's data, additional tables are included in Appendices E, F, and G. Appendix H includes publishers' information included on book authors and illustrators. To better support immigrant children, Appendix I is a one-page handout for teachers and parents to help them select picture books that address immigrant challenges. This handout provides suggested books that align with each of the 12 immigrant challenges. Appendix J is an annotated list of 20 books that each address four or more of the 12 immigrant challenges.

Background

The U.S. population is becoming increasingly diverse (U.S. Census Bureau, 2008a,b). By 2050, Latinos are expected to increase from 15% of the population to 30%; Blacks, from 14% to 15%; and Asians, from 5.1% to 9.2%. Much of the increase in the Latino population is attributed to both authorized and unauthorized immigration from Latin America, particularly from Mexico. For example, it is estimated that approximately 44% of all Utah residents who were born outside the United States are from Mexico (Schencker, 2009).

Status of Unauthorized Immigrants

Between 2005 and 2008, the number of unauthorized immigrants entering the United States was approximately 500,000 per year (Passel & Cohn, 2008). Although the total number of individuals currently and illegally residing in the U.S. may be as high as 20 million (Knickerbocker, 2006), most estimates are more conservative, suggesting between 11 to 12 million (Migration Policy Institute, 2006; Passel, 2005; Sullivan, 2007; Vaz, 2006). Reports by the Pew Hispanic Center (Passel & Cohn, 2008) and the Department of Homeland Security (Camarota & Jensenius, 2009) estimate that approximately 60% of unauthorized immigrants are from Mexico.

In recent years, the United States has exerted extensive efforts to curtail the number of unauthorized immigrants crossing its borders. The U.S. Department of Homeland Security's Office of Immigration Statistics (2009, p.1) recently reported that over a twelve-month period, 792,000 foreign nationals were apprehended; nearly 380,000 were detained; and approximately 359,000 aliens were deported from the U.S. Of the roughly 11,000 government agents patrolling U.S. borders, nearly 90% are assigned to the adjoining border with Mexico (Migration Policy Institute, 2006).

Extreme difficulties are associated with attempts to cross the border illegally. For example, 473 individuals died at the Mexican border during the 2005 fiscal year. In order to control U.S. borders, Congress passed the 2006 Secure Fence Act (Public Law 109-367, 2006). This act called for 700 miles of additional fencing constructed along the U.S.-Mexico border, initially costing at least 2 billion dollars with ongoing expansion and upkeep exceeding 12 billion (Gamboa, 2006; Vaz, 2006). Other plans to strengthen border security have included ground and aerial vehicles, barriers, cameras, radar systems, sensors, equipment for night vision, and an increase in the number of border patrol agents (Migration Policy Institute, 2006; Vaz, 2006).

Definitions of Terms

Confusion may arise when using terms associated with immigration, ethnicity, and culture. For the purpose of this study, commonly used terms (unauthorized, Latin America, Latino, and Latino immigrant children) are defined in the following paragraphs.

The Pew Hispanic Center uses the term *unauthorized* to describe those entering the United States without permission, as well as those who initially entered under a visa but overstayed their visa's time restrictions (Passel, 2005). Likewise, the Migration Policy Institute (2006) uses the same term, as in *unauthorized population*. Thus, for the purpose of this article, the term *unauthorized* refers to immigrants entering the U.S. without permission.

The term *Latin America* refers to those 20 countries or territories located within the continents of North America (including the region known as Central America), South America, and in the Caribbean, where either Spanish or Portuguese is spoken as a primary national language.

The term *Latino* refers to an individual who lives in or identifies their primary origin as from a Spanish-speaking country of Latin America, or who is from a non-Latin American

Spanish-speaking country (such as the U.S.) but typically self-identifies as Latino, Chicano, and/or Hispanic, regardless of fluency in Spanish. As with the term “Hispanic,” Latinos are not defined by race (Magazine Publishers of America, 2007, p. 2).

Similarly, *Latino immigrant children* refers to those children who were either (a) born in a Spanish-speaking Latin American country (or territory) and legally or illegally migrated to the United States or (b) were born in the U.S. to parents who migrated from a Spanish-speaking Latin American country. However, *Latino immigrant children* may or may not be fluent in Spanish.

Challenges Faced by Latino Immigrant Children

Latino immigrant children face a host of challenges. Fantino & Colak (2001) succinctly describe the variety of traumatic experiences which refugee children may have endured:

...refugee children often have experienced the tragedy and trauma of war, including persecution, dangerous escapes, and prolonged stays in refugee camps. Some have witnessed killings, torture, and rape—including atrocities against family members. Others have been forced to serve as soldiers. Some have lost many members of their families and many have lost everything that was familiar to them. (pp. 589-590)

Though the information included in Table 1 is not necessarily all-inclusive, Latino immigrant children may experience difficulties in one or more of five categories, including (a) family difficulties (Horton, 2008; Zuniga, 2004); (b) challenges associated with socio-economic status (SES) and poverty (Schencker, 2009); (c) academic challenges related to schooling (Turney & Kao, 2009); (d) emotional, traumatic, and behavioral challenges (Fantino & Colak, 2001; Hargrove, 2006; Zuniga, 2004); and (e) social challenges (Suárez-Orozco & Suárez-

Orozco, 2001). Further defining these five major categories of challenges facing Latino immigrant children, twelve subcategories are listed in Table 1.

Table 1

Potential Challenges Experienced by Latino Immigrant Children

Category	Descriptive sub-categories
Family challenges	1. Family separation and reunification 2. Family conflict
SES challenges	3. Poverty 4. Health problems 5. Transiency
School and academic challenges	6. Language barriers 7. Academic achievement and parental involvement
Emotional, traumatic and behavioral challenges	8. Loss and homesickness 9. Traumatic experiences 10. Fears related to legal status 11. Antisocial behavior and behavioral problems
Social challenges	12. Peer acceptance and socio-cultural adjustment

The School's Role in Providing Support for Immigrant Children

The school plays a critical role in providing support to immigrant children. Primarily, students and staff members must demonstrate acceptance of the immigrant child's culture, country of origin, native language, and present difficulties related to his or her unique immigration experiences. Lee (2003) offers suggestions for teachers to help immigrant students achieve success in school. While Lee's suggestions are specifically directed towards teachers of Korean immigrants, most are applicable to teachers of immigrant students from other countries,

including Mexico and other Latin American nations. He recommends teachers encourage the use of the student's native language in the home. He also encourages the teacher to learn about the immigrant student's culture, with the understanding that "[immigrant] students respect their traditional roots when the teacher shows an interest and has a positive attitude toward the...culture" (p. 171). Other suggestions include visiting the immigrant student's home; providing educational opportunities for parents, such as English language classes; and arranging for volunteer mentors with a similar background to work with immigrant students for one or more hours per day.

Professionals in the school setting—including school counselors, school psychologists, school nurses, and school social workers—can also play a key role in supporting immigrant students' academic, social-emotional, and behavioral well-being at school and at home. School mental health professionals can offer individual and group counseling, including bibliotherapy; cognitive, academic, and behavioral assessment (as needed); collaboration and consultation with school staff, parents and community members; and crisis management (prevention and intervention).

School professionals can also help connect immigrant students and their families to community resources to address such issues as health and nutritional needs, housing, English language acquisition for adults, and childrearing concerns. School outreach services to immigrant parents can include efforts to increase parental involvement at school, acculturation and parenting skills training, and the provision of materials and skills training for parents to support their children's academic success.

In short, every professional in the school community can play a role in providing support to immigrant children, as well as to their families. Goh et al. (2007) succinctly stated the need for

a collaborative effort: “New immigrant students require the help of the entire school community so that they can make a positive transition to that environment” (p. 68).

The Role of Bibliotherapy in Providing Support for Immigrant Children

Bibliotherapy has been defined by Berns (2004) as “the use of any kind of literature by a skilled adult or other interested person in an effort to normalize a child’s grief reactions to loss, support constructive coping, reduce feelings of isolation, and reinforce creativity and problem solving” (p. 324). Berns further defined the term, “...bibliotherapy is the use of reading materials to bring about some kind of change in affect or behavior” (p. 324).

Pehrsson, Allen, Folger, McMillen, and Lowe (2007) highlight a broad range of literature and other sources which can therapeutically support children’s coping and adaptation. They define bibliotherapy as “the use of books, literature, pamphlets, play scripts, narratives, journals, poems, songs, and stories adapted from cinema and television (Hynes & Hynes-Berry, 1994) for the purpose of promoting therapeutic gain...” (p. 410).

The benefits of using a bibliotherapeutic approach to support immigrant children include providing a safe distance for children to discuss their challenges, reducing isolation (feeling alone, that his or her situation is unique), and fostering expression and conversation.

Bibliotherapy also builds a sense of community and improves relationships with peers, such as through group bibliotherapy activities (Heath, Dyches, & Prater, in press). Berns (2004) also observed that “bibliotherapy will lighten a listener’s sorrow and that it will spark a renewed interest and trust in the world, as well as hope for the future” (p. 327).

Provides a safe distance. Perhaps the most obvious benefit of bibliotherapy is that it allows children to talk about their challenging experiences and their emotional pain by focusing indirectly on book characters. In the present moment, children may find it too difficult to openly

discuss their deepest feelings stemming from their loss and grief. Berns (2004) more fully describes how children utilize bibliotherapy to facilitate emotional expression:

“...children [who] have difficulty in defining and verbalizing their thoughts, feelings, and other aspects of their loss experiences... may be more inclined to share in these ways through a third person or the safe distance of a storybook character, cartoon, or animal. Children can then talk about the characters rather than about themselves directly.” (p. 325)

Reduces feelings of isolation. Berns (2004) explains, “Reassurance is found in the awareness that children in other places encountered parallel sorrows, and were able to live through their pain and heal” (p. 326). Children often feel alone, perceiving their experience to be unique. Thus, bibliotherapy plays an important role in reducing feelings of isolation. By reading about and considering the experiences of story characters, children come to realize that they are not alone, that others have experienced or are experiencing similar losses. Zambelli and DeRosa (1992) state that “children’s sense of isolation about their loss may be reduced as they realize other children, even if they are only characters in books, have been through similar situations” (p. 487). Likewise, Berns (2004) explains that “reading about others with similar situations or experiences can help [children and their families] feel less isolated, fearful, or awkward, and more hopeful” (p. 325).

Fosters expression and conversation. Berns proposes, “An evocative story serves as a springboard for discussion and dialogue” (2004, p. 327). Bibliotherapy helps children express their feelings and discuss their challenging situations. When children relate to the experiences of storybook characters it facilitates expression: “Children may relate to a character’s situation,

identifying with the character's feelings and emotions. This assists children in expressing similar feelings" (Heath et al., 2008, p. 263).

Improves peer relationships. Another benefit of bibliotherapy, children are able to gain insights about friendship and improving peer relationships, an especially vulnerable area for children during unsettled and challenging times. Zambelli and DeRosa (1992) state that "through the activities of bibliotherapy, art therapy, and play therapy, children are helped to develop solid peer relationships with others in like circumstances" (p. 488).

The Process of Bibliotherapy

According to Pardeck and Pardeck (1993, as cited in Berns, 2004), there are four key ingredients which describe the process of bibliotherapy: "identification, selection, presentation, and follow-up" (p. 325). The first aspect is identification. The adult needs to understand the child. "*Identification* of the child's issues and emotions requires a need for particular sensitivity on the part of the bibliotherapist" (Berns, 2004, p. 325).

The second aspect of the process of bibliotherapy is *selection*, identifying appropriate materials to be used with a specific child. "*Selection* draws upon a knowledge of the appropriate materials and resources available in order to identify those that will best serve the child's needs" (Berns, 2004, p. 325). Freeman, Hooks, and Hinton (2008) emphasize the importance of seeking a variety of materials: "When choosing books for bibliotherapy sessions, researchers should choose a variety of story lines and strategies" (p. 11). The following seven guidelines for selecting appropriate bibliotherapy books for children—specifically, for death-related grief, but which are applicable to a variety of children's challenges—are offered by Heath et al. (2008, pp. 263-264):

- a. The language, content, and plot must be sensitive to the child's level of understanding.
- b. The story must be sensitive to the family's religious beliefs and cultural background.
- c. The individual characteristics of the child—their personality, interests, and the unique situation contributing to their grief—should also be considered.
- d. Select books in which death is clearly and logically explained in terms that are consistent and accurate. Magical explanations should be avoided.
- e. A book does not necessarily need to portray the death of a person....In fact, a less direct story may be more effective in helping a child who is in denial or who wants to avoid the topic of death.
- f. A book should portray the emotional aspects of coping with death, including a variety of realistic feelings such as sadness, anger, denial, guilt, and confusion (Moody & Moody, 1991).
- g. The story's ending should provide comfort, positive support, and hope for the future.

In addition to Heath et al.'s (2008) guidelines for selecting children's books for bibliotherapy, practitioners may also want to consider books with ample color and/or humor, especially for younger children. "With children of [Kindergarten] age, having books that are colorful or funny may keep their attention, allowing them to remember the information..." (Freeman et al., 2008, p. 11). Berns recommends that "books used in bibliotherapy should have literary merit and be useful as a tool for self-discovery, communication, and change" (2004, p. 328).

The third aspect of the process of bibliotherapy is the actual presentation of the material. "*Presentation* calls for skill in timing and in the introduction of the literary materials" (Berns, 2004, p. 325). Allowing for sufficient time is considered to be crucial in the presentation of

material. Berns cautions to “never begin a book when you are rushed for time or near the end of a group session. This is not story time. This is a process that has a plan: an opening, a discussion, and a closing” (Berns, 2004, p. 333). Similarly, she advocates for a short break prior to the follow-up activity: “Upon completion of the reading, remain silent for 5 or 10 seconds. Take a break and allow time for silence, incubation, and reflection on the material” (Berns, 2004, p. 334). Berns (2004) also recommended, “Humor and giggles are sometimes more therapeutic in working with kids and helping them than solemn and somber words. Remember that these are children, not short adults” (p. 328).

The final and most important aspect of the bibliotherapeutic process is *follow-up*. This phase includes activities and discussion, involving “emotional exploration of the materials that have been shared” (Berns, 2004, p. 325). This phase extends the story into an applied activity that expands bibliotherapy beyond simply reading a story. Follow-up involves children more directly and facilitates generalization. In particular, Berns (2004) encourages discussion that involves questioning in order to promote deeper thinking and understanding.

Statement of Problem

Latino immigrant children in U.S. public schools are in need of additional support because of challenges they have experienced before, during, and/or after immigrating to the United States. School-based professionals and parents can play an important role in supporting these children by using bibliotherapy—as previously described. Berns (2004) provides a commonly held definition of bibliotherapy as “the use of reading materials to bring about some kind of change in affect or behavior” and, for the purposes of her article, offers an expanded definition as follows: “the use of any kind of literature by a skilled adult or other interested person in an effort to normalize a child’s grief reactions to loss, support constructive coping,

reduce feelings of isolation, and reinforce creativity and problem solving” (p. 324). Students of any age may find the use of stories to be an effective method of instruction. Referring to post-secondary experience, Rofè (2009) wrote, “I preferred lectures in which teachers told stories and fables rather than dryly present their arguments and conclusions. It is easier to remember and internalize stories, and their lessons are ingrained well in memory” (p. 473). Of course, the effectiveness of bibliotherapy is partly dependent upon the identification and availability of appropriate literature which features characters whose circumstances approximate those of children in need of support.

Purpose of Study

The purposes of this study are: (a) to examine children’s literature—specifically, award-winning picture books created for and/or about Latinos—in order to identify those books which include characters with whom Latino immigrant children can identify; (b) to provide content analysis results which will serve as a prescriptive bibliotherapy instrument to help parents, teachers, and other school personnel select appropriate books for supporting Latino immigrant children—that is, by being better informed about books which are aligned with children’s needs; and (c) to inspire authors and illustrators to consider inadequately addressed topics related to challenges faced by Latino immigrant children when creating new picture books.

Method

The general methodology for this study is a content analysis of 50 children’s picture books. Ultimately, 50 books were selected based on the following five criteria: (a) Selected books were winners or special recognition recipients of one or more of three Latino children’s literature awards (additional information is provided in the following section). (b) Selected books were children’s picture books, less than 50 pages in length. (c) Selected books were

published between 2000 and 2009, in order to limit the selection to relatively recent books currently in print. (d) Books were *not* selected if the book contained main characters or primary topics related to non-Spanish-speaking Latin American nations—specifically books with characters or topics related to the nations of Brazil, Haiti, Jamaica, and Trinidad and Tobago. The exception was the book entitled, *Pelé, King of Soccer / Pelé, el rey del fútbol*, about the Brazilian soccer star. This book was included because of its bilingual (English/Spanish) text. (e) To insure the availability of selected books, selected books in printed book format were listed in at least 500 libraries worldwide, as of June 22, 2010 (Online Computer Library Center, 2010).

Latino Children’s Literature Awards

Books selected for inclusion were winners or special recognition recipients of one or more of the following Latino children’s literature awards: (a) *Américas Book Award for Children’s and Young Adult Literature*; (b) the *Pura Belpré Award*—Association for Library Service to Children; and (c) the *Tomás Rivera Mexican American Children’s Book Award*. The *Américas Book Award for Children’s and Young Adult Literature* awards three levels of commendation: the major award, honorable mention, and commendation. Awarded annually since its inception in 1993, an average of 19 books are honored each year. Of the 50 books included in this study, 41 books were Américas Award winners or special recognition recipients.

The *Pura Belpré Award* includes Medal winners and Honor book recognitions for narrative and illustration. These awards typically recognize six books annually. Of the 50 books selected for this study, 20 were Pura Belpré Medal and/or Honor recipients.

The *Tomás Rivera Mexican American Children’s Book Award* is typically presented to one book annually, but on occasion two books may be honored. Of the 50 books selected for this study, six were Tomás Rivera award winners.

Sixteen of the 50 selected picture books received more than one award and/or special recognition. One book, *Just a Minute: A Trickster Tale and Counting Book* (Yuyi Morales, 2003) received an award and/or recognition from all three organizations (Américas, Pura Belpré, and Tomás Rivera). Eleven books received both an Américas and at least one Pura Belpré Award or recognition, three received both an Américas Award or recognition and a Tomás Rivera Award, and one received both a Pura Belpré Award and recognition and a Tomás Rivera Award.

Coding Procedure and Instrument

The coding captured three general types of data, as illustrated in Table 2: (a) *Book Information* (BI) variables—non-content data about the book, such as title, author, illustrator, and publisher; (b) *Demographics and Characteristics* (DC) variables—such as characters' gender, age range, and household data; and (c) *Immigrant Challenges* (IC) variables.

The primary author independently coded the BI variables. The first author and one other rater independently coded the DC and IC variables for each of the 50 picture books (see coding instrument in Appendix D). After books were coded, in the event of disagreement, a third coder rated the variable(s) in question and made the final determination.

To provide additional descriptive information about each book, the primary author responded to three open-ended IC variables: (a) What additional themes does the book address regarding challenges faced by the main character(s) or others? (b) What are some elements or themes in the book that model strengths for a Latino immigrant child—including character traits, traditions, foods, family activities, etc.? and (c) Describe the illustrations. Think about how they impacted you emotionally and/or how they might support a Latino immigrant child.

Table 2
Book Information and Description of Coded Content Variables

CATEGORY and Subcategory	Variable name	Variable identifier and description
BOOK INFORMATION (BI)		
	Full Title	BI-1: Including both Spanish and English titles for bilingual books.
	Author(s)	BI-2: Name of author. For books with co-authors, both names are included.
	Illustrator	BI-3: Name of illustrator or photographer. Left blank if no illustrator or photographer—i.e., if author also illustrated the book.
	Year	BI-4: Publication year.
	Location	BI-5: City of publication.
	Publisher	BI-6: Publishing company.
	ISBN	BI-7: ISBN number.
	Pages	BI-8: Number of pages.
	Text Language	BI-9: Language(s) in which the text of <i>this</i> edition of the book was written (i.e., English or a mix of English and Spanish).
DEMOGRAPHICS & CHARACTERISTICS (DC)		
	Species	DC-1: Human or non-human main character(s).
	Animal or Creature	DC-2: Type of animal or creature, if main character(s) is non-human.
	Gender	DC-3: Including (for more than one main character) whether the group is male, female, or mixed gender.
	Age Range	DC-4: One adult and four child/youth age ranges.
	U.S. Setting	DC-5: At least part of the story takes place in the U.S.
	U.S. Area	DC-6: If “Yes” to DC-5, indicates in which of the 9 U.S. Census Bureau Divisions the story takes place.
	Immigrant	DC-7: Whether the main character(s) immigrated into the United States.
	Immigration Age Range	DC-8: If “Yes” to DC-7, indicates the age range(s) of main character(s) upon immigrating into the U.S.
	Latin America	DC-9: Latin American country or territory to which the story relates and/or from which the main character(s) originates.
	Race or Ethnicity	DC-10: Races and/or ethnic groups of community members where the story occurs.
<i>Household Variables</i>	Number in Home Lives w/Mother	DC-11: Total individuals living in home of main character(s).
	Lives w/Father	DC-12: Main character(s) lives with his or her mother.
	Lives w/Grandparent	DC-13: Main character(s) lives with his or her father.
	Lives w/Sibling	DC-14: Main character(s) lives with at least one grandparent.
		DC-15: Main character(s) lives with at least one sibling.

Table 2 (Continued)
 Book Information and Description of Coded Content Variables

CATEGORY and Subcategory	Variable name	Variable identifier and description
	Lives w/Cousin	DC-16: Main character(s) lives with at least one cousin.
	Lives w/Aunt or Uncle	DC-17: Main character(s) lives with at least one aunt or uncle.
	Lives w/Non-Relative	DC-18: Main character(s) lives with at least one non-relative.
<i>Dreams & Memories</i>	Dreams	DC-19: The book includes dreams (either while one is sleeping or daydreaming).
	Memories	DC-20: The book includes the sharing of memories (excluding details described earlier in the book).
IMMIGRANT CHALLENGES (IC)		
<i>Family Challenges</i>	Family Change	IC-1: The book addresses themes of family separation or reunification.
	Family Conflict	IC-2: Conflict among family members or another adult living in the home.
<i>SES Challenges</i>	Poverty	IC-3: Including unemployment, debt, poor housing conditions, hunger, limited transportation, or community poverty.
	Health Problems	IC-4: Including pain, discomfort, illness, injury, medical insurance, or medical treatment.
	Transiency	IC-5: Moving or instability or uncertainty regarding place of residence.
<i>Academic Challenges</i>	Language Barriers	IC-6: Language barriers, including limited English proficiency, regarding the main character(s), a friend, or a parent or others.
	School & Learning	IC-7: School, academic achievement, or parental involvement in schools, including any struggles with learning.
<i>Emotional, Traumatic & Behavioral Challenges</i>	Loss	IC-8: Loss or homesickness, including the loss of relatives, friends, pets, home, language, culture, or place of origin.
	Trauma	IC-9: Traumatic experiences, such as those involving war, disasters, violence, or threats to the main character(s) or others.
	Legal Status	IC-10: Fears related to legal status of the main character(s) or of a parent(s) or others.
	Behavior	IC-11: Antisocial behavior or other behavioral problems, such as gang activity, drinking, or fighting.
<i>Social Challenges</i>	Peers & Adjustment	IC-12: Peer acceptance or social or cultural adjustment.
<i>Other Challenges or Strengths</i>	Other Challenges	IC-13: Any additional themes the book addresses regarding challenges faced by the main character(s) or others.
	Strengths	IC-14: Elements or themes of the book that model strengths for a Latino immigrant child.
	Illustrations	IC-15: Description of illustrations. Consider emotional impact and/or how they might support a Latino immigrant child.

Table 3

Summary of 50 Books' Identifying Information

Descriptor	Summary of Identifying Information
Year	2000 (<i>n</i> =7); 2001 (<i>n</i> =3); 2002 (<i>n</i> = 6); 2003 (<i>n</i> = 4); 2004 (<i>n</i> = 4); 2005 (<i>n</i> = 5); 2006 (<i>n</i> =2); 2007 (<i>n</i> =7); 2008 (<i>n</i> =5); 2009 (<i>n</i> =7)
Publisher Location	Atlanta, GA (<i>n</i> =1); Berkeley, CA (<i>n</i> =2); Boston, MA(<i>n</i> =2); El Paso, TX(<i>n</i> =1); Flagstaff, AZ (<i>n</i> =2); New Milford, CT (<i>n</i> =1); New York, NY (<i>n</i> =23); San Diego, CA (<i>n</i> =1); San Francisco, CA (<i>n</i> =10); Tarrytown, NY(<i>n</i> =3); Toronto, ON (<i>n</i> =3); Watertown, MA(<i>n</i> =1)
Publisher	Atheneum (<i>n</i> =3); Children's (<i>n</i> = 8); Chronicle (<i>n</i> = 2); Cinco Puntos (<i>n</i> =1); Clarion (<i>n</i> =2); Greenwood (<i>n</i> =3); Harcourt (<i>n</i> =2); Henry Holt (<i>n</i> =1); Houghton Mifflin (<i>n</i> =1); Hyperion (<i>n</i> =2); Knopf (<i>n</i> =2); Lee & Low (<i>n</i> =4); Luna Rising (<i>n</i> = 2); Marshall Cavendish (<i>n</i> = 3); Peachtree (<i>n</i> = 1); Putnam's (<i>n</i> = 2); Rayo or HarperCollins (<i>n</i> =5); Roaring Brook (<i>n</i> =2); Simon & Schuster (<i>n</i> =1); Talewinds (<i>n</i> = 1); Tricycle: (<i>n</i> =2)
Pages	24 (<i>n</i> =1); 25 (<i>n</i> = 1); 26 (<i>n</i> =1); 30 (<i>n</i> = 1); 32 (<i>n</i> =32); 34 (<i>n</i> =7); 36 (<i>n</i> =1); 38 (<i>n</i> =1); 40 (<i>n</i> =2); 48 (<i>n</i> =3)
Text Language	English Only (<i>n</i> =5); Minimal Spanish (<i>n</i> =28); Moderate Spanish (<i>n</i> =0); Bilingual (<i>n</i> =16); Half Spanish—not bilingual (<i>n</i> =1)
Horn Book Rating	Rating of 1 (<i>n</i> =1); Rating of 2 (<i>n</i> = 9); Rating of 3 (<i>n</i> =30); rating of 4 (<i>n</i> =9); not rated (<i>n</i> =1)
Grade Level, per Horn Book	PreS (<i>n</i> =1); K-3 (<i>n</i> =45); 1st grade-3rd grade (<i>n</i> =1); 4th- 6th grade (<i>n</i> = 2); not rated (<i>n</i> =1)
Grade Level, per Booklist	Preschool (<i>n</i> =1); Preschool–K (<i>n</i> =1); Preschool-2nd grade (<i>n</i> =7); Preschool-3rd grade (<i>n</i> =7); K-2nd grade (<i>n</i> =3); K-3rd grade (<i>n</i> =6); K-4th grade (<i>n</i> =1); 1st -3rd grade (<i>n</i> =6); 1st -4th grade (<i>n</i> =1); 2nd-4th grade (<i>n</i> =5); 2nd-5th grade (<i>n</i> =1); 3rd-5th (<i>n</i> =1); 3rd-6th (<i>n</i> =1); 4th-8th (<i>n</i> =1); 5th-8th (<i>n</i> =1); not rated (<i>n</i> =7)
Latin American/Hispanic Children's Book Awards	Américas only (<i>n</i> =26); Pura Belpré only (<i>n</i> =7); Tomás Rivera only (<i>n</i> =1); , Américas & Pura Belpré (<i>n</i> =11); Américas & Tomás Rivera (<i>n</i> =3); Pura Belpré & Tomás Rivera (<i>n</i> =1); Américas, Pura Belpré & Tomás Rivera (<i>n</i> =1)
Libraries, as of Aug. 4, 2010, per WorldCat*	500-749 (<i>n</i> = 17); 750-999 (<i>n</i> =5); 1,000-1,249 (<i>n</i> = 13); 1,250-1,499 (<i>n</i> =5); 1,500-1,749 (<i>n</i> = 8); 1,750-1,999 (<i>n</i> =1); 2,000+ (<i>n</i> =1)

*Number of libraries that include one or more copies of the title in “book” format.

The final coding instrument included 44 possible variables (Appendix D). This coding instrument was used by the raters to code each of the 50 books. Data collected from these coding sheets were then summarized to generate descriptive statistics to collectively describe the total sample of books and to individually describe each book. These results were compiled in tables included in Appendices E, F, and G. This summarized information can assist parents, teachers, and mental health professionals in more selectively identifying appropriate books to support Latino immigrant children.

Regarding variables under the category of Immigrant Challenges (IC), each book was coded for potential topics of interest for bibliotherapy in terms of how closely the book reflected the experiences and struggles of Latino immigrant children. Specifically, each book was examined to describe the presence or absence of the following immigrant challenges: (a) *Family Challenges*— including family separation and reunification, and family conflict; (b) *SES Challenges*—including poverty, health problems, and transiency; (c) *Academic Challenges*— including language barriers, academic achievement, and parental involvement; (d) *Emotional, Traumatic & Behavioral Challenges*—including loss and homesickness, traumatic experiences, fears related to legal status, and antisocial behavior and behavioral problems; and (e) *Social Challenges*—including peer acceptance and socio-cultural adjustment.

Random sampling and initial coding. After independently coding five randomly selected books from the total sample of 50 books, the primary author made minor revisions to the coding instrument. He then trained two volunteers. The primary author and one volunteer independently coded all 50 selected books. For the entire sample of books ($N = 50$), for each disagreement in coding, a third coder independently coded to resolve the dilemma.

Coding inter-rater reliability. Three separate reliability checks were conducted on the coding. Each reliability check was based on two coders' independent coding of three sets of five books. Fifteen books in all were checked for percent of coding agreement. A comparison of coding responses yielded inter-rater reliability data. For three separate reliability checks (five different books for each reliability check), the two independent coders were in agreement on 82% of the coding variables; 77% of the coding variables; and 76% of the coding variables.

Results

The results section summarizes the three coding categories previously described in Table 2: (a) *Book Information* (BI), (b) *Demographics and Characteristics* (DC), and (c) *Immigrant Challenges* (IC). For additional details regarding each individual book, refer to Appendices E, F, and G.

Description of Coded Books

Table 3 contains book summary information, a summary of the 50 books' identifying information and descriptors. The number of pages for each picture book ranged from 24 to 48. The majority of books had either 32 pages ($n = 32$; 64%) or 34 pages ($n = 7$; 14%). The 50 picture books in this study were published between 2000 and 2009. Selected books were published in 12 cities; all in the U.S., except one book which was published in Toronto, Ontario (Canada). The greatest number of books ($n = 23$, 46%) were published in New York, NY. The next most common city for publication was San Francisco, CA, with 10 books (20%).

The picture books in this study were published by a total of 21 publishers. The greatest number of books ($n = 8$; 16%) were published by Children's Publishing, followed by Rayo/HarperCollins ($n = 5$; 10%), and Lee & Low ($n = 4$; 8%). Each of the remaining 18 publishers published one to three books.

The text language of more than half of the books ($n = 28$; 56%) were described as being “Minimal Spanish”—that is, mostly English but including less than 20% Spanish text. Of the remaining books, 16 (32%) were “Bilingual”—that is, full text in both English and Spanish; five (10%) were “English only;” and one (2%) was “Half Spanish”—that is, not bilingual but, rather, approximately half of the text was in Spanish. None of the books were listed as “Moderate Spanish”—that is, 20-40% of the text in Spanish. For additional information regarding book descriptors, including publisher information, text languages, awards, and number of libraries that offer the book, refer to Appendix E.

Forty-nine of the 50 picture books were assigned a Horn Book Guide rating. One book was not rated by Horn Book: book 3, *Tricycle* (Elisa Amado). Titles are rated on a scale of 1-6. A rating of 1 indicates that the book is deemed to be of highest quality—which, for picture books, includes evaluation of both the text and the illustrations or photographs. A rating of 6 indicates that the book is deemed to be of lowest quality. Verbatim, specific descriptors for each of the six Horn Book Guide ratings are as follows: “1 = Outstanding, noteworthy in style, content, and/or illustration; 2 = Superior, well above average; 3 = Recommended, satisfactory in style, content, and/or illustration; 4 = Recommended, with minor flaws; 5 = Marginal, seriously flawed, but with some redeeming quality; 6 = Unacceptable in style, content, and/or illustration” (The Horn Book, 2010).

Of the selected 50 books, one book, *Mama Does the Mambo* (Leiner, 2001) received a Horn Book rating of 1 (outstanding). Nine received a rating of 2 (superior); 30 received a rating of 3 (recommended-satisfactory); and nine received a rating of 4 (recommended-minor flaws). None of the selected books received a rating of 5 (marginal) or 6 (unacceptable). One book,

Tricycle by Elisa Amado, was not rated by the Horn Book. The Horn Book rating for each of the 50 books is listed in Appendix D.

In addition to providing book ratings for quality, Horn Book also provided grade-level data for books. The vast majority of the picture books in this study ($n = 45$; 90%) were determined by Horn Book to be most appropriate for students in Kindergarten through 3rd grade (K-3). Other than the one not reviewed by Horn Book, the remaining books were determined to be most appropriate for the following grade levels of students: one book for Preschool (PreS), one book for 1st through 3rd grade (1-3), and two books for 4th-6th grade (4-6).

Demographics and Characteristics of Book Content

Table 4 summarizes the 50 books' demographics and characteristics (DC). Demographics and characteristics for each of the individual books are included in Appendix F.

Setting and context. Refer to Table 4 for additional information regarding setting (location) of the story. One-third ($n=17$, 34%) of the 50 picture books in this study include a setting in the Pacific area of the U.S. The high frequency for that area is due to many of the stories in the study being set in California. States in this area—or, U.S. Census Bureau “division”—are Alaska, California, Hawaii, Oregon, and Washington. The two U.S. areas with the next greatest numbers of books—with six books (12%) each—are the Middle Atlantic (New Jersey, New York, and Pennsylvania) and Mountain (Arizona, Colorado, Idaho, New Mexico, Montana, Utah, Nevada, and Wyoming) divisions. Three books (6%) included West South Central settings (Arkansas, Louisiana, Oklahoma, and Texas), two books (4%) included settings in New England, another two books (4%) included settings in the East North Central area (Indiana, Illinois, Michigan, Ohio, and Wisconsin), and one book (2%) included a setting in the South Atlantic area (see states above). None of the books in this study included settings in the

following two areas: West North Central and East South Central. Note that 21 books (42%) were coded because, per DC-5, it was either previously determined that they do not have a U.S. setting or such a determination was unable to be made based on text and pictures. For the remaining seven books (14%), although it had been determined in DC-5 that they include U.S. settings, the text and pictures of these books do not indicate any specific areas of the U.S.

It should also be noted that seven (14%) of the books in this study include multiple settings. Two (4%) of the books—book 5, *Murals: Walls that Sing* (George Ancona); and book 35, *Yum! ¡MmMm! ¡Qué rico!* (Pat Mora)—include five settings each. *Murals: Walls that Sing* features 78 photographs of murals on walls in cities such as San Francisco, Albuquerque, Chicago, Philadelphia, New York City, and Boston. *Yum! ¡MmMm! ¡Qué rico!* is a book of haikus composed about several food items native to the Americas, including various parts of the United States.

More than half, or 28 (56%), of the 50 picture books in this study have main characters or topics that relate to Mexico—or to Mexico and one or more other nations—by far the most common nation or territory identified in response to this question.. The next most common nation or territory to which the main characters or story topics relate is Puerto Rico, with five (10%) books, followed by El Salvador, with four (8%) books, and Cuba, with three (6%) books. The following three nations were identified for two books (4%) each: Argentina, Brazil, and Nicaragua. Twelve other Latin American nations were identified for one book (2%) each. None of the 50 books in this study have main characters, settings, or topics that are explicitly related to either of the following two Latin American nations: Uruguay and Venezuela. For 9 (18%) of the books in this study, although there are connections to Latin America—either because they include Latino main characters, Latin American settings, and/or Latino topics—a specific Latin

Table 4

Summary: Demographics and Characteristics (DC)

Variable	SUMMARY DATA for all 50 Picture Books
DC-1: Species	living human ($n=39$); not living human ($n=5$); mixed ($n=1$); n/a ($n=5$)
DC-2: Animal or Creature*	cat ($n=1$); cockroach ($n=1$); ghost ($n=1$); human-like night sky ($n=1$); rattlesnake ($n=1$); roadrunner ($n=1$); skeleton ($n=2$); n/a ($n=44$; these books did not have animal or creatures as characters)
DC-3: Gender	male ($n=20$); male group ($n=3$); female ($n=19$); female group ($n=0$); mixed gender ($n=3$); n/a ($n=5$; these books had characters whose ages were indeterminable)
DC-4: Age Range*	0-4 ($n=11$); 5-8 ($n=28$); 9-12 ($n=17$); 13-17 ($n=10$); 18+ ($n=14$); n/a ($n=8$)
DC-5: U.S. Setting	yes ($n=29$); no ($n=11$); not indicated ($n=10$)
DC-6: U.S. Area*	New England ($n=2$); Middle Atlantic ($n=6$); East North Central ($n=2$); West North Central ($n=0$); South Atlantic ($n=1$); East South Central ($n=0$); West South Central ($n=3$); Mountain ($n=6$); Pacific ($n=17$); n/a ($n=21$); not indicated ($n=7$)
DC-7: Immigrant	yes ($n=8$); no ($n=37$); n/a ($n=5$)
DC-8: Immigration Age Range	0-4 ($n=0$); 5-8 ($n=2$); 9-12 ($n=2$); 13-17 ($n=0$); 18+ ($n=2$); n/a ($n=42$); not indicated ($n=2$) Note: The majority of books did not indicate the age of characters during which immigration occurred.
DC-9: Latin America*	Argentina ($n=2$); Belize ($n=1$); Bolivia ($n=1$); Brazil ($n=2$); Chile ($n=1$); Colombia ($n=1$); Costa Rica ($n=1$); Cuba ($n=3$); Dominican Republic ($n=1$); Ecuador ($n=1$); El Salvador ($n=4$); Guatemala ($n=1$); Honduras ($n=1$); Mexico ($n=28$); Nicaragua ($n=2$); Panama ($n=1$); Paraguay ($n=1$); Peru ($n=1$); Puerto Rico ($n=5$); Uruguay ($n=0$); Venezuela ($n=0$); n/a ($n=4$); not indicated ($n=9$)
DC-10: Race or Ethnicity*	African/African American ($n=12$); Asian ($n=7$); Latino ($n=47$); Native American/Alaskan Native ($n=2$); Pacific Islander ($n=0$); White ($n=17$); n/a ($n=1$); not indicated ($n=2$)
DC-11: Number in Home*	1 ($n=4$); 2 ($n=10$); 3 ($n=10$); 4 ($n=6$); 5 ($n=10$); 6 ($n=2$); 7 ($n=2$); 8 ($n=2$); 9+ ($n=7$); n/a ($n=5$); not indicated ($n=4$)
DC-12: Lives w/ Mother	yes ($n=33$); no ($n=8$); n/a ($n=5$); not indicated ($n=4$)
DC-13: Lives w/ Father	yes ($n=30$); no ($n=9$); mixed ($n=1$); n/a ($n=5$); not indicated ($n=5$)
DC-14: Lives w/ Grandparent	yes ($n=7$); no ($n=2$); n/a ($n=5$); not indicated ($n=12$)
DC-15: Lives w/ Sibling	yes ($n=21$); no ($n=16$); n/a ($n=5$); not indicated ($n=8$)
DC-16: Lives w/ Cousin	yes ($n=4$); no ($n=29$); n/a ($n=5$); not indicated ($n=12$)
DC-17: Lives w/ Aunt or Uncle	yes ($n=7$); no ($n=25$); n/a ($n=5$); not indicated ($n=13$)
DC-18: Lives w/ Non-Relative	yes ($n=2$); no ($n=31$); n/a ($n=5$); not indicated ($n=12$)
DC-19: Dreams	yes ($n=8$); no ($n=42$)
DC-20: Memories	yes ($n=28$); no ($n=22$)

Note. Number of books in each category may exceed more than 50 because some descriptors of demographics and descriptors were coded multiple times (e.g., some book characters' ages ranged across multiple age categories)

American nation or territory could not be determined based on text or pictures. Finally, four (8%) of the books—book 4, *Roadrunner's Dance* (Rudolfo Anaya); book 9, *Sopa de frijoles* (Jorge Argueta); book 32, *Los Gatos Black on Halloween* (Marisa Montes); and book 37, *Book Fiesta!* (Pat Mora)—were coded because there are either none of the above explicit connections to Latin America (main character, setting, topic) or such connections could not be determined.

Character details. Where applicable, each book was also analyzed in terms of character details. These character details included the following descriptors: type of character, gender, age, immigration status, race or ethnicity, and living arrangements.

Type. In 39 (78%) of the 50 picture books, the main character(s) was a living human (during the story). In five (10%) of the books, the main character(s) was not a living human. In one book (2%), the “species” of the main characters is mixed—i.e., at least one is a living human and at least one is not. Specifically, the two main characters in book 38, *Just a Minute* (Yuyi Morales), are an elderly woman and a skeleton. Five (10%) of the books were coded “n/a” for variable DC-1 (Species) because they did not have any main characters, namely: book 5, *Murals: Walls that Sing* (George Ancona); book 15, *Arrorró, mi niño* (Lulu Delacre); book 32, *Los Gatos Black on Halloween* (Marisa Montes); book 35, *Yum! ¡MmMm! ¡Qué rico!* (Pat Mora); and book 37, *Book Fiesta!* (Pat Mora).

In 44 (88%) of the 50 picture books in this study, the main character(s) is either a living human during the story or the book has no main characters. Therefore, variable DC-2 (Animal or Creature) was coded “n/a” for those books. For two (4%) of the books, the stories included a skeleton as one of the main characters—specifically, book 38 (*Just a Minute*, Yuyi Morales) and book 40 (*Just in Case*, Yuyi Morales). The main character animals or creatures that were identified were: a cat in *Chato and the Party Animals* (book 46 by Gary Soto); a cockroach in

Martina the Beautiful Cockroach (book 14 by Carmen Deedy); a ghost in *Just in Case* (book 40 by Yuyi Morales); a human-like representation of the night sky in *Little Night* (book 39 by Yuyi Morales); and a rattlesnake and roadrunner in *Roadrunner's Dance* (book 4 by Rudolfo Anaya).

Gender. In 20 (40%) of the 50 picture books, the main characters were male, and in 19 (38%) of the books, the main characters were female. In three (6%) of the books, the main characters were a male group (i.e., two or more males), and for another three (6%) of the books, there was a mixed-gender group of main characters (i.e., at least one male and one female). Five (10%) of the books were coded because, as mentioned previously, they had no main characters. None of the books had a female group as the main story characters.

Age. In 28 (56%) of the 50 picture books in this study, the main character(s) is in the 5-8 year age range for at least part of the story. Note that multiple age ranges were coded for 12 books (24% of the 50 books) because the stories cover multiple time periods in the lives of the main characters and/or because there is more than one main character, each being in a different age range during the story. This is especially true for the eight (16%) biographical books in the study, namely: book 10, *César: ¡Sí, Se Puede!* (Carmen T. Bernier-Grand), about the life of César Chávez; book 11, *My Name is Celia* (Monica Brown), about Celia Cruz; book 12, *My Name is Gabito* (Monica Brown), about Gabriel García Márquez; book 13, *Pelé, King of Soccer* (Monica Brown); book 27, *Harvesting Hope* (Kathleen Krull), about César Chávez; book 33, *A Library for Juana* (Pat Mora), about Sor Juana Inés; book 44, *José! Born to Dance* (Susanna Reich), about José Limón; and book 50, *Robert Clemente* (Jonah Winter).

In 11 (22%) of the books, main characters were—at least for a part of the stories—in the 9-12 age range. In 17 books (34%), characters were in the 9-12 age range; in 10 books (20%), characters were in the 13-17 age range; and in 14 books (28%), characters were in the 18+ age

range—i.e., including all adult main characters. There were eight books (16%) which were coded for age range, due to the books either not having a main character or only having animals or insects as main characters, such as the roadrunner and rattlesnake in book 4, *Roadrunner's Dance* (Rudolfo Anaya).

Immigrant status. In 37 (74%) of the 50 picture books in this study, there is no mention of the main character(s) immigrating into the U.S. However, eight (16%) of the books mention that the main character(s) immigrates into the U.S. Five (10%) of the books were coded because they have no main characters.

For 42 (84%) of the 50 picture books in this study, coding question DC-8 was left blank—and, therefore, recorded as in Appendix F—because the responses to DC-7 were either “No” or “n/a.” For two books (4%), the age of the main character(s) upon arrival in the U.S. was in the 5-8 age range; for two other books (4%), the age range was 9-12; and for another two books (4%), it was ages 18 and over. Finally, for two other books (4%) the main characters immigrated into the U.S., but their respective age ranges upon immigration could not be determined based on the text or the pictures in those books.

Race or ethnicity. As might be expected, the vast majority of the 50 books in this study—47 (94%)—include Latino community members (which can also include main characters), as evidenced by the text and/or pictures in the books. The other three (6%) books are: book 4, *Roadrunner's Dance* (Rudolfo Anaya); book 9, *Sopa de frijoles* (Jorge Argueta); and book 14, *Martina the Beautiful Cockroach* (Carmen Agra Deedy). In *Roadrunner's Dance*, the main characters are animals and the human community members in the story could be either Latinos or Native Americans; thus, for this book, DC-10 was coded as “not indicated” in Table 6 (see additional information in Appendices E, F, and G, which contain picture book data). For

Sopa de frijoles, this variable was also coded “not indicated” since the family’s race or ethnicity could not be determined based upon the text or pictures in the book. For *Martina the Beautiful Cockroach*, DC-10 was coded because the community members (including the main character) are insects and other animals. Although the story takes place in Cuba, the characters are not “Latinized” as is the Mexican-American cat named Chato in book 46, *Chato and the Party Animals* (Gary Soto), which was coded “Latino” for DC-10.

Regarding other racial and ethnic groups, 17 (34%) of the books included Whites (non-Latino) among community members, 12 (24%) included Africans or African Americans, seven (14%) included Asians, and two (4%) included Native Americans. None of the books included Pacific Islanders among community members.

Living arrangements. Each book was analyzed to determine the living arrangement of characters. These identifiers included the number of people living in the home and who lived in the home (mother, father, grandparent, sibling, cousin, aunt or uncle, and non-relative).

As with other variables, the sum of book totals for the various response options for DC-11 (see Table 4) exceeds 50. This is because more than one response option was coded for some of the books, such as biographies which cover various stages in the life of the main character. For example, regarding book 10, *César: ¡Sí Se Puede!* (Carmen T. Bernier-Grand), four responses were coded for the number of individuals living in the same home as the main character because the story continued across multiple times and settings.

In four (8%) of the 50 books in this study, one individual lives in the home (i.e., the main character lives alone) during at least part of the story. Two individuals live in the same home with the main character for 10 (20%) of the books, three in the same home for 10 (20%) of the books, four in the same home for six (12%) books, and five in the same home for 10 (20%)

books. Six, seven, and eight individuals live in the same home as the main character for two (4%) books each, and nine or more individuals live in the same home for seven (14%) books. Five (10%) of the books were coded because they have no main characters, and four (8%) of the books were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine the number of occupants in the main characters’ homes.

In 33 (66%) of the 50 picture books in this study, the main character(s) lives with his or her mother, at least during part of the story, while in eight (16%) of the books the main character(s) does not live with his or her mother at any time during the story. Five (10%) of the books were coded because they have no main characters, and four (8%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with his or her mother.

In 30 (60%) of the 50 picture books in this study, the main character(s) lives with his or her father, at least during part of the story, while in nine (18%) of the books the main character(s) does not live with his or her father at any time during the story. One (2%) of the books in the study, book 21, *The Storyteller’s Candle* (Lucía González), was coded “mixed” because one of the two main characters in the story lives with the father, while the other does not—even though both children, who are cousins, live in the same apartment in New York City. Thus, the father of the one is the uncle of the other. Five (10%) of the books in the study were coded because they have no main characters, and five (10%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with his or her father.

In seven (14%) of the 50 picture books in this study, the main character(s) lives with his or her grandparent(s), at least during part of the story, while in 26 (52%) of the books the main

character(s) does not live with a grandparent at any time during the story. Five (10%) of the books were coded because they have no main characters, and 12 (24%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with his or her grandparent(s).

In 21 (42%) of the 50 picture books in this study, the main character(s) lives with at least one sibling, during at least part of the story, while in 16 (32%) of the books the main character(s) does not live with any siblings at any time during the story. Five (10%) of the books were coded because they have no main characters, and eight (16%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with at least one sibling.

In four (8%) of the 50 picture books in this study, the main character(s) lives with at least one cousin, during at least part of the story, while in 29 (58%) of the books the main character(s) does not live with any cousins at any time during the story. Five (10%) of the books were coded because they have no main characters, and 12 (24%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with at least one cousin.

In seven (14%) of the 50 picture books in this study, the main character(s) lives with at least one aunt or uncle, during at least part of the story, while in 25 (50%) of the books the main character(s) does not live with any aunts or uncles at any time during the story. Five (10%) of the books were coded because they have no main characters, and 13 (26%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with at least one aunt or uncle.

In two (4%) of the 50 picture books in this study, the main character(s) lives with at least one non-relative, during at least part of the story, while in 31 (62%) of the books the main character(s) does not live with any non-relatives at any time during the story. Five (10%) of the books were coded because they have no main characters, and 12 (24%) were coded “not indicated” because there are insufficient details in the text or pictures of the stories to determine whether the main character(s) lives with any non-relatives.

Literary elements. In addition to analyzing each book in terms of its setting, context, and character details, the coders determined whether the author (and/or illustrator) incorporated the literary elements of dreams or going back in time. In eight (16%) of the 50 books in this study, the authors incorporated the literary element of dreams, while in 42 (84%) they did not. The following eight books include the element of dreams: book 2, *Iguanas in the Snow and Other Winter Poems* (Francisco X. Alarcón); book 3, *Tricycle* (Elisa Amado); book 7, *A Movie in My Pillow* (Jorge Argueta); book 12, *My Name Is Gabito* (Monica Brown); book 24, *The Christmas Gift* (Francisco Jiménez); book 37, *Book Fiesta!* (Pat Mora); book 44, *José! Born to Dance* (Susanna Reich); and book 46, *Chato and the Party Animals* (Gary Soto).

In 28 (56%) of the 50 books in this study, the authors incorporated a literary element of going back in time—such as sharing memories—while in 22 (44%) the authors did not. The 28 books that include an element of going back in time include the following: book 1, *I Love Saturdays y domingos* (Alma Flor Ada); book 2, *Iguanas in the Snow and Other Winter Poems* (Francisco X. Alarcón); book 3, *Tricycle* (Elisa Amado); book 5, *Murals: Walls That Sing* (George Ancona); book 7, *A Movie in My Pillow* (Jorge Argueta); book 8, *Xochitl and the Flowers* (Jorge Argueta); book 11, *My Name Is Celia: The Life of Celia Cruz* (Monica Brown); book 12, *My Name Is Gabito: The Life of Gabriel García Márquez* (Monica Brown); book 13,

Pelé, King of Soccer (Monica Brown); book 16, *Julio's Magic* (Arthur Dorros); book 18, *N Is for Navidad* (Susan Middleton Elya & Merry Banks); book 20, *Elena's Serenade* (Campbell Geeslin); book 21, *The Storyteller's Candle* (Lucía González); book 23, *Grandma and Me at the Flea* (Juan Felipe Herrera); book 24, *The Christmas Gift* (Francisco Jiménez); book 25, *Uncle Rain Cloud* (Tony Johnston); book 28, *Mama Does the Mambo* (Katherine Leiner); book 34, *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart* (Pat Mora); book 35, *Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings* (Pat Mora); book 40, *Just in Case: A Trickster Tale and Spanish Alphabet Book* (Yuyi Morales); book 41, *My Very Own Room* (Amada Irma Pérez); book 42, *My Diary from Here to There* (Amada Irma Pérez); book 43, *First Day in Grapes* (L. King Pérez); book 44, *José! Born to Dance: The Story of José Limón* (Susanna Reich); book 46, *Chato and the Party Animals* (Gary Soto); book 48, *What Can You Do with a Rebozo?* (Carmen Tafolla); book 49, *What Can You Do with a Paleta?* (Carmen Tafolla); and book 50, *Roberto Clemente: Pride of the Pittsburgh Pirates* (Jonah Winter).

Immigrant Challenges Addressed

Table 5 includes the summary of immigrant challenges related to the 50 books included in this study. Information for each individual book is contained in Appendix G (Immigrant Challenges). Of the 50 books in this study, 15 (30%) address themes of family change (separation and/or reunification) while 35 (70%) do not.

Family conflict. Of the 50 books in this study, three (6%) address themes of family conflict while 47 (94%) do not. The following three books address family conflict: book 20, *Elena's Serenade* (Campbell Geeslin); book 25, *Uncle Rain Cloud* (Tony Johnston); and book 42, *My Diary from Here to There* (Amada Irma Pérez).

Poverty. Of the 50 books in this study, 22 (44%) address themes of poverty. More than half ($n=28$; 56%) do not address poverty.

Transiency. Of the 50 books in this study, 15 (30%) address themes of transiency (multiple moves, instability/uncertainty of residence). The remaining 35 (70%) do not address transiency.

Language barriers. Of the 50 books in this study, 12 (24%) address themes of language barriers. The remaining 38 (76%) do not address language barriers.

School and learning problems. This category includes themes of school (K-12), academic achievement, or parental involvement in schools—including any struggles with learning (excluding learning English as a language)—involving the main character(s) or others. Of the 50 books in this study, 15 (30%) address themes of school and learning. Over two-thirds of the books ($n=35$; 70%) do not address school and learning.

Loss. This descriptor refers to themes of loss or homesickness—including the loss of relatives, friends, pets, home, language, culture, or place of origin—involving the main character(s) or others. Of the 50 books in this study, 20 (40%) address themes of loss (including homesickness) while 30 (60%) do not address this theme of loss.

Trauma. This descriptor includes themes of experiencing traumatic events—such as those involving violence, threats, severe bodily injury, war, or natural disasters experienced by the main character(s) or others. Of the 50 books in this study, 14 (28%) address themes of experiencing traumatic events. The large majority ($n=36$; 72%) does not include themes of experiencing traumatic events.

Legal status fears. Of the 50 books in this study, only one (2%) address themes of fears related to legal status while 49 (98%) do not. The only book that addresses legal status fears is book 42, *My Diary from Here to There* (Amada Irma Pérez).

Behavior problems. This descriptor addresses themes of antisocial behavior or other behavioral problems—such as gang activity, drinking, or fighting—involving the main character(s) or others. Of the 50 books in this study, nine (18%) address themes of antisocial behavior or other behavior problems while 41 (82%) do not address this theme.

Challenges related to peers and adjustment. This descriptor addresses themes of peer acceptance (i.e., non-family peers) or social or cultural adjustment involving the main character(s) or others. Of the 50 books in this study, almost half ($n=23$; 46%) address themes of peer acceptance or social or cultural adjustment and 27 (54%) do not address this theme.

Other immigrant challenges. Realizing that the selected books might have additional challenges not covered in the coding instrument, this descriptor allowed the coders to list additional themes regarding challenges faced by the main character(s) or others. In all, 35 additional challenges were identified in 39 of the 50 books (78%). Of these 35 miscellaneous challenges, nine were addressed in more than one book. These nine themes are listed below in conjunction with the respective books in which the “other” immigrant challenges were identified. Additionally, of the 35 “other immigrant challenges,” 26 themes (each only addressed in one book) are included following the nine themes (each addressed in multiple books).

Table 5

Summary of Immigrant Challenges (IC)

SUMMARY DATA: Number and Percent of Books Containing Immigrant Challenges

Immigrant challenge	Number of books	Percent of books
IC-1: Family Change	15	30
IC-2: Family Conflict	3	6
IC-3: Poverty	22	44
IC-4: Health Problems	15	30
IC-5: Transiency	15	30
IC-6: Language Barriers	12	24
IC-7: School & Learning	15	30
IC-8: Loss	20	40
IC-9: Trauma	14	28
IC-10: Legal Status	1	2
IC-11: Behavior	9	18
IC-12: Peers & Adjustment	23	46

IC-13: Other Challenges

Each of the following challenges were addressed in at least 2 books:

Border Crossing ($n=2$); Bullying/Teasing ($n=3$); Challenges to Dreams ($n=3$); Climate/Weather ($n=2$); Community/National Conflict ($n=2$); Misc. Fears/Insecurities ($n=2$); Oppression/Social Injustice ($n=4$); Racism/Discrimination ($n=6$); Work ($n=11$)

Each of the following 26 challenges were only addressed in 1 book:

Economic Disparity (book #3); Loss of Trust (book #3); Dishonesty (book #3); Leaving without Saying Goodbye (book #7); Inability to Play (book #7); Renter Challenges (book #8); Finding Someone to Marry (book #14); Accepting Advice of a Grandparent (book #14); Proving One's Capability to Others (book #20); Overcoming Obstacles (book #20); Challenge of Seeing the Colors in One's World (book #22); Shyness (book #27); Incarceration (book #27); Finding Someone to Fill Role of a Deceased Loved One (book #28); Lack of Attention (book #30); Lack of Understanding (book #31); Overcoming Challenge of Being Different by Showing Kindness and Love toward Others (book #34); Physical Safety (book #34); Finding Source of Problem (book #34); Exhaustion (book #34); Lack of Privacy (book #41); Experiential Deprivation (book #46); Absence of Parents (book #46); Embarrassment (book #47); Ruined Possessions (book #47); Decision-Making (book #49)

Note. Data not provided for IC-14 & IC-15) Health problems. Of the 50 books in this study, 15 (30%) address themes of health problems. More than two-thirds ($n=35$; 70%) do not address health problems.

These specific challenges, listed below, are potential topics for bibliotherapy because they address challenges faced by immigrant children. Books should be selected that focus on unique needs relevant to immigrant children and their families. A good example that touches on a variety of challenges is book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull). Five of these nine other themes were identified in this book (work, racism/discrimination, oppression/social injustice, challenges to dreams, and community/national conflict)—as well as two themes listed under miscellaneous challenges (shyness and incarceration).

Work (addressed in 11 books):

- book 1, *I Love Saturdays y domingos* (Alma Flor Ada)
- book 6, *The Pot That Juan Built* (Nancy Andrews-Goebel)
- book 8, *Xochitl and the Flowers* (Jorge Argueta)
- book 10, *César: ¡Sí, Se Puede!* (Carmen T. Bernier-Grand)
- book 12, *My Name Is Gabito: The Life of Gabriel García Márquez* (Monica Brown)
- book 13, *Pelé, King of Soccer* (Monica Brown)
- book 20, *Elena's Serenade* (Campbell Geeslin)
- book 24, *The Christmas Gift* (Francisco Jiménez)
- book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull)
- book 42, *My Diary from Here to There* (Amada Irma Pérez)
- book 49, *What Can You Do with a Paleta?* (Carmen Tafolla)

Racism/Discrimination (addressed in six books):

- book 10, *César: ¡Sí, Se Puede!* (Carmen T. Bernier-Grand)
- book 11, *My Name Is Celia: The Life of Celia Cruz* (Monica Brown)
- book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull)
- book 33, *A Library for Juana: The World of Sor Juana Inés* (Pat Mora)
- book 43, *First Day in Grapes* (L. King Pérez)
- book 50, *Roberto Clemente: Pride of the Pittsburgh Pirates* (Jonah Winter)

Oppression/Social Injustice (addressed in four books):

- book 10, *César: ¡Sí, Se Puede!* (Carmen T. Bernier-Grand)
- book 12, *My Name Is Gabito: The Life of Gabriel García Márquez* (Monica Brown)
- book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull)
- book 45, *The Composition* (Antonio Skármeta)

Bullying/Teasing (addressed in three books):

- book 4, *Roadrunner's Dance* (Rudolfo Anaya)
- book 43, *First Day in Grapes* (L. King Pérez)
- book 49, *What Can You Do with a Paleta?* (Carmen Tafolla)

Challenges to Dreams (addressed in three books):

- book 8, *Xochitl and the Flowers* (Jorge Argueta)
- book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull)
- book 44, *José! Born to Dance: The Story of José Limón* (Susanna Reich)

Border Crossing (addressed in two books):

- book 5, *Murals: Walls That Sing* (George Ancona)
- book 42, *My Diary from Here to There* (Amada Irma Pérez)

Climate/Weather (addressed in two books):

- book 16, *Julio's Magic* (Arthur Dorros)
- book 21, *The Storyteller's Candle* (Lucía González)

Community/Nat'l. Conflict (addressed in two books):

- book 11, *My Name Is Celia: The Life of Celia Cruz* (Monica Brown)
- book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull)

Misc. Fears/Insecurities (addressed in two books):

- book 3, *Tricycle* (Elisa Amado)
- book 34, *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart* (Pat Mora)

Miscellaneous Challenges (each only addressed in one book):

- Economic Disparity—book 3, *Tricycle* (Elisa Amado)
- Loss of Trust—book 3, *Tricycle*
- Dishonesty—book 3, *Tricycle*
- Leaving without Saying Goodbye—book 7, *A Movie in My Pillow* (Jorge Argueta)
- Inability to Play—book 7, *A Movie in My Pillow*
- Renter Challenges—book 8, *Xochitl and the Flowers* (Jorge Argueta)

- Finding Someone to Marry—book 14, *Martina the Beautiful Cockroach: A Cuban Folktale* (Carmen Agra Deedy)
- Accepting Advice of a Grandparent—book 14, *Martina the Beautiful Cockroach: A Cuban Folktale*
- Proving One’s Capability to Others—book 20, *Elena’s Serenade* (Campbell Geeslin)
- Overcoming Obstacles—book 20, *Elena’s Serenade*
- Challenge of Seeing the Colors in One’s World—book 22, *My Colors, My World* (Maya Christina Gonzalez)
- Shyness—book 27, *Harvesting Hope: The Story of Cesar Chavez* (Kathleen Krull)
- Incarceration—book 27, *Harvesting Hope: The Story of Cesar Chavez*
- Finding Someone to Fill Role of a Deceased Loved One—book 28, *Mama Does the Mambo* (Katherine Leiner)
- Lack of Attention—book 30, *The Fiesta Dress: A Quinceañera Tale* (Caren McNelly McCormack)
- Lack of Understanding—book 31, *Juan Bobo Goes to Work: A Puerto Rican Folktale* (Marisa Montes)
- Overcoming Challenge of Being Different by Showing Kindness and Love toward Others—book 34, *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart* (Pat Mora)
- Physical Safety—book 34, *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart*
- Finding Source of Problem—book 34, *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart*
- Exhaustion—book 34, *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart*
- Lack of Privacy—book 41, *My Very Own Room* (Amada Irma Pérez)
- Experiential Deprivation—book 46, *Chato and the Party Animals* (Gary Soto)
- Absence of Parents—book 46, *Chato and the Party Animals*
- Embarrassment—book 47, *My Little Car* (Gary Soto)
- Ruined Possessions—book 47, *My Little Car*
- Decision-Making—book 49, *What Can You Do with a Paleta?* (Carmen Tafolla)

Discussion

The purpose of this study was to analyze children’s picture books in terms of how they address challenges confronting Latino immigrant children. Of the 50 picture books in this study, 20 books (40%) addressed at least four of the Immigrant Challenges variables (IC-1 through IC-12) and are highlighted in Appendix J. It should be emphasized that books not addressing four or more of the identified Immigrant Challenges may still be helpful to Latino immigrant

children. They may identify with one specific theme. For example, although book 41, *My Very Own Room* (Amada Irma Pérez) only addresses two of the 12 Immigrant Challenges explored in this study, it may be an excellent book for Latino immigrant children living in crowded housing conditions who share bedrooms with several other individuals.

Implications

Parents, teachers, and mental health professionals serving children are encouraged to review the appendices, which contain additional information about each book, particularly Appendices H and I. Adults who are searching for a book to meet a child's specific challenges will find this prescriptive information helpful. These tables provide detailed information for each of the 50 books in this study. Appendix E provides information regarding picture book descriptors, such as author, illustrator, publisher, etc. Appendix F provides information regarding each book's demographics and characteristics—including descriptions about the main character(s), story setting, and other relevant details. Appendix G provides details about specific immigrant challenges. This table also lists themes and/or elements that model strengths for Latino immigrant children. Book illustrations are also described.

Appendix H contains publishers' information regarding authors and illustrators. This information is both interesting and offers additional perspectives regarding the book and its background. Appendix I and Appendix J are handouts for teachers and parents. This information is geared to help teachers and parents in more selectively identifying a book, which will best meet the needs of an individual child.

Limitations

One known limitation in this study involves the coding instrument—specifically, regarding DC-10 (Race or Ethnicity). One of the DC-10 response options, “Native

American/Alaskan Native,” was identified in only two (4%) of the 50 books in the study. However, had this response option been worded slightly different in order to include any indigenous inhabitants of North or South America, and not just those within the borders of the U.S., a greater number of books would have been identified. For example, in book 7, *A Movie in My Pillow* (Jorge Argueta), the main character remembers and corresponds with his Nahuatl-speaking grandmother who still resides in the boy’s native El Salvador. Yet because she is not a Native American or Alaskan Native (i.e., indigenous inhabitant of the U.S.)—and since there is no provision in the coding instrument for indigenous inhabitants of countries in the Americas other than the U.S.—variable DC-10 was only coded for Asian and Latino for book 7.

Another limitation is the potential to assume that a greater number of challenges addressed in a book indicates greater quality. Actually, children may benefit from books that only touch on one type of immigrant challenge, if that one challenge aligns with challenges they are facing. Selecting books to support children’s needs is preferential to selecting a book that addresses a multitude of challenges. In other words, books should be prescriptively selected based on children’s needs and circumstances.

Inadequately Addressed Immigrant Challenges

All of the 12 major immigrant challenges identified in this study were addressed by at least one of the 50 books. However, several areas of immigrant challenges were either absent or not well addressed in many of the 50 books that were analyzed in this study. One of the challenges, Legal Status, was addressed by only one book. Another challenge, Family Conflict, was addressed by only three books. Each of the remaining 10 challenges was addressed by nine or more books. In the future, authors, illustrators, and publishers may wish to focus on creating picture-book themes related to these under-addressed challenges.

The most noteworthy example of an immigrant challenge that was inadequately addressed was Legal Status. This was only addressed in book 42, *My Diary from Here to There* (Amada Irma Pérez). In the U.S., the topic of legal status commonly impacts many immigrant families and is an area of great emotional stress and political unrest. A highly controversial topic, legal status causes great concern to children who fear deportation of parents and loved ones (Romero, 2008). Children need support in understanding this politically and personally “hot topic.” This is a topic of bibliotherapy which is currently a weak spot.

Family conflict was another challenge that was not commonly addressed in the selected picture books. Only three of the 50 books addressed themes of family conflict. These three books were book 20, *Elena Serenade* (Campbell Geeslin); book 25, *Uncle Rain Cloud* (Tony Johnston); and book 42, *My Diary from Here to There* (Amada Irma Pérez). Family conflict is especially painful for children. Because of all the difficult challenges facing immigrants, including differential acculturation (Zuniga, 2004), family conflict may be more pronounced in homes of Latino immigrants.

Future Research

Another area for future research is to focus on the additional immigrant challenges that were identified in IC-13 (Other Challenges). Thus, the coding instrument used in this study could be revised for future studies by adding some of the most common themes from IC-13, such as work-related themes.

Other research opportunities can include additional follow-up studies using the 50-book sample (or the 20 books described in the discussion section which addressed four or more of the Immigrant Challenges themes). Such research could take the form of mostly qualitative studies asking for perceptions of parents, counselors, school psychologists, and/or social workers.

Adults could read and rank selected books based on the books' perceived usefulness as instruments of bibliotherapy in helping Latino immigrant children. Alternatively, future studies could focus on using the books directly with Latino immigrant children and soliciting their responses to each book.

Future research using this study's books could focus on elements or themes that model strengths for Latino immigrant children, such as those identified in IC-14 (Strengths). Future studies could focus entirely on the impact that the illustrations can have on Latino immigrant children—whether perceived (by adults) or real (per children's self-report).

Finally, future studies can also be conducted which are based on the present study but use a different selection of picture books—such as the most recently published award-winning picture books or picture books focusing on characters or themes from non-Latin American regions of the world, including Africa, Asia, and the Pacific.

Resources for Parents, Teachers, and Mental Health Professionals

Children may identify with the characters and/or themes presented in these books. The following resources included in this study's appendices are provided to assist parents, teachers, and mental health professionals in selectively choosing books that support immigrant children's emotional needs. These books are especially relevant for bibliotherapy, bridging the cultural gap and assisting children who might be resistant to other types of support. Appendix B is a brief summary of all 50 picture books analyzed in this study. To provide a better context about each of the selected books, Appendix H includes publishers' information describing authors and illustrators. To better support immigrant children, Appendix I is a one-page handout for teachers and parents to help them select picture books that address immigrant challenges. This handout provides suggested books that align with each of the 12 immigrant challenges highlighted in this

study. Appendix J is an annotated list of 20 books that each address four or more of the 12 immigrant challenges. This information should be used in a prescriptive manner, selecting a book that best fits the child's specific needs.

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APPENDIX A: LITERATURE REVIEW

The population of the United States is expected to become increasingly diverse over the next few decades. According to recent estimates (U.S. Census Bureau, 2008a, 2008b), the percent of non-Hispanic/non-Latino whites will decrease from 66% of the population in 2008 to 46% in 2050. Over the same period, Latinos are expected to increase from 15% of the population to 30%; Blacks, from 14% to 15%; and Asians, from 5.1% to 9.2%. The U.S. Census Bureau further estimates that the percentage of children who are white will decrease from 56% in 2008 to 38% in 2050, while Latino children will increase from 22% to 39%. Much of the increase in the Latino population can be attributed to both authorized and unauthorized immigration from Latin America, particularly from Mexico. In Utah, for example, it is estimated that approximately 44% of all residents who were born outside the United States are from Mexico (Schencker, 2009).

Definitions of Terms

The Pew Hispanic Center uses the term *unauthorized* to describe those entering the United States without permission, as well as those who initially entered under a visa but overstayed the time restrictions of their visas. Likewise, the Migration Policy Institute (2006) uses the same term, as in *unauthorized population*. Thus, throughout this study, the term *unauthorized* will be used in most instances which refer to immigrants entering the U.S. without permission.

Likewise, the terms *Latin America*, *Latino*, and *Latino immigrant children* need to be clearly defined. For the purpose of this study, the term *Latin America* refers to those 20 countries or territories located within the continents of North America (including the region known as Central America) and South America, and in the Caribbean, where either Spanish or

Portuguese is spoken as a primary national language. Specifically, those countries are: in North America—Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, and Panama; in the Caribbean—Cuba, the Dominican Republic, and Puerto Rico (which is not a sovereign nation but a Commonwealth of the United States); and in South America—Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, and Venezuela.

The term *Latino*, for the present study, refers to any individual who lives in Spanish-speaking Latin America (i.e., all of the above except Brazil), primarily identifies himself or herself as being from one of the Spanish-speaking countries of Latin America, or who is from a non-Latin American Spanish-speaking country (primarily the United States) but typically self-identifies as Latino, Chicano, and/or Hispanic, regardless of fluency in Spanish. As with the term “Hispanic,” Latinos are not defined by race, as explained in the following paragraph:

Widespread usage of the term “Hispanic” dates back to the 1970s, when the Census asked Hispanics to self-identify as Mexican, Puerto Rican, Cuban, Central/South American or “other Hispanic.” Origin can be viewed as the heritage, nationality group, lineage, or country of birth of the person or the person’s parents or ancestors before their arrival in the United States. People who identify their origin as Spanish, Hispanic, or Latino may be of any race (Black/African-American, White/Caucasian, Asian, Native American) or mixed race. (Magazine Publishers of America, 2007; p. 2)

Similarly, *Latino immigrant children* refers to those children who were either (1) born in a Spanish-speaking Latin American country (or territory) and legally or illegally migrated to the United States or (2) were born in the U.S. to parents who migrated from a Spanish-speaking Latin American country. Note that *Latino immigrant children*, even though they or their ancestors may be from a Spanish-speaking country, may not themselves be fluent in Spanish.

Unauthorized Immigrants

Between 2005 and 2008, the number of unauthorized immigrants entering the United States was approximately 500,000 per year (Passel & Cohn, 2008). Estimates of the total number of individuals residing in the U.S. illegally have been as high as 20 million, which was reported by two researchers at Bear Stearns (Knickerbocker, 2006), though this seems to be unusually high compared to other estimates. According to a 2005 report released by the Pew Hispanic Center (Passel, 2005), there were nearly 11 million unauthorized immigrants living in the United States, at least 6 million of whom were from Mexico. Other estimates reported in 2006 and 2007 indicated that there were between 11.5 and 12 million unauthorized immigrants (Migration Policy Institute, 2006; Sullivan, 2007; Vaz, 2006), while a 2008 report by the Pew Hispanic Center put the number at 11.9 million, of whom 7 million (59%) were from Mexico (Passel & Cohn). According to the Department of Homeland Security, around 61% are from Mexico (Camarota & Jensenius, 2009). It should also be noted that the 2008 figure is actually lower than Passel and Cohn's estimate of 12.4 million for 2007.

Similarly, a recent Center for Immigration Studies report stated that "since hitting a peak in the summer of 2007 the illegal population may have declined by almost 14 percent through the first three months of 2009" (Camarota & Jensenius, 2009, p. 2). However, the authors also expressed that "once the economy recovers and if enforcement is reduced, which seems likely, the illegal population will almost certainly resume its growth" (Camarota & Jensenius, 2009, p. 2). Lastly, the number of unauthorized children was estimated by Passel to be 1.7 million. Passel et al. (2004) earlier reported that 3 million children of unauthorized immigrants are U.S. citizens.

In recent years, the United States has exerted extensive efforts to curtail the number of unauthorized immigrants crossing its borders. The U.S. Department of Homeland Security's

Office of Immigration Statistics (2009) recently reported that over a twelve month period 792,000 foreign nationals were apprehended; nearly 380,000 were detained; and approximately 359,000 aliens were deported from the U.S. (p. 1). Of the roughly 11,000 agents patrolling U.S. borders, nearly 90% are assigned to the border with Mexico (Migration Policy Institute, 2006).

The extreme difficulties associated with attempts to cross the border illegally often results in death rather than freedom. For example, 473 died at the Mexican border during the 2005 fiscal year. This number was an increase from the previous year due in part to record breaking heat, over 30 consecutive days of triple digit heat in Arizona (Migration Policy Institute, 2006). In order to control U.S. borders, Congress passed the 2006 Secure Fence Act (Public Law 109-367, 2006). This act called for the construction of 700 miles of additional fencing along the U.S.-Mexico border, costing at least 2 billion dollars and possibly exceeding 12 billion (Gamboa, 2006; Vaz, 2006). Other plans to strengthen border security have included ground and aerial vehicles, barriers, cameras, radar systems, sensors, equipment for night vision, and an increase in the number of border patrol agents (Migration Policy Institute, 2006; Vaz, 2006).

Challenges Faced by Latino Immigrant Children

As discussed in the following sections, immigrants to the United States face a host of challenges. Though the following list (Table 1) is not necessarily all-inclusive, Latino immigrant children may experience difficulties in one or more of five categories, including (a) family difficulties; (b) challenges associated with socio-economic status (SES) and poverty; (c) academic challenges related to schooling; (d) emotional, traumatic and behavioral challenges; and (e) social challenges. Further defining these five major categories of challenges facing Latino immigrant children, twelve subcategories are listed in Table 1.

Table 1
Potential Challenges Experienced by Latino Immigrant Children

Category	Descriptive sub-categories
Family challenges	3. Family separation and reunification 4. Family conflict
SES challenges	3. Poverty 4. Health problems 5. Transiency
School and academic challenges	6. Language barriers 7. Academic achievement and parental involvement
Emotional, traumatic and behavioral challenges	8. Loss and homesickness 9. Traumatic experiences 10. Fears related to legal status 11. Antisocial behavior and behavioral problems
Social challenges	12. Peer acceptance and socio-cultural adjustment

Family Challenges

Family separation and reunification. Many immigrant children experience disruptions in family relationships. Both prior to and during immigration, children are often separated from family members, such as from a parent or a sibling. More often, children are separated from extended family members, such as grandparents, aunts, uncles, and cousins. Children may be left behind in their country of origin while one or both parents migrate to the United States in search of employment and housing, bringing their children to live with them after several months or years. For some mothers who leave young children in Mexico and come to the U.S. to work, one possible consequence is “their children may no longer relate to them as the parent” (Zuniga, 2004, p. 186).

Regarding female immigrants, Horton (2008) highlights a change which has been taking place in migration patterns among Latin American families: Traditionally, the men were the family members who would temporarily leave their homes to come to the U.S., but in recent years there has been an increase in the number of women leaving their family members behind as they migrate to the U.S. in search of work. She writes of the “price” mothers paid for being separated from their children “in order to attain the trappings of domestic comfort” (p. 927) and points out that mothers and their children did not always agree on the need for such migration:

Material gifts became the transnational currency of love and hope, assuring children of parental affections and symbolizing the better childhood they would soon enjoy in the U.S. Yet children often contested parents’ decisions to migrate as well as the transubstantiation of love into things, proffering their own visions of childhood that sometimes conflicted with their parents. (p. 927)

On the other hand, some immigrant children may accompany one parent across the border while the other parent stays behind to care for remaining family members. Families are separated until financial circumstances permit reunification in the U.S. “Due to the tightening of the U.S.-Mexico border” (Horton, 2008, p. 927), these situations are tenuous, with great uncertainty regarding when, and if, families will be reunited.

Even after settling into a home in the U.S., children of immigrants may still be separated from one or both parents. Parents may move temporarily due to seasonal employment, such as with migrant farm workers. Parents may also move in order to seek better employment opportunities in distant cities, leaving children behind with relatives until housing and sufficient funds permit reunification.

Family conflict. Family reunification is often accompanied by conflict as those who were separated from one another and immigrated to the U.S. must not only adjust to a new culture but also to another member of the family due to changes which have taken place in either or both of them during the interim. This is especially likely to occur in cases where family members have been separated for years. Parent-child relationships can be particularly challenging to renew after extended separations, especially when a parent attempts to re-assert his or her disciplinary authority over a child. Moreover, in cases where a child is brought to the U.S. to rejoin a parent who has since moved in with a non-parental adult, the child often refuses to accept, at least initially, this new adult figure in his or her parent's life.

Another potential source of conflict for immigrant families is due to differential acculturation which may exist among family members, such as between immigrant parents and their children (Zuniga, 2004). Children may adapt more quickly to cultural values and norms in the new society, or parents may simply reject such values and norms. Zuniga points out that families can also experience difficulties when a "spousal cultural chasm" develops as a result of differential rates of acculturation between spouses (p. 187).

SES Related Challenges

Poverty. Even though some immigrant parents may have stable employment, the children of those who receive low wages for their labors are likely to be raised in conditions of relative poverty. According to findings published in the Bureau of Labor Statistics' *Monthly Labor Review*, the poverty rate for recent immigrants—i.e., those who have been in the U.S. for 10 years or less—was 22.4% in 2000 (Chapman & Bernstein, 2003). In contrast, the poverty rate for U.S. natives was 10.2%, approximately half the rate for recent immigrants. Though still significant, the disparity was somewhat less between all immigrants, 17.8%, and U.S. natives in

2000. Similarly, a recent report regarding immigrant families in Utah revealed that “children [in the state] who live in immigrant families are... more than twice as likely to live in poverty as children born to non-immigrant parents” (Schencker, 2009).

Health problems. One effect of lower earnings on the well-being of many immigrant families is its adverse impact on the health of children. Some immigrant families may elect to treat childhood illnesses at home or through visits to non-traditional health providers within their own communities because they have greater confidence in these alternatives providers and/or cannot afford visits to traditional medical doctors. Furthermore, many unauthorized immigrants do not have medical insurance for themselves or their family members. Employers may not provide insurance to those who are hired on a part-time basis or those they suspect or know to be unauthorized immigrants. Okie (2007), in an article published in the *New England Journal of Medicine*, gives several reasons why immigrants may be reluctant to access health care services:

For recent immigrants—especially the estimated 12 million who are here illegally—seeking health care often involves daunting encounters with a fragmented, bewildering, and hostile system. The reason most immigrants come here is to work and earn money; on average, they are younger and healthier than native-born Americans, and they tend to avoid going to the doctor. Many work for employers who don’t offer health insurance, and they can’t afford insurance premiums or medical care. They face language and cultural barriers, and many illegal immigrants fear that visiting a hospital or clinic may draw the attention of immigration officials. (p. 525)

Transiency. Moving frequently can also create difficulties for unauthorized immigrant families. Some may be forced to relocate often due to unstable employment of a parent. Deteriorating personal financial conditions often compel families to move in with friends or

relatives, sometimes resulting in new schools for the children. Bruno and Isken (1996) address the disconnect that exists between shorter enrollment durations of transient students, including those from immigrant backgrounds, and the longer-term intent of curriculum and instruction:

...there is a significant group of transient children (from 40 to 60%) located primarily in urban areas, many of whom speak little or no English, or come from immigrant, migrant, or homeless populations who have to be serviced by school instructional programs and curricula that have been designed for its long-term, sequential, and cumulative impact (Bruno & Isken, 1996, p. 241).

Academic Challenges

Language barriers. Children who arrive in the United States speaking a language other than English, or those born in the United States but raised in homes where English is either not spoken at all or is not the primary language of discourse, face tremendous challenges in school due to their limited English language abilities. While social English, or BICS (Basic Interpersonal Communication Skills), may develop within a couple of years, it often takes several years for ELL students to acquire academic English, or CALP (Cognitive Academic Language Proficiency), essential to fully access the curriculum without primary language support, thus making it extremely difficult to catch up to their English-dominant or fully bilingual peers. Regarding CALP acquisition and success in school, Collier (1987), based on a study of 1,548 language minority students, concluded that “it may take these advantaged LEP [i.e., limited English proficiency] students anywhere from 4-8 years or more to reach the 50th NCE on standardized tests across all the subject areas” (p. 637). Similarly, Major (2006) states that 5-7 years are needed to acquire CALP. In short, “the development of cognitive academic second language proficiency...is a process that takes a long, long time” (Collier, p. 638).

Academic achievement and parental involvement. Many immigrant children may experience academic difficulties and may struggle in school due to parental factors, including linguistic and cultural factors. Immigrant parents may be less involved in their children's education due to such obstacles as their own limited English proficiency, lack of formal education and/or unfamiliarity with the educational processes in the U.S., and work schedule and transportation challenges. Immigrant parents may have acquired only limited English language abilities, thus making it difficult to fully participate in their children's education. Some immigrant parents may not possess sufficient knowledge or experience with the U.S. educational system to ensure that their children not only complete high school but also successfully navigate a course toward post-secondary educational achievement.

Despite the fact that many immigrant parents may have received relatively few years of formal schooling in their countries of origin, this does not mean that they do not have high expectations for their children's academic achievement. One study (Schaller, Rocha, & Barshinger, 2007) examined education-related attitudes of 59 Mexican immigrant mothers, each of whom had limited schooling experience. Approximately half of the mothers had received only one to two years of schooling in Mexico, while the other half received only 3-6 years of schooling. Nonetheless, all 59 mothers acknowledged the importance of education for their children and expected that they would complete high school. In addition, 93% of those mothers with 1-2 years of education and 100% of those with 3-6 years of education indicated that their children would go to college. Finally, transportation challenges and work schedules of many immigrant parents—who may have two or more jobs, care for young children at home while a spouse works, or work swing or graveyard shifts—make it difficult for them to visit their children's schools or otherwise meaningfully participate in school programs or activities.

Two of the findings of a recent study (Turney & Kao, 2009), based on data from the Early Childhood Longitudinal Study–Kindergarten Cohort, were that (a) minority immigrant parents “perceived a greater number and magnitude of barriers to getting involved in their children’s elementary school than did native-born White parents, after controlling for other demographic and socioeconomic variables,” and (b) they “were less likely than were White native-born parents to participate in activities at their children’s school” (Turney & Kao, 2009, p. 267). According to the study, significant barriers to involvement for foreign-born Hispanic/Latino parents were: meeting times, safety, “not feeling welcomed by school,” transportation, language, “not hearing of interesting things,” and work schedule (Turney & Kao, 2009, p. 271). In comparison to native-born White parents in the study, “Hispanic foreign-born participants were 5.5 times more likely...to report that language was a barrier,” four times more likely to report safety traveling to the school as a barrier, and two and a half times “more likely...to report that they did not feel welcome at their child’s school” (Turney & Kao, 2009, pp. 263-264).

Emotional, Traumatic and Behavioral Challenges

Loss and homesickness. Immigrants and refugees—who may have left behind family members, friends, pets, neighborhoods, and communities—can experience a number of losses after leaving their countries of origin. Fantino and Colak (2001) stress the reality of loss for refugee children, including feelings of homesickness, and the importance of listening to them:

It is only natural that refugee children...go through a process of mourning...losses [related to the improbability of returning to their countries of origin]. The grieving process in refugee children, however, is seldom recognized as such. This may be attributed to a long-held belief that children adapt quickly, bolstered by the tendency of

children to not express their sadness and their mourning in words. Although these children may not know the concept of being homesick; they feel it all the same. Although some will not talk about their experience for fear of upsetting their parents, perhaps it is also true that many do not talk because we do not listen. (Fantino & Colak, 2001, p. 590)

Traumatic experiences. Immigrants of all ages, including refugees, may experience or witness difficult or traumatic events, some “contributing to depression and anxiety that is not easily eradicated” (Zuniga, 2004, p. 187). Traumatic events can also lead to symptoms of post-traumatic stress disorder (PTSD)—that is, “symptoms [which] can include intrusive thoughts of the event, recurrent dreams related to the event, and psychological reactivity to triggers that are symbolic of the events” (Hargrove, 2006, p. 71). Some of these difficult or traumatic events occur prior to, and may even serve as catalysts for, their departure from their countries of origin. Other difficult events and experiences occur during the migration journey itself, while others are experienced after settling in the new country. As illustrated below, some specific events or challenges may be experienced during more than one of these three phases of migration.

Immigrants and refugees to U.S. and elsewhere experience a variety of challenges and events which occur prior to their migratory journeys. Many of these experiences serve as catalysts for migration, such as Miller’s (1996) account of an attack on a Mayan Indian village in Guatemala which led them to resettle in a refugee camp in Mexico: “Soldiers arrived at [the] village...and killed 16 people, later burning the victims’ houses. Within a day of this massacre, many of the residents of this village had fled with the few belongings they could carry toward the Mexican border” (p. 92).

Other adverse pre-migration experiences include: alcoholism, death of a relative, death threats, effects of famine and disease, employment difficulties, disappearance, family separation,

forced labor, harassment, imprisonment, murder/execution, organized violence, persecution, physical abuse, poverty, rape, social disruption, spousal and parental abandonment, torture, violence, and, as described by Kinzie, Cheng, Tsai, and Riley (2006, p. 535), war or “direct war trauma—i.e., direct wounds, beatings, death of family members, seeing dead bodies, and fearful escape processes” (Daud, Skoglund, & Rydelius, 2005; Hargrove, 2006; Heptinstall, Sethna, & Taylor, 2004; Hjern & Angel, 2000; Hodes, 2000; Rousseau, Drapeau, & Rahimi, 2003; Spinhoven, Bean, & Eurelings-Bontekoe, 2006; Yelen, 2003). Regarding children’s death-related grief, Goodman et al. (2004, p. 4) suggested,

[that those suffering] traumatic grief experience the cause of that death as horrifying or terrifying, whether the death was sudden and unexpected (for example, due to homicide, suicide, motor vehicle accident, natural disaster, war, or terrorism) or due to ‘natural’ causes (such as cancer, heart attack, and so forth). (Goodman et al., 2004, p. 4)

Fantino and Colak (2001) succinctly describe the variety of traumatic experiences which refugee children may have endured:

...refugee children often have experienced the tragedy and trauma of war, including persecution, dangerous escapes, and prolonged stays in refugee camps. Some have witnessed killings, torture, and rape—including atrocities against family members. Others have been forced to serve as soldiers. Some have lost many members of their families and many have lost everything that was familiar to them. (Fantino & Colak, 2001, pp. 589-590)

Stress-provoking or traumatic events which may transpire during the journey to the new country include: dehydration, detention, exposure to extreme heat, imprisonment, lack of food and water, rape, and threats of rape or murder, (Hargrove, 2006; Hodes, 2000; Yelen, 2003;

Zuniga, 2004). Zuniga (2004, p. 187) states that some immigrants crossing the border into eastern San Diego County die from the cold in the winter, while others “die of dehydration and exposure” during the summer. Hargrove poignantly illustrates the extreme difficulties which many Mexican immigrants have endured as they attempted to enter the United States along the Camino del Diablo route through the Sonora desert:

The temperature climbs above 100 degrees in the shade and canteens of water do not last long. Adults and children alike brave the scorching desert with only the clothes on their backs. Snakes and scorpions slither along the desert as migrants make their way across. As the heat and humidity become more tenacious, travelers will disrobe only to be seared by the intensity of the sun. Water supply is exhausted, throats are parched, and voyagers drink their urine through sun-blistered lips in attempts to escape delirium. Survivors of the trail will eventually crawl upon an Interstate highway and find their way to opportunity. (Hargrove, 2006, pp. 67-68)

Immigrants and refugees may experience some of the following additional traumatic or stress-provoking events, conditions, or concerns after entering the host country:: acculturative stress (i.e., stress related to adapting to a new culture), concern for the wellbeing of relatives left behind, concerns about discrimination, death of a parent, family conflict, fear of being deported, financial difficulties, isolation, limited English proficiency, limited employment opportunities, limited legal rights, living in dangerous neighborhoods, longing for family members in the country of origin, loss of homes and lands in the country of origin, malnourishment of children, persecution, physical abuse, poverty, serious illness, and undesirable employment or work schedules (Hargrove, 2006; Heptinstall, Sethna, & Taylor, 2004; Hodes, 2000; Miller, 1996;

Yelen, 2003). One may even suffer the loss of his or her own name as a result of migration, such as a student illustrated as follows:

School is OK but there is one thing that bothers me. My name is Mohammed, no other.

Here, my teacher calls me Mo, because there are five other kids with the same name. My friends sometimes call me M.J., which is not too bad, but I wish they will call me by my real name. (Fantino & Colak, 2001, pp. 591-592)

Fears related to legal status. Fears and anxieties related to the legal status of a family member can pose special challenges to immigrant children. Depending on the type and frequency of warnings which unauthorized immigrant parents give their school-aged children regarding what not to disclose while at school or in the community, some children may live in constant fear that their parents may be apprehended and deported. Unauthorized parents' own fears due to their legal status may lead to a lack of school involvement. Moreover, when asked to meet with school personnel due to concerns regarding their children, such parents may not feel as free to question the recommendations of school staff or to offer suggestions as would other parents whose legal status is not in question.

School-age children themselves, however, are in no danger of being denied an education due to their legal status. The ruling of the U.S. Supreme Court in a 1982 Texas case, *Plyler v. Doe*, made clear the following: "undocumented children have a constitutional right to receive a free public K-12 education" (Borkowski, 2009, p. 4).

Law enforcement actions can also, at times, result in additional stress and trauma for members of immigrant families—including children. Some immigrants may be at greater risk of being targeted for investigation based upon their appearance. In Arizona in 1997, the Chandler Police Department and the Tucson Sector of the Border Patrol jointly targeted unauthorized

immigrants in the city of Chandler. In a paper on critical race theory, Romero (2008) examines three cases from the 1997 operation, which was investigated by the Arizona Attorney General's office. One of the cases involved a man who was apprehended by police while walking with his children towards his truck in a grocery store parking lot. A police officer and a Border Patrol agent "pulled him from the cab, handcuffed him and placed him in a police van. The children were crying and very upset." (p. 31.) Romero expresses the following views regarding racial profiling in this case:

Because no robbery or other crime had been reported, the officers were clearly using this man's perceived 'Mexicanness' as grounds for reasonable suspicion or probable cause. The officers' actions were not in response to any violent actions by the man, and yet he was humiliated and demeaned in front of his children and other customers in the parking lot. His children witnessed that their father's physical appearance placed him at risk before the law, and caused him to be treated as though he were inferior to the White customers who were allowed to go about their business without citizenship inspection. (p. 31)

Romero also addresses the perceived intimidation of Latinos when officers entered their homes and the impact of these searches on children:

Forced entry into people's homes highlighted the level of intimidation and the limited access to fair and impartial treatment before the law that low-income Latinos experienced during the immigration raids. These incidents were *particularly traumatic for children*. In most cases, the house searches were the children's first encounter with law enforcement agents. Their first-hand observations involved witnessing their parents, grandparents, and other family elders humiliated and treated as criminals. (p. 31; emphasis added.)

Antisocial behavior and behavioral problems. Findings from the 2007 National Youth Gang Survey (NYGS, Egley & O'Donnell, 2009) revealed that there were nearly 800,000 gang members across the country. By comparison, that number was reported to be roughly 100,000 in 1980 and approximately 732,000 in 2002 (Vaughan & Feere, 2008). Egley and O'Donnell reported that while gang problems appear to have declined steadily from around 40% of jurisdictions reporting gang problems in 1996 to less than 25% in 2001, the percentage has been increasing in recent years to a high of approximately 35% of jurisdictions reporting gang problems in 2007. They also reported that from 2002 to 2007 the number of gang members has increased by 7.7%. Regarding immigrant involvement in gangs, Vaughan and Feere (2008) stated the following: "Over the past few decades, the United States has experienced an increase in the number and size of gangs made up largely if not entirely of immigrant youth (legal and illegal) and the U.S.-born children of legal and illegal immigrants" (p. 2).

Some gangs engage in violent behaviors, both within and outside the school setting, thereby adversely impacts students' sense of security and, consequently, their ability to learn. According to a recent publication by the National Center for Education Statistics and the Bureau of Justice Statistics (Dinkes, Kemp, Baum, & Snyder, 2009), nearly a quarter "of students ages 12-18 reported that there were gangs at their schools" (p. vi). The authors acknowledged the potential adverse effects of their presence as follows: "Gangs at school can be disruptive to the school environment because their presence may incite fear among students and increase the level of school violence" (p. 28).

Social Challenges: Peer acceptance and Socio-Cultural Adjustment.

Other challenges faced by immigrant children are the difficulties they may encounter in attempting to gain acceptance by their peers and to adjust to new cultural norms, including those

of their schools. Some find acceptance and a new identity by abandoning their own cultural norms, or those of their parents, and adopting the norms of mainstream peers—what Suárez-Orozco and Suárez-Orozco (2001) term “ethnic flight,” whereby immigrant youth “may gain entry into privileged positions within mainstream culture...[but] will still have to deal with issues of marginalization and exclusion” (p. 104). Others may resist acculturative pressures and identify more with those of their primary culture, particularly if early appeals for acceptance were met with rejection. Suárez-Orozco and Suárez-Orozco offer the following explanation as to why some youth end up resisting the mainstream culture: “Immigrant children who find themselves structurally marginalized and culturally disparaged are more likely to respond to these challenges to their identities by developing an adversarial style of adaptation” (p. 107). Unfortunately, these young immigrants also “tend to have problems in school and are more likely to drop out, and consequently face unemployment in the formal economy” (p. 107). Still other immigrant children and youth may find themselves between two cultures and, therefore, struggle with their identity, continually striving to imitate the norms of mainstream culture without ever gaining full admittance into mainstream circles.

The School’s Role in Providing Support for Immigrant Children

The school can play a critical role in providing support to immigrant children. First and foremost, students and staff members can demonstrate acceptance of the immigrant child’s culture, country of origin, native language, and present difficulties related to his or her unique pre-, in-, and post-migration experiences. Lee (2003) offers 14 suggestions for teachers to help immigrant students to achieve success in school. While the suggestions are specifically directed towards teachers of Korean immigrants, most are applicable to teachers of immigrant students from other countries, including Mexico and other Latin American nations. Lee suggests, for

example, that teachers encourage the use of the student's native language at home. Another suggestion is that the teacher learn about the culture of the immigrant student, with the understanding that the "[immigrant] students respect their traditional roots when the teacher shows an interest and has a positive attitude toward the...culture" (p. 171). Other suggestions by Lee include visiting the home of the immigrant student; providing opportunities for parents' own education, such as English language classes, and encouraging their attendance; and arranging for a volunteer mentor from the same background to work with the immigrant student for one hour or more per day.

Professionals in the school setting—including school counselors, school psychologists, school nurses, and school social workers—can also play a key role in supporting immigrant students' academic, social-emotional, and behavioral well-being at school and at home. School mental health professionals can provide individual and group counseling—including bibliotherapy; cognitive, academic, and behavioral assessment; collaboration and consultation with school staff, parents and community members; and crisis management (prevention and intervention).

School professionals can also help connect immigrant students and their families to community resources to address such issues as health and nutritional needs, housing, English language acquisition for adults, and childrearing concerns. School outreach services to immigrant parents can include efforts to increase parental involvement at school, acculturation and parenting skills training, and the provision of materials and skills training for parents to use at home to help their children achieve academic success.

In short, every professional in the school community can play a role in providing support to immigrant children, as well as to their families. Goh et al. (2007) succinctly state the need for

a collaborative effort: “New immigrant students require the help of the entire school community so that they can make a positive transition to that environment” (p. 68).

The Role of Bibliotherapy in Providing Support for Immigrant Children

Bibliotherapy has been defined by Berns (2004) as “the use of any kind of literature by a skilled adult or other interested person in an effort to normalize a child’s grief reactions to loss, support constructive coping, reduce feelings of isolation, and reinforce creativity and problem solving” (p. 324). Berns further defined the term, “...bibliotherapy is the use of reading materials to bring about some kind of change in affect or behavior” (p. 324).

Another definition, by Pehrsson, Allen, Folger, McMillen, and Lowe (2007), highlights the broad range of literature and other sources which can be used therapeutically to support children’s coping and adaptation. They define bibliotherapy as “the use of books, literature, pamphlets, play scripts, narratives, journals, poems, songs, and stories adapted from cinema and television (Hynes & Hynes-Berry, 1994) for the purpose of promoting therapeutic gain...” (p. 410).

Benefits of Bibliotherapy

The benefits of using a bibliotherapeutic approach to support immigrant children include providing a safe distance for children to discuss their challenges, reducing isolation (feeling alone, that his or her situation is unique), and fostering expression and conversation.

Bibliotherapy also builds a sense of community and improves relationships with peers, such as through group bibliotherapy activities (Heath, Dyches, & Prater, in press). Berns (2004) also observed that “bibliotherapy will lighten a listener’s sorrow and that it will spark a renewed interest and trust in the world, as well as hope for the future” (p. 327).

Bibliotherapy provides a safe distance. Perhaps the most obvious benefit of bibliotherapy is that it allows children to talk about their challenging experiences and their emotional pain by focusing indirectly on book characters. In the present moment, children may find it too difficult to openly discuss their deepest feelings stemming from their loss and grief. Berns (2004) states that “children [who] have difficulty in defining and verbalizing their thoughts, feelings, and other aspects of their loss experiences...may be more inclined to share in these ways through a third person or the safe distance of a storybook character, cartoon, or animal. Children can then talk about the characters rather than about themselves directly” (p. 325).

Bibliotherapy reduces feelings of isolation. Berns (2004) explains, “Reassurance is found in the awareness that children in other places encountered parallel sorrows, and were able to live through their pain and heal” (p. 326). Children often feel alone, perceiving their experience to be unique. Thus, bibliotherapy plays an important role in reducing feelings of isolation. By reading about and considering the experiences of story characters, children come to realize that they are not alone, that others have experienced or are experiencing similar losses. Zambelli and DeRosa (1992) state that “children’s sense of isolation about their loss may be reduced as they realize other children, even if they are only characters in books, have been through similar situations” (p. 487). Likewise, Berns (2004) explains that “reading about others with similar situations or experiences can help [children and their families] feel less isolated, fearful, or awkward, and more hopeful” (p. 325).

Bibliotherapy fosters expression and conversation. Berns proposes, “An evocative story serves as a springboard for discussion and dialogue” (2004, p. 327). Bibliotherapy helps children express their feelings and discuss their challenging situations. When children relate to

the experiences of storybook characters it facilitates expression: “Children may relate to a character’s situation, identifying with the character’s feelings and emotions. This assists children in expressing similar feelings” (Heath et al., 2008, p. 263).

Bibliotherapy improves peer relationships. Another benefit of using bibliotherapy with children is its capacity to improve peer relationships, which are often vulnerable during unsettled and challenging times. Zambelli & DeRosa (1992) state that “through the activities of bibliotherapy, art therapy, and play therapy, children are helped to develop solid peer relationships with others in like circumstances” (p. 488).

The Process of Bibliotherapy

According to Pardeck and Pardeck (1993, as cited in Berns, 2004), there are four key ingredients which describe the process of bibliotherapy: “identification, selection, presentation, and follow-up (p. 325). The first aspect is identification. The adult needs to understand the child. “*Identification* of the child’s issues and emotions requires a need for particular sensitivity on the part of the bibliotherapist” (Berns, 2004, p. 325).

The second aspect of the process of bibliotherapy is *selection*, identifying appropriate materials to be used with a specific child. “*Selection* draws upon a knowledge of the appropriate materials and resources available in order to identify those that will best serve the child’s needs” (Berns, 2004, p. 325). Freeman, Hooks, and Hinton (2008) emphasize the importance of seeking a variety of materials: “When choosing books for bibliotherapy sessions, researchers should choose a variety of story lines and strategies” (p. 11). The following seven guidelines for selecting appropriate bibliotherapy books for children—specifically, for death-related grief, but which are applicable to a variety of children’s challenges—are offered by Heath et al. (2008):

The language, content, and plot must be sensitive to the child’s level of understanding.

- a. The story must be sensitive to the family's religious beliefs and cultural background.
- b. The individual characteristics of the child—their personality, interests, and the unique situation contributing to their grief—should also be considered.
- c. Select books in which death is clearly and logically explained in terms that are consistent and accurate. Magical explanations should be avoided.
- d. A book does not necessarily need to portray the death of a person....In fact, a less direct story may be more effective in helping a child who is in denial or who wants to avoid the topic of death.
- e. A book should portray the emotional aspects of coping with death, including a variety of realistic feelings such as sadness, anger, denial, guilt, and confusion (Moody & Moody, 1991).
- f. The story's ending should provide comfort, positive support, and hope for the future. (Heath et al., 2008, pp. 263-264)

In addition to Heath et al.'s (2008) guidelines for selecting books to use in bibliotherapy with children, practitioners may also want to consider books with ample color and/or humor, especially for younger children. "With children of [Kindergarten] age, having books that are colorful or funny may keep their attention, allowing them to remember the information..." (Freeman et al., 2008, p. 11). Berns recommends that "books used in bibliotherapy should have literary merit and be useful as a tool for self-discovery, communication, and change" (2004, p. 328).

The third aspect of the process of bibliotherapy is the actual presentation of the material. "*Presentation* calls for skill in timing and in the introduction of the literary materials" (Berns, 2004, p. 325). Allowing for sufficient time is considered to be crucial in the presentation of

material. Berns cautions to “never begin a book when you are rushed for time or near the end of a group session. This is not story time. This is a process that has a plan: an opening, a discussion, and a closing” (p. 333). Similarly, she advocates for a short break prior to the follow-up activity: “Upon completion of the reading, remain silent for 5 or 10 seconds. Take a break and allow time for silence, incubation, and reflection on the material” (p. 334). Berns (2004) also recommended, “Humor and giggles are sometimes more therapeutic in working with kids and helping them than solemn and somber words. Remember that these are children, not short adults” (p. 328).

The final and most important aspect of the bibliotherapeutic process is *follow-up*. This phase includes activities and discussion, involving “emotional exploration of the materials that have been shared” (Berns, 2004, p. 325). This phase extends the story into an applied activity that expands bibliotherapy beyond simply reading a story. Follow-up involves children more directly and facilitates generalization. In particular, Berns (2004) encourages discussion that involves questioning in order to promote deeper thinking and understanding.

An Example of Bibliotherapy: *Tear Soup*

Tear Soup (Schweibert & DeKlyen, 2005) is an excellent picture book for supporting someone grieving the death of a loved one. This is a colorful book which aligns with the grieving process. It is appropriate for both children and adults who are grieving. Commenting on the book’s merits, Corr (2003, pp. 353-354) commented on this book:

[*Tear Soup*] affirms all of the feelings and experiences that bereaved children and others encounter, including their anger at God because they do not understand why this terrible loss has occurred and do not know where God is when they are feeling so alone. The book rejects foolish advice like telling the bereaved that if only they had true faith they

would be spared their deep sadness, anger, and loneliness. Instead, the main character Grandy honored her grief, continued to trust God, and ‘kept reminding herself to be grateful for ALL the emotions that God had given her.’ (Schweibert & DeKlyen, 2005, p. 29)

Statement of Problem

Latino immigrant children in U.S. public schools are in need of additional support because of challenges they have experienced before, during, and/or after immigrating to the United States. School-based professionals and parents can play an important role in supporting these children by using bibliotherapy—as previously described. Berns (2004) provides a commonly held definition of bibliotherapy as “the use of reading materials to bring about some kind of change in affect or behavior” and, for the purposes of her article, offers an expanded definition as follows: “the use of any kind of literature by a skilled adult or other interested person in an effort to normalize a child’s grief reactions to loss, support constructive coping, reduce feelings of isolation, and reinforce creativity and problem solving” (p. 324). Students of any age may find the use of stories to be an effective method of instruction. Referring to post-secondary experience, Rofè (2009) wrote, “I preferred lectures in which teachers told stories and fables rather than dryly present their arguments and conclusions. It is easier to remember and internalize stories, and their lessons are ingrained well in memory” (p. 473).

Of course, the effectiveness of bibliotherapy is partly dependent upon the identification and availability of appropriate literature which features characters whose circumstances approximate those of children in need of support.

Purpose of Study

The purposes of this study are: (a) to examine children's literature—specifically, award-winning picture books created for and/or about Latinos—in order to identify those books which include characters with whom Latino immigrant children can identify; (b) to provide content analysis results which will serve as a prescriptive bibliotherapy instrument to help parents, teachers, and other school personnel select appropriate books for supporting Latino immigrant children—that is, by being better informed about books which are aligned with children's needs ; and (c) to inspire authors and illustrators to consider inadequately addressed topics related to challenges faced by Latino immigrant children when creating new picture books.

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**APPENDIX B: BRIEF SUMMARY OF
50 PICTURE BOOKS ANALYZED IN THIS STUDY**

Note: Books are ordered according to authors' last names. Book ID numbers correspond to those in Appendix E: Descriptors of 50 Picture books.

Ada, A. F. (2002). *I Love Saturdays y domingos*. New York, NY: Atheneum Books for Young Readers.

(Book 1)—A young girl enjoys Saturdays with her English-speaking grandparents and Sundays—*domingos*—with her Spanish-speaking grandparents. While there are differences in her weekend activities from one day to the next, there are also similarities. For example, one day when she is with Grandpa and Grandma she watches a movie about the circus, and when she is with *Abuelito* and *Abuelita* she goes to a circus. From all four grandparents, she listens to stories about her diverse heritage of which she is proud.

Alarcón, F. X. (2001). *Iguanas in the Snow and Other Winter Poems / Iguanas en la nieve y otros poemas de invierno*. San Francisco, CA: Children's Book Press/Libros para niños.

(Book 2)—A collection of poems that capture aspects of daily life in the San Francisco area during the winter season, especially from the perspective of a Latino family.

Amado, E. (2007). *Tricycle*. Toronto, Canada: Groundwood Books.

(Book 3)—The peace and security of little Margarita's carefree, privileged life is suddenly shattered when she spies a poor neighbor friend stealing her tricycle. She is further distressed upon hearing a visitor to her home speak angrily about thieves but is later comforted in the arms of her mother. However, Margarita's understanding of her world and the disparity within it seem forever changed, as evidenced by her concern for the vulnerability of her neighbor friend's shack in the event of an eruption of the volcano.

Anaya, R. (2000). *Roadrunner's Dance*. New York, NY: Hyperion Books for Children.

(Book 4)—Snake is a bully, scaring the people away from the road. When the village elders complain to Desert Woman about Snake, she responds by giving him a rattle to warn others. Now he is Rattlesnake and, with fangs and rattle, is even more of a bully than before, threatening the animals of the desert. Now it is the animals' turn to complain to Desert Woman about Rattlesnake. With clay from the mountain and gifts contributed from the animals, Desert Woman forms a new creature, Roadrunner, and gives him the gift of dance. After some practice, Roadrunner is ready to challenge Rattlesnake. He avoids the snake's attacks and repeatedly pokes his tail until Rattlesnake agrees to stop bullying others.

Ancona, G. (2003). *Murals: Walls that Sing*. New York, NY: Marshall Cavendish.

(Book 5)—This book features a collection of 78 photographs of community murals painted on walls in cities such as San Francisco, Albuquerque, Chicago, Philadelphia, New York City, and Boston. Some of the murals recount history, while others celebrate cultural, historic, or religious figures or depict themes such as hard work, unity, aspiration, recreation, and justice. Many ethnic groups are represented in the murals, including African American, Latino, Native American, Chinese, Jewish, Italian, Arab American, and Russian.

Andrews-Goebel, N. (2002). *The Pot That Juan Built*. New York, NY: Lee & Low Books. (Book 6)—This cumulative rhyme tells how Juan Quezada makes pots according to natural methods, such as the way they were made long ago by Casas Grandes artisans. Opposite nearly every page of rhyming text are additional details, including explanations of how Juan makes and decorates his pots. There is also an extensive Afterword section regarding the history of Mata Ortiz, Mexico, the transformation of the town into an artisan community, and further details about how Juan makes pots.

Argueta, J. (2001). *A Movie in My Pillow / Una película en mi almohada*. San Francisco, CA: Children's Book Press.

(Book 7)—This collection of poems recounts a time during Argueta's childhood when he and his father flee their native, war-torn El Salvador, leaving their family behind. However, he remembers his homeland, including his Nahuatl-speaking grandmother, as he and his father make a new home in San Francisco, where the family is eventually reunited.

Argueta, J. (2003). *Xochitl and the Flowers / Xóchitl, la niña de las flores*. San Francisco, CA: Children's Book Press.

(Book 8)—Flowers play a central part in the life of young Xochitl in San Francisco. When she and her mother sell flowers, she is re-connected to her native El Salvador and to family and friends there. Xochitl and her parents fulfill a dream when they move to a new apartment and convert the trash-heap yard behind the building into a nursery to sell flowers and plants to the community.

Argueta, J. (2009). *Sopa de frijoles: Un poema para cocinar / Bean Soup: A Cooking Poem*. Toronto, Canada: Groundwood Books/Libros Tigrillo/House of Anansi Press.

(Book 9)—In bilingual verse, a boy colorfully tells how to make bean soup for his family.

Bernier-Grand, C. T. (2004). *César: ¡Sí, Se Puede! Yes, We Can!* New York, NY: Marshall Cavendish.

(Book 10)—A biography of César Chávez. After losing their grandfather's *rancho* in Arizona during the Depression, César's family moves to California where he attends many schools and becomes a farm worker for little pay. As an adult, he marries, has children, and eventually forms a union and *La Causa* (The Cause) to advocate for improved pay and living conditions for farm workers.

Brown, M. (2004). *My Name Is Celia: The Life of Celia Cruz/ Me llamo Celia: La vida de Celia Cruz*. Flagstaff, AZ: Luna Rising.

(Book 11)—A biography of renowned salsa singer, Celia Cruz. Born in Cuba, Celia is raised with many family members and relatives. Although she and her family are poor, as an adult she cherishes memories of her childhood, including time with her family in the kitchen and singing with her father in the backyard. Encouraged by a teacher, Celia allows neither discrimination in her native land nor a revolution to stop her from sharing her gift of singing with the world.

Brown, M. (2007). *My Name Is Gabito: The Life of Gabriel García Márquez/ Me llamo Gabito: La vida de Gabriel García Márquez*. Flagstaff, AZ: Luna Rising.

(Book 12)—A biography of Gabriel García Márquez, world-famous author. Gabriel—or, “Gabito”—was born in Aracataca, Columbia, and lives with a large family. He has a vivid imagination and tells stories. Gabito’s storytelling is influenced by the words he learns from his grandfather’s dictionary and by the things he sees while on outings with his grandfather, including the poverty of banana workers. As mentioned in the notes at end of the book, Gabito eventually wins the Nobel Prize for Literature.

Brown, M. (2009). *Pelé, King of Soccer / Pelé, el rey del fútbol*. New York, NY: Rayo.

(Book 13)—A biography of Pelé, one of the most famous soccer players of all time. Pelé was born in Brazil. Due to poverty, he sometimes had to work as a child. Every day, he and his father played soccer. He also played soccer with friends—sometimes with a makeshift soccer “ball,” such as a grapefruit. When he was 15, Pelé joined a professional soccer team. At age 17, he helped Brazil earn the World Cup for the first time. Eventually, he became the first soccer player to score 1,000 goals.

Deedy, C. A.. (2007). *Martina the Beautiful Cockroach: A Cuban Folktale*. Atlanta, GA: Peachtree.

(Book 14)—The time has come for Martina Josefina Catalina Cucaracha to marry. Her challenge is to find a suitable suitor. Fortunately, Martina’s Cuban grandmother gives her some invaluable advice to help her find the right match. Reluctant at first, she follows her grandmother’s advice and, thereby, detects the unsuitability of Don Gallo, a rooster; Don Cerdo, a pig; and Don Lagarto, a lizard. In the end, a humble mouse named Pérez follows the same advice from his own Cuban grandmother and is chosen to marry Martina.

Delacre, L. (2004). *Arrorró, mi niño: Latino Lullabies and Gentle Games*. New York, NY: Lee & Low Books.

(Book 15)—A bilingual collection of verse for the very young. Some include instructions for the caregiver, such as what the child should do with his or her hands when the chant is recited. Others include musical notes at the end of the book.

Dorros, A. (2005). *Julio’s Magic*. New York, NY: HarperCollins.

(Book 16)—Set in and around a village in Mexico, the story is about a boy named Julio whose wish to win the woodcarving contest is overpowered by his greater desire to help an aging friend and mentor.

Dorros, A. (2008). *Papá and Me*. New York, NY: Rayo/HarperCollins Publishers.

(Book 17)—Father and son spend the day together—eating breakfast, going to the park, drawing in the sand, telling stories, and riding the bus to Papá’s parents’ home.

Elya, S. M., & Banks, M. (2007). *N Is for Navidad*. San Francisco, CA: Chronicle Books.

(Book 18)— This is a rhyming Spanish alphabet book that recounts the many festive preparations and celebrations of the Christmas season by a Latino family.

Garza, X. (2005). *Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento*. El Paso, TX: Cinco Puntos Press.

(Book 19)—In this bilingual story, Carlitos goes with his Papá Lupe to a *lucha libre* match (wrestling) in Mexico City, where he also expects to see his uncle, Tío Vicente. Although he does not see his uncle until after the match is over, he sees the *rudos* (“bad guys”) and the *técnicos* (“good guys”), including the famous wrestler called The Man in the Silver Mask, who smiles at him.

Geeslin, C. (2004). *Elena’s Serenade*. New York, NY: Atheneum Books for Young Readers.
 (Book 20)—Elena wants to become a glassblower. But when her father tells her she is too little, she journeys to Monterrey, Mexico, where the great glassblowers work. Along the way, Elena uses her music to help three animals—Burro, Roadrunner, and Coyote—each of whom expresses confidence in her ability to fulfill her dream.

González, L. (2008). *The Storyteller’s Candle / La velita de los cuentos*. San Francisco, CA: Children’s Book Press.

(Book 21)—The neighborhood public library in New York City has a new librarian and storyteller, Pura Belpré, who, like cousins Hildamar and Santiago, is also from Puerto Rico. With the help of many residents of El Barrio, Pura transforms part of the library into a tropical island and brings Three Kings’ Day—*El Día de los Reyes*—to New York.

Gonzalez, M. C. (2007). *My Colors, My World / Mis colores, mi mundo*. San Francisco, CA: Children’s Book Press.

(Book 22)—A little girl delights in seeing all the colors around her desert home.

Herrera, J. F. (2002). *Grandma and Me at the Flea / Los Meros Meros Remateros*. San Francisco, CA: Children’s Book Press.

(Book 23)—Juanito and his Grandma spend the day at the flea market. Running errands from booth to booth, Juanito learns from vendors and the example of his Grandma the importance of helping one another and giving others hope.

Jiménez, F. (2000). *The Christmas Gift / El regalo de Navidad*. Boston, MA: Houghton Mifflin.
 (Book 24)—The only thing Panchito wants for Christmas is a red ball. He is sure he will get one. But when Christmas morning comes and he unwraps his gift in his family’s new home—a farm worker tent—there is only candy. Panchito is deeply disappointed, until he sees the joy Mamá experiences from the gift Papá gives her: an embroidered handkerchief he had purchased from a family more impoverished than his own.

Johnston, T. (2001). *Uncle Rain Cloud*. Watertown, MA: Charlesbridge Publishing.

(Book 25)—Carlos’s uncle, Tomás, is often grouchy like a dark rain cloud. One evening, however, Carlos and Tomás learn that they each have struggled with the challenge of learning English. In the end, they make a deal: Carlos will continue teaching his uncle English, and Tomás will continue to tell him folktales from Mexico.

Johnston, T. (2009). *My Abuelita*. Orlando, FL: Harcourt Children’s Books.

(Book 26)—A little boy lives with his Abuelita (grandma) and her cat, Frida Kahlo. Every morning, as they get ready for Abuelita’s work—stretching; bathing; eating breakfast, including

“starry eggs;” and getting dressed—Abuelita warms up her voice. After loading the car with a variety of props, they drive to a building where Abuelita resumes her work as a storyteller.

Krull, K. (2003). *Harvesting Hope: The Story of Cesar Chavez*. San Diego, CA: Harcourt. (Book 27)—This story traces the life of César Chávez: from the happy years of his early childhood in Arizona; through his later childhood and youth in California, where he worked in the fields with family members for little pay and under grueling conditions; and into his adult years when he organized *La Causa* and fought to improve the working conditions of farm workers through nonviolent means.

Leiner, K. (2001). *Mama Does the Mambo*. New York, NY: Hyperion Books for Children. (Book 28)—Mama once loved to dance with Papa—especially the mambo. But when Papa died, so did the dancing. As another Carnival approaches, it’s time for Mama to select a new dance partner. Though she and her daughter Sofia like Eduardo, he does not know how to dance. When the three join the throngs on the streets of festive Havana, an unexpected dance partner is finally revealed. Once again, Mama does the mambo.

Manning, M. J. (2008). *Kitchen Dance*. New York, NY: Clarion Books. (Book 29)—Awakened at night by noises in the house, a little girl sneaks downstairs with her brother to discover the source of the sounds: Mama and Papa are dancing in the kitchen while cleaning and putting away the dishes. Moments later, the children join their parents in song and dance until carried upstairs and put to bed once more.

McCormack, C. M. (2009). *The Fiesta Dress: A Quinceañera Tale*. Tarrytown, NY: Marshall Cavendish Children. (Book 30)—Lolo is the center of attention until the day her older sister celebrates her *quinceañera*—a Latino fiesta marking a girl’s passage to womanhood at age 15. No one even notices Lolo until her carelessness nearly spoils the occasion. However, as a result of her ingenuity and the kindness of her sister and others, a festive spirit returns and Lolo is lavished with attention from her family and relatives.

Montes, M. (2000). *Juan Bobo Goes to Work: A Puerto Rican Folktale*. New York, NY: HarperCollins Publishers. (Book 31)—No matter how hard Juan Bobo (“Simple John”) works—whether shelling beans, milking a cow, or sweeping the grocer’s store—this well-intentioned peasant boy seems incapable of helping to provide for the needs of himself and of his mother. Yet, in the end, a typical blunder saves a girl’s life and makes a lasting contribution to his family.

Montes, M. (2006). *Los Gatos Black on Halloween*. New York, NY: Henry Holt and Company. (Book 32)—A rhyming tale of Halloween—complete with cats; pumpkins; witches; skeletons; ghosts and ghouls and zombies; a vampire, a mummy, and a werewolf; headstones, tombs, corpses, and coffins. After the creatures gather inside a haunted house for a ball, there are knocks on the door, which then opens to reveal their worst fear: children!

Mora, P. (2002). *A Library for Juana: The World of Sor Juana Inés*. New York, NY: Knopf.

(Book 33)—This is the story of inquisitive Juana Inés who, from the time she was a young girl, loved books and had an insatiable hunger for learning. The story tells of Juana's childhood in and near Mexico City, when it was part of New Spain; of her interest in languages and writing; of her time living in the viceroy's palace; and of her life as a nun.

Mora, P. (2005). *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart*. New York, NY: Knopf.

(Book 34)—A generous giant, Flor is a friend to animals and fellow villagers alike. When the people of her pueblo become frightened by the fearsome roar of a puma, she tries to locate the troublesome cat. With the help of her animal friends, Flor eventually finds the puma and once again restores peace to her pueblo.

Mora, P. (2007). *Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings*. New York, NY: Lee & Low Books.

(Book 35)—The author created delectable haikus for each of the following food items native to the Americas: blueberry, *chile*, chocolate, corn, cranberry, papaya, peanut, pecan, pineapple, potato, prickly pear, pumpkin, tomato, and vanilla. Each haiku is accompanied by a brief description of the food, which includes such details as origin and usage.

Mora, P. (2009). *A Piñata in a Pine Tree: A Latino Twelve Days of Christmas*. Boston, MA: Clarion Books.

(Book 36)—As the subtitle indicates, this book is a Latino version of the classical Twelve Days of Christmas song. As such, it is written in cumulative verse, most of which is in Spanish. Comprehension of the text is facilitated by the illustrations and accompanying pronunciation aides and by a Glossary and Pronunciation Guide near the end of the book. The illustrations also tell a story which culminates in a beloved addition to the family.

Mora, P. (2009). *Book Fiesta!: Celebrate Children's Day/Book Day; Celebremos El día de los niños/El día de los libros*. New York, NY: Rayo.

(Book 37)—A bilingual celebration of Children's Day/Book Day, inviting children to spend the day reading books.

Morales, Y. (2003). *Just a Minute: A Trickster Tale and Counting Book*. San Francisco, CA: Chronicle Books

(Book 38)—When Señor Calavera comes for her, Grandma Beetle evades death with one delay after another—from sweeping to cooking to filling piñatas. In the end, Señor Calavera had such an enjoyable time with Grandma Beetle and her grandchildren that he leaves without her, promising to return in a year for the next birthday celebration. Through this cheerful story, children are taught to count to 10 in both Spanish and English.

Morales, Y. (2007). *Little Night*. New York, NY: Roaring Brook Press.

(Book 39)—The perfect bedtime story, *Little Night* is about a mother (Mother Sky) and her daughter (Little Night) who play hide-and-seek as they complete the evening routines of taking a bath, changing clothes, eating dinner, and combing hair. In the end, instead of going to bed, Little Night plays catch with the moon.

Morales, Y. (2008). *Just in Case: A Trickster Tale and Spanish Alphabet Book*. New York, NY: Roaring Brook Press.

(Book 40)—A sequel to *Just a Minute* (2003), this story begins with Señor Calavera excitedly preparing for Grandma Beetle's next birthday party. Along the way to her house, he is stopped by Zelmiro the Ghost who reminds him that he forgot to bring a present. Children learn the Spanish alphabet, along with Spanish vocabulary, as they join Señor Calavera in his quest to find the gift that Grandma "would love the most."

Pérez, A. I. (2000). *My Very Own Room / Mi propio cuartito*. San Francisco, CA: Children's Book Press.

(Book 41)—Based on her childhood, the author tells the story of a nine-year-old girl who loves her five younger brothers but is tired of sharing a bedroom with all of them. Her dream comes true when each member of the family helps convert a storage space within the home into a room the girl could finally call her own.

Pérez, A. I. (2002). *My Diary from Here to There / Mi diario de aquí hasta allá*. San Francisco, CA: Children's Book Press.

(Book 42)—When Amada discovers that she and her family will be moving from Juárez, Mexico, to the United States, she records in her diary her fears of what lies ahead and of the possibility of never returning or seeing her friend again. Despite being separated from her Papá when he goes to California to find work, enduring multiple moves and the companionship of five rowdy brothers, crossing the border when the green cards arrive, and establishing a new home in a very different community, Amada learns that what her Papá had told her is true: she is stronger than she had thought.

Pérez, L. K. (2002). *First Day in Grapes*. New York, NY: Lee & Low Books.

(Book 43)—This is the story of Chico Padilla, a boy from a migrant farm worker family, on his first day at his new school. When bullied in the lunchroom, Chico suddenly remembers his mother's words of encouragement that morning and finds the strength to stand up for himself.

Reich, S. (2005). *José! Born to Dance: The Story of José Limón*. New York, NY: Simon & Schuster Books for Young Readers.

(Book 44)—Born in Mexico, José immigrates with his family to the United States as a young boy. Although he loves to draw and play the piano, it is not until he moves to New York as an adult that he discovers his true passion: dancing.

Skármeta, A. (2000). *The Composition*. Toronto, Canada; Buffalo, NY: Greenwood Books.

(Book 45)—Pedro's parents, who are opposed to the dictatorship, carefully conceal the fact that they listen to the news on the radio at night. One day, the students in Pedro's third-grade class are instructed by Captain Romo to write compositions about what their families do at home each evening. Pedro, who had witnessed his friend's father being taken away by soldiers, composes a composition which earns him the praise of the Captain and a smile from his parents.

Soto, G. (2000). *Chato and the Party Animals*. New York, NY: Putnam.

(Book 46)—Chato, the cool cat, has planned a surprise birthday party for his pal, Novio Boy. On the day of the party, however, Novio Boy is nowhere to be found. The animals search high and

low for their friend but cannot find him. As they begin to mourn his loss, Novio Boy suddenly appears and the partying begins.

Soto, G. (2006). *My Little Car*. New York, NY: Putnam.

(Book 47)—Teresa is proud of her birthday gift from Grandpa: her very own pedal-powered lowrider. Heads turn to look at her new car, and she wins a car contest at the playground. But as the days pass, she neglects the car until it falls into disrepair. Fortunately, Grandpa comes to visit and helps Teresa restore her little car to its original splendor—and beyond.

Tafolla, C. (2008). *What Can You Do with a Rebozo?* Berkeley, CA: Tricycle Press.

(Book 48)—This book joyfully illustrates over a dozen uses of the *rebozo*, or Mexican shawl.

Tafolla, C. (2009). *What Can You Do with a Paleta?* Berkeley, CA: Tricycle Press.

(Book 49)—*Paletas* (popsicles) are an important part of life in a *barrio* and have many uses for both child and grown-up alike. With a *paleta*, one can tease another or make a friend, create colorful designs or cool down—or even win a ball game!

Winter, J. (2005). *Roberto Clemente: Pride of the Pittsburgh Pirates*. New York, NY: Atheneum Books for Young Readers.

(Book 50)—This book tells the story of baseball legend, Roberto Clemente. Born in poverty in Puerto Rico, Clemente hones his athletic skills to become one of the sport's most accomplished players.

APPENDIX C: DESCRIPTION OF CODING PROCESS

Random Sampling & Initial Coding

On June 25, 2010, the researcher numbered the picture books from 1 to 51, by order of author name. (As discussed above, the total number of picture books selected for the study was originally 51.) The researcher then used the simple number generator at Random.org (Haahr, 1998-2010) to generate a random number sequence (i.e., 10, 10, 6, 19, 20, 46) in order to obtain five unique numbers corresponding to approximately 10% of the sample. The titles of these randomly selected books, which were used as a preliminary attempt at coding and to test inter-rater reliability, are: *The Pot That Juan Built*, by Nancy Andrews-Goebel; *César: ¡Sí, Se Puede! / Yes, We Can!* by Carmen T. Bernier-Grand; *Icy Watermelon/ Sandía fría* (later eliminated from the study), by Mary Sue Galindo; *Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento*, by Xavier Garza; and *The Composition*, by Antonio Skármeta (see Appendix A: Picture Books Analyzed in this Study).

The first book which the researcher coded was *César: ¡Sí, Se Puede! / Yes, We Can!* While coding this picture book about the life of César Chávez, the researcher made a few minor changes to the coding instrument, such as expanding the IC-6 variable (Language Barriers) to encompass language issues more generally instead of being restricted to the theme of limited English proficiency. The need for such a change became apparent when the researcher realized that IC-6 did not allow for such linguistic challenges as those experienced by Chávez when ridiculed and punished for speaking Spanish at school. The book did not, however, clearly indicate that his proficiency in English was limited. The second change to the coding instrument was the expansion of the IC-8 variable (Loss) by changing “country of origin” to “place of origin” in order to be able to code loss experienced by moving not only between countries but within them.

Two additional changes to the coding instrument came as a result of coding the second book, *The Composition*. First, because part of the story takes place in a third-grade classroom, and there are neither an indication that the main character is struggling academically nor clear indication of parental involvement in school, the description for the Academic Challenges variable, IC-7 (School & Learning), was expanded with the addition of the word, “school.” This was done to capture themes or elements within stories, such as *The Composition*, which mention school and/or at least partially take place at school without there being a specific academic or parental involvement challenge. While the general purpose of Immigrant Challenges variables is to identify themes related to struggles with which Latino immigrant children might relate, it is also important to identify books with school-related *elements* even when the book does not include school-related *problems*. Nearly all children relate to the general experience of school.

The second change involved variable IC-13 (Other Challenges). Because it appears that none of the characters in the story are immigrants (i.e., at least not to the United States), the phrase, “challenges faced by immigrants,” was replaced by “challenges faced by the main character(s) or others.”

On July 2, 2010, a second rater (also referred to as “the rater” in this section) began coding the five randomly-selected books. The researcher explained the coding instrument to the second rater and provided basic guidance as to how to answer questions, especially regarding Book Information variables. As the rater began to code the first book, *The Composition*, the researcher provided additional support regarding BI-4 (Year) and BI-6 (Publisher). When the

rater recorded 1998 as the publication year (which was the original text copyright date—presumably for the Spanish-language edition), the primary researcher showed the second rater how, elsewhere on the page, she could ascertain that the publication year for the edition used in this study should be 2000. Consequently, she changed the year to 2000 for BI-4. Regarding the book's publisher, she expressed uncertainty as to whether to include all or part of the following, which appeared on one line of the copyright page: "Groundwood Books / Douglas & McIntyre." The researcher then suggested she also look at the title page, whereupon she decided to simply enter "Groundwood Books" for BI-6.

The next book coded by the second rater was *The Pot That Juan Built*. When the rater expressed confusion as to whether a theme needed to be a general theme of the book in order to enter "1 = Yes," the researcher emphasized that the text has to *address* the theme, pointing out to her the relevant phrase in the coding instrument—i.e., "*Does the story address the theme of...?*" (final version: "*Does the book address the theme of...?*"). She apparently had identified a single sentence which addressed a particular theme and had wondered if that was sufficient to code it a "1."

Sometime during the second rater's coding of her first two books, the researcher conveyed to her that he had not found more than one main character in any of the books which he had coded up to that point in time (i.e., *César: ¡Sí, Se Puede!*; *Yes, We Can!*; *The Composition*; *Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento*; and *The Pot That Juan Built*).

After beginning to code a fifth picture book, *Icy Watermelon/ Sandía fría*, the researcher decided to add a 40th variable to the coding instrument: BI-9 (Text Language). (Note: the final version of the instrument contains 44 variables, discussed below.) This decision was made because two of the five randomly selected books (*Icy Watermelon* and *Lucha Libre*) have bilingual texts, and it was felt that this information would also be helpful to teachers, parents, and mental health workers in selecting appropriate books to help Latino immigrant children. The researcher added this variable to the coding instruments for the books he had already reviewed, coded BI-9 for those books and for *Icy Watermelon*, and had the second rater code the variable for the two books she had already reviewed.

On July 6, 2010, the second rater coded the remaining three picture books of the 10% random sample: namely, *César: ¡Sí, Se Puede!*, *Lucha Libre*, and *Icy Watermelon*. Responses provided by the researcher to some of the rater's expressed uncertainty included a confirmation that coding decisions can also be based upon illustrations and a reminder that she should code all that apply. The researcher and rater also agreed that the response option of "Unknown" meant that the variable value either could not be ascertained from the text and/or pictures or that the rater did not know how to respond. Finally, the rater was unsure how much of what was printed on the front cover of one of the books (*Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento*) constituted the title, particularly since it appeared that it might not all fit on the line in the coding instrument. The researcher indicated that she could continue typing on another line if needed. The rater included the full title for BI-1 (Full Title).

Preliminary Inter-Rater Reliability

After both the researcher and the second rater completed coding of the picture books in the 10% random sample, a comparison of responses was performed in order to yield inter-rater reliability data. This data (see Table 2, below) consists of percentages of agreement between the researcher and the second rater for each variable category (i.e., Book Information, Demographics & Characteristics, and Immigrant Challenges) and for all variables overall across the five books

in the sample. These books are represented in Table 2 by the following bold numbers (and also in Tables 4-6 in Appendix C: Picture Book Charts, though some of the numbers have changed): 6, *The Pot That Juan Built*; 10, *César: ¡Sí, Se Puede!/ Yes, We Can!*; former book number 19—which was later eliminated from the study—*Icy Watermelon/ Sandía fría*; 20 (now 19), *Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento*; and 46 (now 45), *The Composition*. During the process of coding these five books, the number of variables was increased from 39 to 40—the latter being the number of variables that appear in Table 2, below. Subsequently, as will be discussed later, the total number of variables was increased to 44.

Overall, there was 82% agreement between the responses of the researcher and the second rater for all variables with all five picture books. For the first category of variables, Book Information (BI), there was 93% agreement overall; for the second category, Demographics & Characteristics (DC), there was 73% agreement; and for the third category, Immigrant Challenges (IC), there was 85% agreement.

The book with the greatest disagreement between raters was *Icy Watermelon* (identified by the * sign, now eliminated from the study), where there was only 65% agreement, mostly explained by very low agreement (33%) on the DC variables. Disagreement on responses to these items was largely due to different assumptions about who the main characters were. One concluded that the grandparents were the main characters, while the other concluded that all the characters in the story were main characters. These divergent conclusions were a primary reason—if not the sole factor—for most of the disagreements on responses to DC items, especially those addressing members of the household (DC-11 through DC-18).

APPENDIX D: CODING INSTRUMENT

Rater's Name: _____ Date: _____

Picture Book Descriptors

- *Title:* _____
- *Author(s):* _____
- *Illustrator:* _____
- *Year:* _____
- *Location:* _____
- *Publisher:* _____
- *ISBN:* _____
- *Pages:* _____
- *Text Language:* 1 = English Only 3 = Moderate Spanish, 20-40%
(for *this* edition only) 2 = Minimal Spanish, < 20% 4 = Bilingual (full text in both lang.)

Demographics & Characteristics (DC)

- **DC-1:** *Is the main character(s) a **living human** (i.e., not a ghost) **during the story**?*

0 = Text or pictures do not indicate 2 = No (none of the main characters) 4 = N/A
1 = Yes (all of the main characters) 3 = Mixed (at least 1 Yes & 1 No)

 - **DC-2:** *If “No” or “Mixed” to DC-1, what **animal(s)**, **creature(s)**, etc., is the main character(s)?*

- **DC-3:** *What is the **gender** of the main character(s)?*

0 = Text or pictures do not indicate 3 = Male group (i.e., 2 or more) 6 = N/A
1 = Male 4 = Female group
2 = Female 5 = Mixed gender (at least 1 male & 1 female)
- **DC-4:** *What is the approximate **age range** of the main character(s) during the story? Code **all** that apply, such as if there is **more than one main character** or if the story covers **more than one age range** during the main character's life.*

0 = Text or pictures do not indicate 3 = 9-12 years 6 = N/A
1 = 0-4 years of age 4 = 13-17 years
2 = 5-8 years 5 = 18 years or older
- **DC-5:** *Does at least part of the story take place **in the U.S.** (not including Puerto Rico)?*

0 = Text or pictures do not indicate 2 = No
1 = Yes

- **DC-6:** If “Yes” to DC-5, in which of the following **U.S. areas** (i.e., “Divisions”) does the story take place? (See U.S. Census Bureau, n.d.) Code **all** that apply, if the story takes place in more than one area.

0 = Text or pictures do not indicate

- 1 = New England.....CT, ME, MA, NH, RI, or VT
 2 = Middle AtlanticNJ, NY, or PA
 3 = East North Central.....IN, IL, MI, OH, or WI
 4 = West North CentralIA, KS, MN, MO, NE, ND, or SD
 5 = South AtlanticDE, DC, FL, GA, MD, NC, SC, VA, or WV
 6 = East South Central.....AL, KY, MS, or TN
 7 = West South CentralAR, LA, OK, or TX
 8 = MountainAZ, CO, ID, NM, MT, UT, NV, or WY
 9 = PacificAK, CA, HI, OR, or WA

- **DC-7:** Does the story mention that the main character(s) **immigrates** into the U.S.?

1 = Yes (all of the main characters) 3 = Mixed (at least 1 Yes & 1 No)
 2 = No (none of the main characters) 4 = N/A

- **DC-8:** If “Yes” to DC-7, what is the approximate **age range** of the main character(s) **upon arrival** in the U.S.? Code **all** that apply.

0 = Text or pictures do not indicate 3 = 9-12 years
 1 = 0-4 years of age 4 = 13-17 years
 2 = 5-8 years 5 = 18 years or older

- **DC-9:** To which of the following **nations** (or territory, in the case of Puerto Rico) does the main character(s) or story topic relate, including the story setting(s) and place(s) of origin of main character(s) or his or her ancestors? Code **all** that apply.

0 = Text or pictures do not indicate 22 = N/A

Mexico or Central America:

1 = Belize 5 = Honduras
 2 = Costa Rica 6 = Mexico
 3 = El Salvador 7 = Nicaragua
 4 = Guatemala 8 = Panama

Caribbean:

9 = Cuba
 11 = Puerto Rico
 10 = Dominican Republic

South America:

12 = Argentina 17 = Ecuador
 13 = Bolivia 18 = Paraguay
 14 = Brazil 19 = Peru
 15 = Chile 20 = Uruguay
 16 = Colombia 21 = Venezuela

- **DC-10:** What are the **rac**es and/or **ethnic groups** of community members where the story takes place? Code **all** that apply, including when the main character(s) moves from one community to another during the story.

0 = Text or pictures do not indicate 4 = Native American/Alaskan Native

1 = African or African American	5 = Pacific Islander
2 = Asian	6 = White (non-Latino)
3 = Latino (regardless of race)	7 = N/A

Household Variables:

- **DC-11:** *Including the main character(s), how many people (or animals, etc.) live in the same home—i.e., in the same house or apartment as the main character(s)? Code all that apply if there is more than one main character or if the main character(s) lives in more than one home in the story.*

0 = Text or pictures do not indicate	5 = 5 individuals	10 = N/A
1 = 1 individual (main character lives alone)	6 = 6 individuals	
2 = 2 individuals	7 = 7 individuals	
3 = 3 individuals	8 = 8 individuals	
4 = 4 individuals	9 = 9 or more individuals	

- **DC-12:** *Does the main character(s) live with his or her mother (at any time in the story)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

- **DC-13:** *Does the main character(s) live with his or her father (at any time in the story)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

- **DC-14:** *Does the main character(s) live with at least one grandparent (at any time...)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

- **DC-15:** *Does the main character(s) live with at least one sibling (at any time...)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

- **DC-16:** *Does the main character(s) live with at least one cousin (at any time...)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

- **DC-17:** *Does the main character(s) live with at least one aunt or uncle (at any time...)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

- **DC-18:** *Does the main character(s) live with at least one non-relative (at any time...)?*

0 = Text or pictures do not indicate	2 = No (none of the main characters)	4 = N/A
1 = Yes (all of the main characters)	3 = Mixed (at least 1 Yes & 1 No)	

Dreams & Memories:

- **DC-19:** Does the book include any ***dreams*** (either while one is sleeping or daydreaming)?

1 = Yes 2 = No

- **DC-20:** Does the book include elements of ***going back in time***, including sharing ***memories*** or other details about the past by the main character(s) or others (including the narrator)?

1 = Yes 2 = No

Immigrant Challenges (IC)Family Challenges:

- **IC-1:** Does the book **address** themes of ***family separation*** and/or ***reunification*** involving the main character(s) or others?

1 = Yes 2 = No

- **IC-2:** Does the book **address** themes of ***family conflict***—including between siblings, between parent(s) and child, or conflicts with other adults in the home—involving the main character(s) or others?

1 = Yes 2 = No

SES Challenges:

- **IC-3:** Does the book **address** themes of ***poverty***—including debt, unemployment, low wages, hunger, lack of clothing, poor housing conditions, limited transportation, community poverty, or filthiness—involving the main character(s) or others?

1 = Yes 2 = No

- **IC-4:** Does the book **address** themes of ***health problems***—including physical pain or discomfort, illness, injury, medical insurance, or medical treatment—involving the main character(s) or others?

1 = Yes 2 = No

- **IC-5:** Does the book **address** themes of ***multiple moves*** or ***instability or uncertainty*** regarding place of residence involving the main character(s) or others?

1 = Yes 2 = No

Academic Challenges:

- **IC-6:** Does the book **address** themes of ***language barriers***—including limited English proficiency—regarding the main character(s), a friend, a parent, or others?

1 = Yes 2 = No

- **IC-7:** Does the book **address** themes of ***school (K-12)***, ***academic achievement***, or ***parental involvement*** in schools—including any struggles with learning (excluding language learning; see IC-6)—involving the main character(s) or others?

1 = Yes 2 = No

Emotional, Traumatic & Behavioral Challenges:

- **IC-8:** Does the book **address** themes of **loss** or **homesickness**—including the loss of relatives, friends, pets, home, language, culture, or place of origin—involving the main character(s) or others?

1 = Yes 2 = No

- **IC-9:** Does the book **address** themes of **experiencing traumatic events**—such as those involving violence, threats, severe bodily injury, war, or natural disasters experienced by the main character(s) or others?

1 = Yes 2 = No

- **IC-10:** Does the book **address** themes of **fears related to legal status** of the main character(s) and/or of his or her parent(s) or others?

1 = Yes 2 = No

- **IC-11:** Does the book **address** themes of **antisocial behavior** or other **behavioral problems**—such as gang activity, drinking, or fighting—involving the main character(s) or others?

1 = Yes 2 = No

Social Challenges:

- **IC-12:** Does the book **address** themes of **peer acceptance** (i.e., non-family peers) or **social or cultural adjustment** involving the main character(s) or others?

1 = Yes 2 = No

Other Challenges or Strengths:

- **IC-13:** What **additional themes** does the book **address** regarding **challenges** faced by the main character(s) or others? (If none, leave blank.)

-
- **IC-14:** What are some **elements or themes** in the book that model **strengths** for a Latino immigrant child—including character traits, traditions, foods, family activities, etc.?

-
- **IC-15:** Describe the **illustrations**. Think about how they impacted you emotionally and/or how they might support a Latino immigrant child.
-

APPENDIX E: DESCRIPTORS OF 50 PICTURE BOOKS

Descriptors of 50 Picture Books

Descriptor:	Picture Book ID Number				
	1.	2.	3.	4.	5.
<i>Title</i>	<i>I Love Saturdays y domingos</i>	<i>Iguanas in the Snow and Other Winter Poems / Iguanas en la nieve y otros poemas de invierno</i>	<i>Tricycle</i>	<i>Roadrunner's Dance</i>	<i>Murals: Walls That Sing</i>
<i>Author(s)</i>	Ada, Alma Flor	Alarcón, Francisco X.	Amado, Elisa	Anaya, Rudolfo	Ancona, George
<i>Illustrator</i>	Savadier, Elivia	Gonzalez, Maya Christina	Ruano, Alfonso	Diaz, David	Ancona, George (Photographer)
<i>Year</i>	2002	2001	2007	2000	2003
<i>Publisher Location</i>	New York, NY	San Francisco, CA	Toronto, ON, Canada	New York, NY	Tarrytown, NY
<i>Publisher</i>	Atheneum Books for Young Readers	Children's Book Press	Groundwood Books	Hyperion Books for Children	Marshall Cavendish
<i>ISBN</i>	0-689-31819-7	0-89239-168-5	0-88899-614-4 & 978-0-88899-614-5	0-7868-0254-5	0-7614-5131-5
<i>Pages</i>	32	32	32	32	48
<i>Text Language</i>	Minimal Spanish	Bilingual	English Only	English Only	Minimal Spanish
<i>Horn Book Rating</i>	3	3	(not rated)	4	3
<i>Grade Level, per Horn Book</i>	K-3	K-3	n/a	K-3	4-6
<i>Grade Level, per Booklist</i>	PreS-3	n/a	PreS-2	K-3	5-8
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Commended List	Américas Commended List Pura Belpré Honor book for narrative	Américas Award Commended Titles	Américas Commended List	Américas Commended List
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,283	1,206	1,723	615	584

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	<i>6.</i>	<i>7.</i>	<i>8.</i>	<i>9.</i>	<i>10.</i>
<i>Title</i>	<i>The Pot That Juan Built</i>	<i>A Movie in My Pillow / Una película en mi almohada</i>	<i>Xochitl and the Flowers / Xóchitl, la Niña de las Flores</i>	<i>Sopa de frijoles: Un poema para cocinar / Bean Soup: A Cooking Poem</i>	<i>César: ¡Sí, Se Puede! Yes, We Can!</i>
<i>Author(s)</i>	Andrews-Goebel, Nancy	Argueta, Jorge	Argueta, Jorge	Argueta, Jorge	Bernier-Grand, Carmen T.
<i>Illustrator</i>	Diaz, David	Gómez, Elizabeth	Angel, Carl	Yockteng, Rafael	Diaz, David
<i>Year</i>	2002	2001	2003	2009	2004
<i>Publisher Location</i>	New York, NY	San Francisco, CA	San Francisco, CA	Toronto, ON, Canada	Tarrytown, NY
<i>Publisher</i>	Lee & Low Books	Children's Book Press	Children's Book Press	Groundwood Books	Marshall Cavendish
<i>ISBN</i>	1-58430-038-8	0-89239-165-0	0-89239-181-2	978-0-88899-881-1	0-7614-5172-2
<i>Pages</i>	32	32	32	32	48
<i>Text Language</i>	Minimal Spanish	Bilingual	Bilingual	Bilingual	Minimal Spanish
<i>Horn Book Rating</i>	3	4	3	3	4
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	4-6
<i>Grade Level, per Booklist</i>	2-4	4-8	K-3	1-3	3-6
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Commended List Pura Belpré Honor book for illustration	Américas Award	Américas Commended List	Américas Award Commended Titles	Pura Belpré Honor book for narrative Pura Belpré Honor book for illustration
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,741	886	623	733	1,326

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	<i>11.</i>	<i>12.</i>	<i>13.</i>	<i>14.</i>	<i>15.</i>
<i>Title</i>	<i>My Name Is Celia: The Life of Celia Cruz/ Me llamo Celia: La vida de Celia Cruz</i>	<i>My Name Is Gabito: The Life of Gabriel García Márquez/ Me llamo Gabito: La vida de Gabriel García Márquez</i>	<i>Pelé, King of Soccer / Pelé, El rey del fútbol</i>	<i>Martina the Beautiful Cockroach: A Cuban Folktale</i>	<i>Arroró, mi niño: Latino Lullabies and Gentle Games</i>
<i>Author(s)</i>	Brown, Monica	Brown, Monica	Brown, Monica	Deedy, Carmen Agra	Delacre, Lulu (compiler)
<i>Illustrator</i>	López, Rafael	Colón, Raúl	Gutiérrez, Rudy	Austin, Michael	Delacre, Lulu
<i>Year</i>	2004	2007	2009	2007	2004
<i>Publisher Location</i>	Flagstaff, AZ	Flagstaff, AZ	New York, NY	Atlanta, GA	New York, NY
<i>Publisher</i>	Luna Rising	Luna Rising	Rayo (HarperCollins Publishers)	Peachtree Publishers	Lee & Low Books
<i>ISBN</i>	0-87358-872-X & 978-087358-872-O	0-87358-908-4 & 978-0-87358-908-6	978-0-06-122779-0	978-1-56145-399-3	1-58430-159-7
<i>Pages</i>	32	32	34	32	32
<i>Text Language</i>	Bilingual	Bilingual	Bilingual	Minimal Spanish	Bilingual
<i>Horn Book Rating</i>	3	3	3	3	2
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	PreS
<i>Grade Level, per Booklist</i>	n/a	2-4	1-3	K-3	PreS
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Award Pura Belpré Honor book for illustration	Américas Award Commended Titles Pura Belpré Honor book for illustration	Américas Award Commended Titles	Américas Award Commended Titles Pura Belpré Honor book for narrative	Pura Belpré Honor book for illustration
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,079	1,605	533	1,704	1,123

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	<i>16.</i>	<i>17.</i>	<i>18.</i>	<i>19.</i>	<i>20.</i>
<i>Title</i>	<i>Julio's Magic</i>	<i>Papá and Me</i>	<i>N Is for Navidad</i>	<i>Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento</i>	<i>Elena's Serenade</i>
<i>Author(s)</i>	Dorros, Arthur	Dorros, Arthur	Elya, Susan Middleton & Banks, Merry	Garza, Xavier	Geeslin, Campbell
<i>Illustrator</i>	Grifalconi, Ann	Gutierrez, Rudy	Cepeda, Joe	Garza, Xavier	Juan, Ana
<i>Year</i>	2005	2008	2007	2005	2004
<i>Publisher Location</i>	New York, NY	New York, NY	San Francisco, CA	El Paso, TX	New York, NY
<i>Publisher</i>	HarperCollins Publishers	Rayo (HarperCollins Publishers)	Chronicle Books	Cinco Puntos Press	Atheneum Books for Young Readers
<i>ISBN</i>	0-06-029004-8	978-0-06- 058156-5	0-8118-5205-9 & 978-0-8118- 5205-0	0-938317-92-X	0-689-84908-7
<i>Pages</i>	32	26	38	40	34
<i>Text Language</i>	Minimal Spanish	Minimal Spanish	Minimal Spanish	Bilingual	Minimal Spanish
<i>Horn Book Rating</i>	4	3	2	3	3
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	K-3
<i>Grade Level, per Booklist</i>	K-2	PreS-K	PreS-2	n/a	1-3
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Award Commended Titles	Pura Belpré Honor book for illustration	Américas Award Commended Titles	Américas Award Commended Titles	Américas Commended List
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	648	1,194	687	524	1,047

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	<i>21.</i>	<i>22.</i>	<i>23.</i>	<i>24.</i>	<i>25.</i>
<i>Title</i>	<i>The Storyteller's Candle / La velita de los cuentos</i>	<i>My Colors, My World / Mis colores, mi mundo</i>	<i>Grandma and Me at the Flea / Los Meros Meros Remateros</i>	<i>The Christmas Gift / El regalo de Navidad</i>	<i>Uncle Rain Cloud</i>
<i>Author(s)</i>	González, Lucía	Gonzalez, Maya Christina	Herrera, Juan Felipe	Jiménez, Francisco	Johnston, Tony
<i>Illustrator</i>	Delacre, Lulu	Gonzalez, Maya Christina	De Lucio-Brock, Anita	Cotts, Claire B.	VandenBroeck, Fabricio
<i>Year</i>	2008	2007	2002	2000	2000
<i>Publisher Location</i>	San Francisco, CA	San Francisco, CA	San Francisco, CA	Boston, MA	Watertown, MA
<i>Publisher</i>	Children's Book Press	Children's Book Press	Children's Book Press	Houghton Mifflin Company	Talewinds (Charlesbridge)
<i>ISBN</i>	0-89239-222-3 & 978-0-89239-222-3	978-0-89239-221-6	0-89239-171-5	0-395-92869-9	0-88106-371-1
<i>Pages</i>	32	24	32	32	32
<i>Text Language</i>	Bilingual	Bilingual	Bilingual	Bilingual	Minimal Spanish
<i>Horn Book Rating</i>	4	3	4	3	3
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	K-3
<i>Grade Level, per Booklist</i>	K-3	n/a	PreS-3	K-4	PreS-3
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Award Honorable Mentions Pura Belpré Honor book for narrative Pura Belpré Honor book for illustration	Américas Award Commended Titles Pura Belpré Honor book for illustration	Américas Commended List	Américas Commended List	Américas Commended List
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,172	1,100	680	1,071	822

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	<i>26.</i>	<i>27.</i>	<i>28.</i>	<i>29.</i>	<i>30.</i>
<i>Title</i>	<i>My Abuelita</i>	<i>Harvesting Hope: The Story of Cesar Chavez</i>	<i>Mama Does the Mambo</i>	<i>Kitchen Dance</i>	<i>The Fiesta Dress: A Quinceañera Tale</i>
<i>Author(s)</i>	Johnston, Tony	Krull, Kathleen	Leiner, Katherine	Manning, Maurie J.	McCormack, Caren McNelly
<i>Illustrator</i>	Morales, Yuyi	Morales, Yuyi	Rodriguez, Edel	Manning, Maurie J.	Avilés, Martha
<i>Year</i>	2009	2003	2001	2008	2009
<i>Publisher Location</i>	Boston, MA	San Diego, CA	New York, NY	New York, NY	Tarrytown, NY
<i>Publisher</i>	Harcourt Children's Books	Harcourt	Hyperion Books for Children	Clarion Books	Marshall Cavendish Children
<i>ISBN</i>	978-0-15-216330-3	0-15-201437-3	0-7868-0646-X	978-0-618-99110-5	978-0-7614-5467-0
<i>Pages</i>	32	48	34	32	40
<i>Text Language</i>	Minimal Spanish	Minimal Spanish	Minimal Spanish	Minimal Spanish	Minimal Spanish
<i>Horn Book Rating</i>	4	2	1	3	3
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	K-3
<i>Grade Level, per Booklist</i>	1-3	2-4	K-3	n/a	K-2
<i>Latin American/Hispanic Children's Book Awards</i>	Américas Award Commended Titles	Américas Honorable Mentions Pura Belpré Honor book for illustration	Américas Commended List	Américas Award Commended Titles	Américas Award Commended Titles
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	989	2,136	569	707	531

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	<i>31.</i>	<i>32.</i>	<i>33.</i>	<i>34.</i>	<i>35.</i>
<i>Title</i>	<i>Juan Bobo Goes to Work: A Puerto Rican Folktale</i>	<i>Los Gatos Black on Halloween</i>	<i>A Library for Juana: The World of Sor Juana Inés</i>	<i>Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart</i>	<i>Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings</i>
<i>Author(s)</i>	Montes, Marisa	Montes, Marisa	Mora, Pat	Mora, Pat	Mora, Pat
<i>Illustrator</i>	Cepeda, Joe	Morales, Yuyi	Vidal, Beatriz	Colón, Raul	López, Rafael
<i>Year</i>	2000	2006	2002	2005	2007
<i>Publisher Location</i>	New York, NY	New York, NY	New York, NY	New York, NY	New York, NY
<i>Publisher</i>	HarperCollins	Henry Holt and Company	Alfred A. Knopf	Alfred A. Knopf	Lee & Low Books
<i>ISBN</i>	0-688-16233-9	0-8050-7429-5 & 978-0-8050-7429-1	0-375-80643-1	0-375-82337-9	978-1-58430-271-1
<i>Pages</i>	32	32	34	34	32
<i>Text Language</i>	Minimal Spanish	Minimal Spanish	Minimal Spanish	Minimal Spanish	Minimal Spanish
<i>Horn Book Rating</i>	3	3	2	4	3
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	K-3
<i>Grade Level, per Booklist</i>	PreS-3	K-2	1-3	PreS-2	1-4
<i>Latin American/ Hispanic Children's Book Awards</i>	Pura Belpré Honor book for illustration	Pura Belpré Award for illustration Pura Belpré Honor book for narrative Tomás Rivera Mexican American Children's Book Award	Américas Commended List Tomás Rivera Mexican American Children's Book Award	Pura Belpré Award for illustration Pura Belpré Honor book for narrative	Américas Award
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,143	1,570	818	1,628	894

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	36.	37.	38.	39.	40.
<i>Title</i>	<i>A Piñata in a Pine Tree: A Latino Twelve Days of Christmas</i>	<i>Book Fiesta!: Celebrate Children's Day/Book Day; Celebremos El día de los niños/El día de los libros</i>	<i>Just a Minute: A Trickster Tale and Counting Book</i>	<i>Little Night</i>	<i>Just in Case: A Trickster Tale and Spanish Alphabet Book</i>
<i>Author(s)</i>	Mora, Pat	Mora, Pat	Morales, Yuyi	Morales, Yuyi	Morales, Yuyi
<i>Illustrator</i>	Morales, Magaly	López, Rafael	Morales, Yuyi	Morales, Yuyi	Morales, Yuyi
<i>Year</i>	2009	2009	2003	2007	2008
<i>Publisher Location</i>	New York, NY	New York, NY	San Francisco, CA	New Milford, CT	New York, NY
<i>Publisher</i>	Clarion Books (Houghton Mifflin Harcourt)	Rayo (HarperCollins Publishers)	Chronicle Books	Roaring Brook Press	Roaring Brook Press
<i>ISBN</i>	978-0-618-84198-1	978-0-06-128877-7	0-8118-3758-0	978-1-59643-088-4	1-59643-329-9 & 978-1-59643-329-8
<i>Pages</i>	32	34	30	32	32
<i>Text Language</i>	½ Spanish (not bilingual)	Bilingual	Minimal Spanish	English Only	Minimal Spanish
<i>Horn Book Rating</i>	2	3	3	3	2
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	K-3
<i>Grade Level, per Booklist</i>	PreS-3	PreS-2	PreS-2	PreS-2	K-3
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Award Commended Titles	Américas Award Commended Titles	Américas Award Pura Belpré Award for illustration Tomás Rivera Mexican American Children's Book Award	Américas Award Honorable Mentions	Américas Award Pura Belpré Award for illustration Pura Belpré Honor book for narrative
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	652	1,536	1,817	1,038	1,374

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	41.	42.	43.	44.	45.
<i>Title</i>	<i>My Very Own Room / Mi propio cuartito</i>	<i>My Diary from Here to There / Mi diario de aquí hasta allá</i>	<i>First Day in Grapes</i>	<i>José! Born to Dance: The Story of José Limón</i>	<i>The Composition</i>
<i>Author(s)</i>	Pérez, Amada Irma	Pérez, Amada Irma	Pérez, L. King	Reich, Susanna	Skármeta, Antonio
<i>Illustrator</i>	Gonzalez, Maya Christina	Gonzalez, Maya Christina	Casilla, Robert	Colón, Raúl	Ruano, Alfonso
<i>Year</i>	2000	2002	2002	2005	2000
<i>Publisher Location</i>	San Francisco, CA	San Francisco, CA	New York, NY	New York, NY	Toronto, ON, Canada
<i>Publisher</i>	Children's Book Press	Children's Book Press	Lee & Low Books	Simon & Schuster Books for Young Readers	Groundwood Books
<i>ISBN</i>	0-89239-164-2	0-89239-175-8	1-58430-045-0	0-689-86576-7	0-88899-390-0
<i>Pages</i>	32	32	32	32	36
<i>Text Language</i>	Bilingual	Bilingual	Minimal Spanish	Minimal Spanish	English Only
<i>Horn Book Rating</i>	2	2	4	3	2
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	1-3
<i>Grade Level, per Booklist</i>	n/a	2-5	1-3	2-4	3-5
<i>Latin American/ Hispanic Children's Book Awards</i>	Américas Honorable Mention Tomás Rivera Mexican American Children's Book Award	Américas Commended List Pura Belpré Honor book for narrative	Pura Belpré Honor book for illustration	Tomás Rivera Mexican American Children's Book Award	Américas Award
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,076	1,315	1,109	667	600

*Number of libraries that include one or more copies of the title in "book" format.

continued—*Picture Book Descriptors*

<i>Descriptor:</i>	<i>Picture Book ID Number</i>				
	46.	47.	48.	49.	50.
<i>Title</i>	<i>Chato and the Party Animals</i>	<i>My Little Car</i>	<i>What Can You Do with a Rebozo?</i>	<i>What Can You Do with a Paleta?</i>	<i>Roberto Clemente: Pride of the Pittsburgh Pirates</i>
<i>Author(s)</i>	Soto, Gary	Soto, Gary	Tafolla, Carmen	Tafolla, Carmen	Winter, Jonah
<i>Illustrator</i>	Guevara, Susan	Paparone, Pam	Córdova, Amy	Morales, Magaly	Colón, Raúl
<i>Year</i>	2000	2006	2008	2009	2005
<i>Publisher Location</i>	New York, NY	New York, NY	Berkeley, CA	Berkeley, CA	New York, NY
<i>Publisher</i>	G. P. Putnam's Sons	G. P. Putnam's Sons	Tricycle Press	Tricycle Press	Atheneum Books for Young Readers
<i>ISBN</i>	0-399-23159-5	0-399-23220-6	1-58246-220-8 & 978-1-58246-220-2	978-1-58246-221-9	0-689-85643-1
<i>Pages</i>	32	32	25	32	34
<i>Text Language</i>	Minimal Spanish	Minimal Spanish	Minimal Spanish	Minimal Spanish	English Only
<i>Horn Book Rating</i>	3	3	3	3	3
<i>Grade Level, per Horn Book</i>	K-3	K-3	K-3	K-3	K-3
<i>Grade Level, per Booklist</i>	PreS-3	PreS-2	n/a	PreS-3	2-4
<i>Latin American/Hispanic Children's Book Awards</i>	Pura Belpré Award for illustration	Américas Award Commended Titles	Américas Award Commended Titles Pura Belpré Honor book for illustration	Américas Award Tomás Rivera Mexican American Children's Book Award	Américas Award Commended Titles
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	1,661	737	1,439	507	1,152

*Number of libraries that include one or more copies of the title in "book" format.

SUMMARY of *Picture Book Descriptors*

<i>Descriptor:</i>	<i>Summary of 50 Books' Identifying Information</i>
<i>Year</i>	2000 (<i>n</i> =7); 2001 (<i>n</i> =3); 2002 (<i>n</i> = 6); 2003 (<i>n</i> = 4); 2004 (<i>n</i> = 4); 2005 (<i>n</i> = 5); 2006 (<i>n</i> =2); 2007 (<i>n</i> =7); 2008 (<i>n</i> =5); 2009 (<i>n</i> =7)
<i>Publisher Location</i>	Atlanta, GA (<i>n</i> =1); Berkeley, CA (<i>n</i> =2); Boston, MA(<i>n</i> =2); El Paso, TX(<i>n</i> =1); Flagstaff, AZ (<i>n</i> =2); New Milford, CT (<i>n</i> =1); New York, NY (<i>n</i> =23); San Diego, CA (<i>n</i> =1); San Francisco, CA (<i>n</i> =10); Tarrytown, NY(<i>n</i> =3); Toronto, ON (<i>n</i> =3); Watertown, MA(<i>n</i> =1)
<i>Publisher</i>	Atheneum (<i>n</i> =3); Children's (<i>n</i> = 8); Chronicle (<i>n</i> = 2); Cinco Puntos (<i>n</i> =1); Clarion (<i>n</i> =2); Groundwood (<i>n</i> =3); Harcourt (<i>n</i> =2); Henry Holt (<i>n</i> =1); Houghton Mifflin (<i>n</i> =1); Hyperion (<i>n</i> =2); Knopf (<i>n</i> =2); Lee & Low (<i>n</i> =4); Luna Rising (<i>n</i> = 2); Marshall Cavendish (<i>n</i> = 3); Peachtree (<i>n</i> = 1); Putnam's (<i>n</i> = 2); Rayo or HarperCollins (<i>n</i> =5); Roaring Brook (<i>n</i> =2); Simon & Schuster (<i>n</i> =1); Talewinds (<i>n</i> = 1); Tricycle: (<i>n</i> =2)
<i>Pages</i>	24 (<i>n</i> =1); 25 (<i>n</i> = 1); 26 (<i>n</i> =1); 30 (<i>n</i> = 1); 32 (<i>n</i> =32); 34 (<i>n</i> =7); 36 (<i>n</i> =1); 38 (<i>n</i> =1); 40 (<i>n</i> =2); 48 (<i>n</i> =3)
<i>Text Language</i>	English Only (<i>n</i> =5); Minimal Spanish (<i>n</i> =28); Moderate Spanish (<i>n</i> =0); Bilingual (<i>n</i> =16); Half Spanish—not bilingual (<i>n</i> =1)
<i>Horn Book Rating</i>	Rating of 1 (<i>n</i> =1); Rating of 2 (<i>n</i> = 9); Rating of 3 (<i>n</i> =30); rating of 4 (<i>n</i> =9); not rated (<i>n</i> =1)
<i>Grade Level, per Horn Book</i>	PreS (<i>n</i> =1); K-3 (<i>n</i> =45); 1st grade-3rd grade (<i>n</i> =1); 4th- 6th grade (<i>n</i> = 2); not rated (<i>n</i> =1)
<i>Grade Level, per Booklist</i>	Preschool (<i>n</i> =1); Preschool –K (<i>n</i> =1); PreS-2nd grade (<i>n</i> =7); ,Preschool-3rd grade (<i>n</i> =7); K-2nd grade (<i>n</i> =3); K-3rd grade (<i>n</i> =6); K-4th grade (<i>n</i> =1); 1st -3rd grade (<i>n</i> =6); 1st -4th grade (<i>n</i> =1); 2nd-4th grade (<i>n</i> =5); 2nd-5th grade (<i>n</i> =1); 3rd-5th (<i>n</i> =1); 3rd-6th (<i>n</i> =1); 4th-8th (<i>n</i> =1); 5th-8th (<i>n</i> =1); not rated (<i>n</i> =7)
<i>Latin American/Hispanic Children's Book Awards</i>	Américas only (<i>n</i> =26); Pura Belpré only (<i>n</i> =7); Tomás Rivera only (<i>n</i> =1); , Américas & Pura Belpré (<i>n</i> =11); Américas & Tomás Rivera (<i>n</i> =3); Pura Belpré & Tomás Rivera (<i>n</i> =1); Américas, Pura Belpré & Tomás Rivera (<i>n</i> =1)
<i>Libraries, as of Aug. 4, 2010, per WorldCat*</i>	500-749 (<i>n</i> = 17); 750-999 (<i>n</i> =5); 1,000-1,249 (<i>n</i> = 13); 1,250-1,499 (<i>n</i> =5); 1,500-1,749 (<i>n</i> = 8); 1,750-1,999 (<i>n</i> =1); 2,000+ (<i>n</i> =1)

*Number of libraries that include one or more copies of the title in “book” format.

APPENDIX F
DEMOGRAPHICS & CHARACTERISTICS (DC) OF 50 PICTURE BOOKS

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	1.	2.	3.	4.	5.
	<i>I Love Saturdays y domingos</i>	<i>Iguanas in the Snow and Other Winter Poems</i>	<i>Tricycle</i>	<i>Roadrunner's Dance</i>	<i>Murals: Walls that Sing</i>
DC-1: Species	living human	living human	living human	not living human	n/a
DC-2: Animal or Creature	n/a	n/a	n/a	roadrunner & rattlesnake	n/a
DC-3: Gender	female	male	female	male group	n/a
DC-4: Age Range	5-8	5-8	5-8	n/a	n/a
DC-5: U.S. Setting	yes	yes	no	yes	yes
DC-6: U.S. Area	Middle Atlantic, West South Central, Pacific	Pacific	n/a	Mountain	New England, Middle Atlantic, East North Central, Mountain, Pacific
DC-7: Immigrant	no	no	no	no	n/a
DC-8: Immigration Age Range	n/a	n/a	n/a	n/a	n/a
DC-9: Latin America	Mexico	Mexico	not indicated	n/a	Argentina, Chile, Dominican Rep., El Salvador, Mexico, Nicaragua, Pto. Rico
DC-10: Race or Ethnicity	Latino, White	African/Afr. American, Latino, White	Latino	not indicated	African/Afr. American, Asian, Latino, Native American/Alaskan Native, White
DC-11: Number in Home	3	5	3	not indicated	n/a
DC-12: Lives w/ Mother	yes	yes	yes	not indicated	n/a
DC-13: Lives w/ Father	yes	yes	yes	not indicated	n/a
DC-14: Lives w/ Grandparent	no	not indicated	no	not indicated	n/a
DC-15: Lives w/ Sibling	not indicated	yes	no	not indicated	n/a
DC-16: Lives w/ Cousin	no	no	no	not indicated	n/a
DC-17: Lives w/ Aunt or Uncle	not indicated	no	no	not indicated	n/a
DC-18: Lives w/ Non-Relative	not indicated	no	no	not indicated	n/a
DC-19: Dreams	no	yes	yes	no	no
DC-20: Memories	yes	yes	yes	no	yes

continued—*Demographics & Characteristics (DC)*

<i>Variable</i>	Book ID Number, Book Title, and Demographics and Descriptors				
	6.	7.	8.	9.	10.
	<i>The Pot That Juan Built</i>	<i>A Movie in My Pillow / Una película en mi almohada</i>	<i>Xochitl and the Flowers / Xóchitl, la niña de las flores</i>	<i>Sopa de frijoles: Un poema para cocinar / Bean Soup: A Cooking Poem</i>	<i>César: ¡Sí, Se Puede! Yes, We Can!</i>
DC-1: Species	living human	living human	living human	living human	living human
DC-2: Animal or Creature	n/a	n/a	n/a	n/a	n/a
DC-3: Gender	male	male	female	male	male
DC-4: Age Range	0-4, 9-12, 18+	9-12	5-8	5-8	0-4, 5-8, 9-12, 13-17, 18+
DC-5: U.S. Setting	no	yes	yes	not indicated	yes
DC-6: U.S. Area	n/a	Pacific	Pacific	n/a	Mountain, Pacific
DC-7: Immigrant	no	yes	yes	no	no
DC-8: Immigration Age Range	n/a	9-12	not indicated	n/a	n/a
DC-9: Latin America	Mexico	El Salvador	El Salvador	n/a	Mexico
DC-10: Race or Ethnicity	Latino	Asian, Latino	Asian, Latino	not indicated	Latino
DC-11: Number in Home	not indicated	2, 5	5	6	2, 5, 6, 9+
DC-12: Lives w/ Mother	yes	yes	yes	yes	yes
DC-13: Lives w/ Father	not indicated	yes	yes	yes	yes
DC-14: Lives w/ Grandparent	not indicated	no	not indicated	no	no
DC-15: Lives w/ Sibling	not indicated	yes	no	yes	yes
DC-16: Lives w/ Cousin	not indicated	no	no	no	yes
DC-17: Lives w/ Aunt or Uncle	not indicated	no	yes	no	not indicated
DC-18: Lives w/ Non-Relative	not indicated	no	no	no	no
DC-19: Dreams	no	yes	no	no	no
DC-20: Memories	no	yes	yes	no	no

continued—*Demographics & Characteristics (DC)*

	Book ID Number, Book Title, and Demographics and Descriptors				
	11.	12.	13.	14.	15.
Variable	<i>My Name Is Celia: The Life of Celia Cruz/ Me llamo Celia: La vida de Celia Cruz</i>	<i>My Name Is Gabito: The Life of Gabriel García Márquez/ Me llamo Gabito: La vida de Gabriel García Márquez</i>	<i>Pelé, King of Soccer / Pelé, El rey del fútbol</i>	<i>Martina the Beautiful Cockroach: A Cuban Folktale</i>	<i>Arrorró, mi niño: Latino Lullabies and Gentle Games</i>
DC-1: Species	living human	living human	living human	not living human	n/a
DC-2: Animal or Creature	n/a	n/a	n/a	cockroach	n/a
DC-3: Gender	female	male	male	female	n/a
DC-4: Age Range	0-4, 5-8, 9-12, 13-17, 18+	5-8, 9-12, 13-17, 18+	5-8, 9-12, 13-17, 18+	n/a	n/a
DC-5: U.S. Setting	yes	no	not indicated	no	yes
DC-6: U.S. Area	Middle Atlantic, South Atlantic	n/a	n/a	n/a	not indicated
DC-7: Immigrant	yes	no	no	no	n/a
DC-8: Immigration Age Range	18+	n/a	n/a	n/a	n/a
DC-9: Latin America	Cuba, Mexico	Colombia	Brazil	Cuba	not indicated
DC-10: Race or Ethnicity	African/African American, Latino	Latino	African/African American, Asian, Latino, White	n/a	Latino, White
DC-11: Number in Home	2, 9+	9+	not indicated	5	n/a
DC-12: Lives w/ Mother	yes	no	not indicated	yes	n/a
DC-13: Lives w/ Father	yes	no	yes	yes	n/a
DC-14: Lives w/ Grandparent	yes	yes	not indicated	yes	n/a
DC-15: Lives w/ Sibling	yes	yes	not indicated	not indicated	n/a
DC-16: Lives w/ Cousin	yes	yes	not indicated	not indicated	n/a
DC-17: Lives w/ Aunt or Uncle	not indicated	yes	not indicated	yes	n/a
DC-18: Lives w/ Non-Relative	not indicated	no	not indicated	not indicated	n/a
DC-19: Dreams	no	yes	no	no	no
DC-20: Memories	yes	yes	yes	no	no

continued—*Demographics & Characteristics (DC)*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	16.	17.	18.	19.	20.
	<i>Julio's Magic</i>	<i>Papá and Me</i>	<i>N Is for Navidad</i>	<i>Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento</i>	<i>Elena's Serenade</i>
DC-1: Species	living human	living human	living human	living human	living human
DC-2: Animal or Creature	n/a	n/a	n/a	n/a	n/a
DC-3: Gender	male	male	mixed gender	male	female
DC-4: Age Range	9-12	5-8	5-8, 9-12, 13-17, 18+	5-8	5-8
DC-5: U.S. Setting	no	yes	yes	no	no
DC-6: U.S. Area	n/a	not indicated	West South Central	n/a	n/a
DC-7: Immigrant	no	no	no	no	no
DC-8: Immigration Age Range	n/a	n/a	n/a	n/a	n/a
DC-9: Latin America	Mexico	not indicated	Mexico	Mexico	Mexico
DC-10: Race or Ethnicity	Latino	Latino, White	Latino	Latino	Latino
DC-11: Number in Home	3	2	9+	not indicated	3
DC-12: Lives w/ Mother	yes	no	yes	not indicated	no
DC-13: Lives w/ Father	yes	yes	yes	not indicated	yes
DC-14: Lives w/ Grandparent	no	no	not indicated	not indicated	no
DC-15: Lives w/ Sibling	no	no	yes	not indicated	yes
DC-16: Lives w/ Cousin	no	no	not indicated	not indicated	no
DC-17: Lives w/ Aunt or Uncle	no	no	not indicated	not indicated	no
DC-18: Lives w/ Non-Relative	no	no	no	not indicated	no
DC-19: Dreams	no	no	no	no	no
DC-20: Memories	yes	no	yes	no	yes

continued—*Demographics & Characteristics (DC)*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	21.	22.	23.	24.	25.
	<i>The Storyteller's Candle / La velita de los cuentos</i>	<i>My Colors, My World / Mis colores, mi mundo</i>	<i>Grandma and Me at the Flea / Los Meros Meros Remateros</i>	<i>The Christmas Gift / El regalo de Navidad</i>	<i>Uncle Rain Cloud</i>
DC-1: Species	living human	living human	living human	living human	living human
DC-2: Animal or Creature	n/a	n/a	n/a	n/a	n/a
DC-3: Gender	mixed gender	female	male	male	male group
DC-4: Age Range	5-8	0-4	9-12	5-8	5-8, 18+
DC-5: U.S. Setting	yes	yes	yes	yes	yes
DC-6: U.S. Area	Middle Atlantic	Pacific	Pacific	Pacific	Pacific
DC-7: Immigrant	yes	no	no	no	yes
DC-8: Immigration Age Range	5-8	n/a	n/a	n/a	not indicated
DC-9: Latin America	Puerto Rico	not indicated	Mexico	Mexico	Mexico
DC-10: Race or Ethnicity	Latino, White	Latino	Latino	Latino, White	Latino, White
DC-11: Number in Home	5	3	2	7	5
DC-12: Lives w/ Mother	yes	yes	no	yes	yes
DC-13: Lives w/ Father	mixed	yes	no	yes	yes
DC-14: Lives w/ Grandparent	no	no	yes	no	no
DC-15: Lives w/ Sibling	no	no	no	yes	no
DC-16: Lives w/ Cousin	yes	no	no	no	no
DC-17: Lives w/ Aunt or Uncle	yes	no	no	no	yes
DC-18: Lives w/ Non-Relative	no	no	no	no	no
DC-19: Dreams	no	no	no	yes	no
DC-20: Memories	yes	no	yes	yes	yes

continued—*Demographics & Characteristics (DC)*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	26.	27.	28.	29.	30.
	<i>My Abuelita</i>	<i>Harvesting Hope: The Story of Cesar Chavez</i>	<i>Mama Does the Mambo</i>	<i>Kitchen Dance</i>	<i>The Fiesta Dress: A Quinceañera Tale</i>
DC-1: Species	living human	living human	living human	living human	living human
DC-2: Animal or Creature	n/a	n/a	n/a	n/a	n/a
DC-3: Gender	male	male	female	female	female
DC-4: Age Range	0-4	5-8, 9-12, 13-17, 18+	9-12	0-4	5-8
DC-5: U.S. Setting	not indicated	yes	no	yes	yes
DC-6: U.S. Area	n/a	Mountain, Pacific	n/a	not indicated	not indicated
DC-7: Immigrant	no	no	no	no	no
DC-8: Immigration Age Range	n/a	n/a	n/a	n/a	n/a
DC-9: Latin America	Mexico	Mexico	Cuba	not indicated	not indicated
DC-10: Race or Ethnicity	African/African American, Asian, Latino, White	Latino, White	African/African American, Latino	African/African American, Latino	Latino
DC-11: Number in Home	2	7	2, 3	4	4
DC-12: Lives w/ Mother	no	yes	yes	yes	yes
DC-13: Lives w/ Father	no	yes	yes	yes	yes
DC-14: Lives w/ Grandparent	yes	not indicated	no	no	no
DC-15: Lives w/ Sibling	no	yes	no	yes	yes
DC-16: Lives w/ Cousin	no	not indicated	no	no	no
DC-17: Lives w/ Aunt or Uncle	no	not indicated	no	no	no
DC-18: Lives w/ Non-Relative	no	not indicated	no	no	no
DC-19: Dreams	no	no	no	no	no
DC-20: Memories	no	no	yes	no	no

continued—*Demographics & Characteristics (DC)*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	31.	32.	33.	34.	35.
	<i>Juan Bobo Goes to Work: A Puerto Rican Folktale</i>	<i>Los Gatos Black on Halloween</i>	<i>A Library for Juana: The World of Sor Juana Inés</i>	<i>Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart</i>	<i>Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings</i>
DC-1: Species	living human	n/a	living human	living human	n/a
DC-2: Animal or Creature	n/a	n/a	n/a	n/a	n/a
DC-3: Gender	male	n/a	female	female	n/a
DC-4: Age Range	5-8	n/a	0-4, 5-8, 9-12, 13-17, 18+	0-4, 5-8, 9-12, 13-17, 18+	n/a
DC-5: U.S. Setting	no	not indicated	no	not indicated	yes
DC-6: U.S. Area	n/a	n/a	n/a	n/a	New England, East N. Central, West S. Central, Mountain, Pacific
DC-7: Immigrant	no	n/a	no	no	n/a
DC-8: Immigration Age Range	n/a	n/a	n/a	n/a	n/a
DC-9: Latin America	Puerto Rico	n/a	Mexico	not indicated	Belize, Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, P.R., Bolivia, Brazil, Ecuador, Paraguay, Peru
DC-10: Race or Ethnicity	Latino	Latino	African/African American, Latino, White	Latino	African/Afr. American, Latino, Native American/Alaskan Native, White
DC-11: Number in Home	2	n/a	3, 4, 9+	1	n/a
DC-12: Lives w/ Mother	yes	n/a	yes	yes	n/a
DC-13: Lives w/ Father	no	n/a	no	not indicated	n/a
DC-14: Lives w/ Grandparent	no	n/a	yes	not indicated	n/a
DC-15: Lives w/ Sibling	no	n/a	yes	not indicated	n/a
DC-16: Lives w/ Cousin	no	n/a	no	not indicated	n/a
DC-17: Lives w/ Aunt or Uncle	no	n/a	yes	not indicated	n/a
DC-18: Lives w/ Non-Relative	no	n/a	yes	not indicated	n/a
DC-19: Dreams	no	no	no	no	no
DC-20: Memories	no	no	no	yes	yes

continued—*Demographics & Characteristics (DC)*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	36.	37.	38.	39.	40.
	<i>A Piñata in a Pine Tree: A Latino Twelve Days of Christmas</i>	<i>Book Fiesta! Celebrate Children's Day/Book Day / Celebremos El día de los niños/El día de los libros</i>	<i>Just a Minute: A Trickster Tale and Counting Book</i>	<i>Little Night</i>	<i>Just in Case: A Trickster Tale and Spanish Alphabet</i>
DC-1: Species	living human	n/a	mixed	not living human	not living human
DC-2: Animal or Creature	n/a	n/a	skeleton	a human-like representation of the night sky	ghost & skeleton
DC-3: Gender	female	n/a	mixed gender	female	male group
DC-4: Age Range	0-4	n/a	18+	0-4	18+
DC-5: U.S. Setting	not indicated	not indicated	not indicated	not indicated	not indicated
DC-6: U.S. Area	n/a	n/a	n/a	n/a	n/a
DC-7: Immigrant	no	n/a	no	no	no
DC-8: Immigration Age Range	n/a	n/a	n/a	n/a	n/a
DC-9: Latin America	Mexico	n/a	Mexico	not indicated	Mexico
DC-10: Race or Ethnicity	Latino	African/African American, Asian, Latino, White	Latino	Latino	Latino
DC-11: Number in Home	3, 4	n/a	1	2	1
DC-12: Lives w/ Mother	yes	n/a	no	yes	no
DC-13: Lives w/ Father	yes	n/a	no	no	no
DC-14: Lives w/ Grandparent	no	n/a	no	no	no
DC-15: Lives w/ Sibling	yes	n/a	no	no	no
DC-16: Lives w/ Cousin	no	n/a	no	no	no
DC-17: Lives w/ Aunt or Uncle	no	n/a	no	no	no
DC-18: Lives w/ Non-Relative	no	n/a	no	no	no
DC-19: Dreams	no	yes	no	no	no
DC-20: Memories	no	no	no	no	yes

continued—*Demographics & Characteristics (DC) Variables*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	41.	42.	43.	44.	45.
	<i>My Very Own Room / Mi propio cuartito</i>	<i>My Diary from Here to There / Mi diario de aquí hasta allá</i>	<i>First Day in Grapes</i>	<i>José! Born to Dance: The Story of José Limón</i>	<i>The Composition</i>
DC-1: Species	living human	living human	living human	living human	living human
DC-2: Animal or Creature	n/a	n/a	n/a	n/a	n/a
DC-3: Gender	female	female	male	male	male
DC-4: Age Range	5-8	9-12	5-8	0-4, 5-8, 9-12, 13-17, 18+	9-12
DC-5: U.S. Setting	yes	yes	yes	yes	no
DC-6: U.S. Area	Pacific	Pacific	Pacific	Middle Atlantic, Mountain, Pacific	n/a
DC-7: Immigrant	no	yes	no	yes	no
DC-8: Immigration Age Range	n/a	9-12	n/a	5-8	n/a
DC-9: Latin America	Mexico	Mexico	Mexico	Mexico, Argentina	not indicated
DC-10: Race or Ethnicity	Latino	Latino	African/African American, Asian, Latino, White	Latino, White	Latino
DC-11: Number in Home	8, 9+	8	5	2, 3, 9+	3
DC-12: Lives w/ Mother	yes	yes	yes	yes	yes
DC-13: Lives w/ Father	yes	yes	yes	yes	yes
DC-14: Lives w/ Grandparent	no	yes	no	no	no
DC-15: Lives w/ Sibling	yes	yes	yes	yes	no
DC-16: Lives w/ Cousin	no	not indicated	no	no	no
DC-17: Lives w/ Aunt or Uncle	no	yes	no	no	no
DC-18: Lives w/ Non-Relative	yes	not indicated	no	no	no
DC-19: Dreams	no	no	no	yes	no
DC-20: Memories	yes	yes	yes	yes	no

continued—*Demographics & Characteristics (DC)*

Variable	Book ID Number, Book Title, and Demographics and Descriptors				
	46.	47.	48.	49.	50.
	<i>Chato and the Party Animals</i>	<i>My Little Car</i>	<i>What Can You Do With a Rebozo?</i>	<i>What Can You Do with a Paleta?</i>	<i>Roberto Clemente: Pride of the Pittsburgh Pirates</i>
DC-1: Species	not living human	living human	living human	living human	living human
DC-2: Animal or Creature	cat	n/a	n/a	n/a	n/a
DC-3: Gender	male	female	female	female	male
DC-4: Age Range	n/a	5-8	5-8	5-8	5-8, 9-12, 13-17, 18+
DC-5: U.S. Setting	yes	yes	yes	yes	yes
DC-6: U.S. Area	Pacific	not indicated	not indicated	not indicated	Middle Atlantic
DC-7: Immigrant	no	no	no	no	yes
DC-8: Immigration Age Range	n/a	n/a	n/a	n/a	18+
DC-9: Latin America	Mexico	Mexico	Mexico	Mexico	Puerto Rico
DC-10: Race or Ethnicity	Latino	Latino	Latino	Latino	African/African American, Latino, White
DC-11: Number in Home	1	4	5	4	5
DC-12: Lives w/ Mother	no	yes	yes	yes	not indicated
DC-13: Lives w/ Father	no	yes	yes	yes	not indicated
DC-14: Lives w/ Grandparent	no	no	not indicated	not indicated	not indicated
DC-15: Lives w/ Sibling	no	yes	yes	yes	not indicated
DC-16: Lives w/ Cousin	no	no	not indicated	not indicated	not indicated
DC-17: Lives w/ Aunt or Uncle	no	no	not indicated	not indicated	not indicated
DC-18: Lives w/ Non-Relative	no	no	no	not indicated	not indicated
DC-19: Dreams	yes	no	no	no	no
DC-20: Memories	yes	no	yes	yes	yes

SUMMARY: Demographics & Characteristics (DC)

<i>Variable:</i>	<i>SUMMARY DATA for all 50 Picture Books</i>
DC-1: Species	living human (<i>n</i> = 39); not living human (<i>n</i> = 5); mixed (<i>n</i> = 1); n/a (<i>n</i> =5)
DC-2: Animal or Creature*	cat (<i>n</i> = 1); cockroach (<i>n</i> =1); ghost (<i>n</i> =1); human-like night sky (<i>n</i> =1); rattlesnake (<i>n</i> =1); roadrunner (<i>n</i> =1); skeleton (<i>n</i> = 2); n/a (<i>n</i> =44; these books did not have animal or creatures as characters)
DC-3: Gender	male (<i>n</i> =20); male group (<i>n</i> =3); female (<i>n</i> =19); female group (<i>n</i> =0); mixed gender (<i>n</i> =3); n/a (<i>n</i> =5; these books had characters whose ages were indeterminable)
DC-4: Age Range*	0-4 (<i>n</i> =11); 5-8 (<i>n</i> =28); 9-12 (<i>n</i> =17); 13- 17 (<i>n</i> =10); 18+ (<i>n</i> =14); n/a (<i>n</i> =8)
DC-5: U.S. Setting	yes (<i>n</i> =29); no (<i>n</i> =11); not indicated (<i>n</i> =10)
DC-6: U.S. Area*	New England (<i>n</i> =2); Middle Atlantic (<i>n</i> =6); East North Central (<i>n</i> =2); West North Central (<i>n</i> =0); South Atlantic (<i>n</i> =1); East South Central (<i>n</i> =0); West South Central (<i>n</i> =3); Mountain (<i>n</i> =6); Pacific (<i>n</i> =17); n/a (<i>n</i> =21); not indicated (<i>n</i> =7)
DC-7: Immigrant	yes (<i>n</i> =8); no (<i>n</i> =37); n/a (<i>n</i> =5)
DC-8: Immigration Age Range	0-4 (<i>n</i> =0); 5-8 (<i>n</i> =2); 9-12 (<i>n</i> =2); 13-17 (<i>n</i> =0); 18+ (<i>n</i> =2); n/a (<i>n</i> =42); not indicated (<i>n</i> =2) Note: The majority of books did not indicate the age of characters during which immigration occurred.
DC-9: Latin America*	Argentina (<i>n</i> =2); Belize (<i>n</i> =1); Bolivia (<i>n</i> =1); Brazil (<i>n</i> =2); Chile (<i>n</i> =1); Colombia (<i>n</i> =1); Costa Rica (<i>n</i> =1); Cuba (<i>n</i> =3); Dominican Republic (<i>n</i> =1); Ecuador (<i>n</i> =1); El Salvador (<i>n</i> =4); Guatemala (<i>n</i> =1); Honduras (<i>n</i> =1); Mexico (<i>n</i> =28); Nicaragua (<i>n</i> =2); Panama (<i>n</i> =1); Paraguay (<i>n</i> =1); Peru (<i>n</i> =1); Puerto Rico (<i>n</i> =5); Uruguay (<i>n</i> =0); Venezuela (<i>n</i> =0); n/a (<i>n</i> =4); not indicated (<i>n</i> =9)
DC-10: Race or Ethnicity*	African/African American (<i>n</i> =12); Asian (<i>n</i> =7); Latino (<i>n</i> =47); Native American/Alaskan Native (<i>n</i> =2); Pacific Islander (<i>n</i> =0); White (<i>n</i> =17); n/a (<i>n</i> =1); not indicated (<i>n</i> =2)
DC-11: Number in Home*	1 (<i>n</i> =4); 2 (<i>n</i> =10); 3 (<i>n</i> =10); 4 (<i>n</i> =6); 5 (<i>n</i> =10); 6 (<i>n</i> =2); 7 (<i>n</i> =2); 8 (<i>n</i> =2); 9+ (<i>n</i> =7); n/a (<i>n</i> =5); not indicated (<i>n</i> =4)
DC-12: Lives w/ Mother	yes (<i>n</i> =33); no (<i>n</i> =8); n/a (<i>n</i> =5); not indicated (<i>n</i> =4)
DC-13: Lives w/ Father	yes (<i>n</i> =30); no (<i>n</i> =9); mixed (<i>n</i> =1); n/a (<i>n</i> =5); not indicated (<i>n</i> =5)
DC-14: Lives w/ Grandparent	yes (<i>n</i> =7); no (<i>n</i> =2); n/a (<i>n</i> =5); not indicated (<i>n</i> =12)
DC-15: Lives w/ Sibling	yes (<i>n</i> =21); no (<i>n</i> =16); n/a (<i>n</i> =5); not indicated (<i>n</i> =8)
DC-16: Lives w/ Cousin	yes (<i>n</i> =4); no (<i>n</i> =29); n/a (<i>n</i> =5); not indicated (<i>n</i> =12)
DC-17: Lives w/ Aunt or Uncle	yes (<i>n</i> =7); no (<i>n</i> =25); n/a (<i>n</i> =5); not indicated (<i>n</i> =13)
DC-18: Lives w/ Non-Relative	yes (<i>n</i> =2); no (<i>n</i> =31); n/a (<i>n</i> =5); not indicated (<i>n</i> =12)
DC-19: Dreams	yes (<i>n</i> =8); no (<i>n</i> =42)
DC-20: Memories	yes (<i>n</i> =28); no (<i>n</i> =22)

Note. Number of books in each category may exceed more than 50 because some descriptors of demographics and descriptors were coded multiple times (e.g., some book characters' ages ranged across multiple age categories)

APPENDIX G: IMMIGRANT CHALLENGES (IC)

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>1.</i>	<i>2.</i>	<i>3.</i>	<i>4.</i>	<i>5.</i>
	<i>I Love Saturdays y domingos</i>	<i>Iguanas in the Snow and Other Winter Poems / Iguanas en la nieve y otros poemas de invierno</i>	<i>Tricycle</i>	<i>Roadrunner's Dance</i>	<i>Murals: Walls that Sing</i>
IC-1: Family Change	yes	no	no	no	yes
IC-2: Family Conflict	no	no	no	no	no
IC-3: Poverty	yes	yes	yes	no	yes
IC-4: Health Problems	no	no	no	no	yes
IC-5: Transiency	yes	yes	yes	no	yes
IC-6: Language Barriers	no	no	no	no	no
IC-7: School & Learning	no	yes	no	no	yes
IC-8: Loss	yes	yes	yes	no	yes
IC-9: Trauma	no	no	yes	yes	yes
IC-10: Legal Status	no	no	no	no	no
IC-11: Behavior	no	no	yes	yes	yes
IC-12: Peers & Adjustment	yes	no	yes	yes	yes
IC-13: Other Challenges	Hard work.	n/a	Insecurity re: natural disaster; economic disparity; loss of trust; dishonesty.	Bullying, incl. fear of the bully.	U.S.-Mexico border crossing.
IC-14: Strengths	Extended family support; cultural diversity; and heritage.	Family togetherness; celebration; grandparents; fun; music; singing; dance; poetry; cultural foods; kindness; gifts; hope in the future; murals; namesakes; unity.	Parental security for a child; compassion & concern for others.	Practice in order to develop one's abilities; helping others by using one's talents or gifts; standing up to bullies.	Societal unity; positive aspects of work; comm. Beautification; cultural & religious heritage; artistic expression; role models & heroes; music & dance; and striving.
IC-15: Illustrations	Depict grandparents' warmth, love & kindness.	Colorful; lively; cheerful; bold.	Mostly calm. Some convey sense of security & may soothe young readers who relate to Margarita's insecurities.	Snake depicted as threatening, but warm illustrations provide comfort. Desert Woman conveys sense of peace, security.	Wide variety of styles & content, including themes regarding heroes, culture, history & community.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>6.</i>	<i>7.</i>	<i>8.</i>	<i>9.</i>	<i>10.</i>
	<i>The Pot That Juan Built</i>	<i>A Movie in My Pillow / Una película en mi almohada</i>	<i>Xochitl and the Flowers / Xóchitl, la niña de las flores</i>	<i>Sopa de frijoles: Un poema para cocinar / Bean Soup: A Cooking Poem</i>	<i>César: ¡Sí, Se Puede! Yes, We Can!</i>
<i>IC-1: Family Change</i>	no	yes	yes	no	yes
<i>IC-2: Family Conflict</i>	no	no	no	no	no
<i>IC-3: Poverty</i>	yes	yes	yes	no	yes
<i>IC-4: Health Problems</i>	no	no	no	no	yes
<i>IC-5: Transiency</i>	no	yes	yes	no	yes
<i>IC-6: Language Barriers</i>	no	yes	yes	no	yes
<i>IC-7: School & Learning</i>	no	no	yes	no	yes
<i>IC-8: Loss</i>	no	yes	yes	no	yes
<i>IC-9: Trauma</i>	no	yes	yes	no	no
<i>IC-10: Legal Status</i>	no	no	no	no	no
<i>IC-11: Behavior</i>	no	no	yes	no	yes
<i>IC-12: Peers & Adjustment</i>	no	yes	yes	no	yes
<i>IC-13: Other Challenges</i>	Work.	Leaving without saying goodbye; inability to play.	Work; obstacles to dreams; renter challenges.	n/a	Discrimination; oppression; work.
<i>IC-14: Strengths</i>	Willingness to work hard can bring success; artistic expression; teaching skills to family & others; a community rising out of poverty; learning through experimentation; resourcefulness; self-reliance; observation; achievement of excellence.	Family bonds, togetherness, work, routines & correspondence; ancestral pride, incl. heritage languages; storytelling; cultural foods; imagination; friendship; toys; exploration; community; humor; diversity; novelty.	Sense of community; fond memories of people & places of origin; music; flowers; beautification; changing enemies into friends.	Cooking; parental support; family togetherness.	Courage; concern for others; collaboration with others to achieve a common cause; willingness to learn from others; resourcefulness; hard work.
<i>IC-15: Illustrations</i>	Abstract; colorful; entertaining. Convey feelings of peace, excitement & energy.	Colorful; sense of strength; symbolic elements (e.g., grandma sends her heart to her grandson with a bird).	Softly colored illustrations are mostly peaceful & can have a calming effect on readers. Sun symbolism.	Peaceful &, at times, playful; muted colors.	Light, soft & peaceful illustrations overall. Very abstract.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>11.</i>	<i>12.</i>	<i>13.</i>	<i>14.</i>	<i>15.</i>
	<i>My Name Is Celia: The Life of Celia Cruz/ Me llamo Celia: La vida de Celia Cruz</i>	<i>My Name Is Gabito: The Life of Gabriel García Márquez/ Me llamo Gabito: La vida de Gabriel García Márquez</i>	<i>Pelé, King of Soccer / Pelé, El rey del fútbol</i>	<i>Martina the Beautiful Cockroach: A Cuban Folktale</i>	<i>Arroró, mi niño: Latino Lullabies and Gentle Games</i>
<i>IC-1: Family Change</i>	yes	no	no	no	no
<i>IC-2: Family Conflict</i>	no	no	no	no	no
<i>IC-3: Poverty</i>	yes	yes	yes	no	no
<i>IC-4: Health Problems</i>	no	no	no	no	yes
<i>IC-5: Transiency</i>	yes	no	no	no	no
<i>IC-6: Language Barriers</i>	no	no	no	no	no
<i>IC-7: School & Learning</i>	yes	no	no	no	no
<i>IC-8: Loss</i>	yes	no	no	no	no
<i>IC-9: Trauma</i>	yes	no	no	yes	no
<i>IC-10: Legal Status</i>	no	no	no	no	no
<i>IC-11: Behavior</i>	no	no	no	yes	no
<i>IC-12: Peers & Adjustment</i>	yes	no	yes	yes	no
<i>IC-13: Other Challenges</i>	Racism; revolution.	Hard work; social injustice.	Hard work—specifically, child labor.	Finding someone to marry; accepting advice of a grandparent.	n/a
<i>IC-14: Strengths</i>	Family unity & support; hard work; guidance of caring adults; music & singing; traditional drinks.	Extended family support & companionship (grandfather); creativity in writing; developing talents.	Making & keeping promises; parent-child bond; dreaming & achieving goals.	Trans-generational support (grandmother); ability to discern the character of others.	Mother-child bond, including cuddling in mother's arms; nursery rhymes; bilingualism.
<i>IC-15: Illustrations</i>	Bold, colorful, playful; joyful celebration. Upward movement in the pictures (birds, butterfly, smoke, roads & pathways) symbolize hope & optimism.	Peaceful; imaginative. Can promote creativity in children. Background texture. Warm colors.	Some depict high-speed action, which may appeal to many children. Others convey poverty, sadness, or joy.	Sometimes dark. Crisp, lively illustrations capture movements & emotions, drawing in the reader.	Calm, peaceful; soft colors. They convey a feeling of security and warmth.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>16.</i>	<i>17.</i>	<i>18.</i>	<i>19.</i>	<i>20.</i>
	<i>Julio's Magic</i>	<i>Papá and Me</i>	<i>N Is for Navidad</i>	<i>Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento</i>	<i>Elena's Serenade</i>
<i>IC-1: Family Change</i>	no	no	no	no	yes
<i>IC-2: Family Conflict</i>	no	no	no	no	yes
<i>IC-3: Poverty</i>	yes	no	no	no	no
<i>IC-4: Health Problems</i>	yes	no	no	no	yes
<i>IC-5: Transiency</i>	no	no	no	no	no
<i>IC-6: Language Barriers</i>	no	no	no	no	no
<i>IC-7: School & Learning</i>	yes	no	no	no	no
<i>IC-8: Loss</i>	no	no	no	no	no
<i>IC-9: Trauma</i>	no	no	no	no	no
<i>IC-10: Legal Status</i>	no	no	no	no	no
<i>IC-11: Behavior</i>	no	no	no	no	no
<i>IC-12: Peers & Adjustment</i>	no	no	no	no	no
<i>IC-13: Other Challenges</i>	Variability of rainfall, affecting crop production.	n/a	n/a	n/a	Proving one's capability to others; overcoming obstacles; hard work.
<i>IC-14: Strengths</i>	Art—specifically, woodcarving; mentoring; aspirations; families working together.	Positive parent-child relationship; sense of security & empowerment provided by the parent to the child.	Celebration; traditions; food; family togetherness; relatives; sense of community; humor.	Spending time with a parent; male bonding; praise; playing by the rules.	Pursuit of dreams; belief in self; helping others in need; family enterprise; determination; hard work; friendliness & kindness.
<i>IC-15: Illustrations</i>	Various intensities of sunlight permeate the colorful illustrations, highlighting the theme of hope throughout the story.	Convey sense of protection & liberation. The father is depicted as strong & always present, yet the son is free to explore & be himself.	All illustrations depict happiness & joyful celebration. A lonely child may find comfort in seeing so many people united in celebration.	Convey feelings of strength & confidence. Bold, bright, colorful & very descriptive, but may scare some children.	Soft, warm, & comforting. Convey sense of peace, security. However, may be somewhat frightening for young children.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>21.</i>	<i>22.</i>	<i>23.</i>	<i>24.</i>	<i>25.</i>
	<i>The Storyteller's Candle / La velita de los cuentos</i>	<i>My Colors, My World / Mis colores, mi mundo</i>	<i>Grandma and Me at the Flea / Los Meros Meros Remateros</i>	<i>The Christmas Gift / El regalo de Navidad</i>	<i>Uncle Rain Cloud</i>
<i>IC-1: Family Change</i>	no	no	yes	no	no
<i>IC-2: Family Conflict</i>	no	no	no	no	yes
<i>IC-3: Poverty</i>	no	no	yes	yes	no
<i>IC-4: Health Problems</i>	yes	no	yes	no	yes
<i>IC-5: Transiency</i>	no	no	no	yes	no
<i>IC-6: Language Barriers</i>	yes	no	yes	no	yes
<i>IC-7: School & Learning</i>	yes	no	no	yes	yes
<i>IC-8: Loss</i>	yes	no	yes	yes	yes
<i>IC-9: Trauma</i>	no	no	no	no	no
<i>IC-10: Legal Status</i>	no	no	no	no	no
<i>IC-11: Behavior</i>	no	no	no	no	no
<i>IC-12: Peers & Adjustment</i>	yes	no	yes	no	yes
<i>IC-13: Other Challenges</i>	Change in climate from place of origin.	Challenge of seeing the colors in one's world.	n/a	Child labor.	n/a
<i>IC-14: Strengths</i>	Community contribution to a cause; preserving one's culture; celebration; literature.	Building & painting a swing set with her father; finding beauty in one's surroundings.	Grandparent-grandchild bond; kindness; generosity; bartering; hope; friendship; play; music.	Family unity; traditions; gratitude; resourcefulness; hope; charity.	Storytelling; inter-generational preservation of cultural heritage; extended family bonds; courage.
<i>IC-15: Illustrations</i>	The realistic artwork brings to life the characters & setting. The stove, the candle & the fireplace reinforce the welcoming spirit of Pura Belpré in providing warmth against the cold of winter.	Most are bold, colorful & cheerful. They can be uplifting for a child whose world is gray.	Colorful; cheerful; bold. They convey a sense of fun, excitement.	Calming, though most depict sadness due to impoverished circumstances of main character's family & others.	Effectively capture uncle's changing moods. Illustrations depicting elements of ancient Mexican culture can engender pride in one's heritage.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	26.	27.	28.	29.	30.
	<i>My Abuelita</i>	<i>Harvesting Hope: The Story of Cesar Chavez</i>	<i>Mama Does the Mambo</i>	<i>Kitchen Dance</i>	<i>The Fiesta Dress: A Quinceañera Tale</i>
<i>IC-1: Family Change</i>	no	no	no	no	no
<i>IC-2: Family Conflict</i>	no	no	no	no	no
<i>IC-3: Poverty</i>	no	yes	no	no	no
<i>IC-4: Health Problems</i>	no	yes	no	no	no
<i>IC-5: Transiency</i>	no	yes	no	no	no
<i>IC-6: Language Barriers</i>	no	yes	no	no	no
<i>IC-7: School & Learning</i>	no	yes	no	no	no
<i>IC-8: Loss</i>	no	yes	yes	no	no
<i>IC-9: Trauma</i>	no	yes	no	no	no
<i>IC-10: Legal Status</i>	no	no	no	no	no
<i>IC-11: Behavior</i>	no	yes	no	no	no
<i>IC-12: Peers & Adjustment</i>	no	yes	no	no	no
<i>IC-13: Other Challenges</i>	n/a	Discrimination; oppression; lost dreams; community conflict; work; shyness; incarceration.	Finding someone to fill role of a deceased loved one—i.e., a new dance partner for Mama.	n/a	Lack of attention.
<i>IC-14: Strengths</i>	Grandparent-grandchild bond; home; imagination; routines; storytelling; teamwork; pets.	Resilience; leadership; non-violence; work ethic; family support; resolution; compassion; problem-solving; imagination; unity; help-seeking; perseverance; celebration; courage; humility; faith.	Dancing; new relationships; use of one's talents & abilities to solve problems.	Family unity & security; singing & dancing; parent-child bond; enjoying the simple things of life.	Ingenuity in solving a problem of the main character's own creation. Also, family support.
<i>IC-15: Illustrations</i>	Cheerful & imaginative. Bright colors. Materials appeal to tactile senses. Warm & comforting.	Colorful & dark elements. Convey fear, sadness, anger, determination & celebration.	Generally peaceful; graceful. Warm & upbeat, they can support a child with his or her loss.	Bright colors, parents' smiles & animated dancing evoke feelings of cheerfulness.	Light & cheerful. Generally depict moods of peace & happiness.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	31.	32.	33.	34.	35.
	<i>Juan Bobo Goes to Work: A Puerto Rican Folktale</i>	<i>Los Gatos Black on Halloween</i>	<i>A Library for Juana: The World of Sor Juana Inés</i>	<i>Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart</i>	<i>Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings</i>
IC-1: Family Change	no	no	yes	no	no
IC-2: Family Conflict	no	no	no	no	no
IC-3: Poverty	yes	no	no	no	no
IC-4: Health Problems	yes	no	yes	no	yes
IC-5: Transiency	no	no	yes	no	no
IC-6: Language Barriers	no	no	yes	no	no
IC-7: School & Learning	no	no	yes	no	no
IC-8: Loss	no	no	no	no	no
IC-9: Trauma	no	no	no	yes	no
IC-10: Legal Status	no	no	no	no	no
IC-11: Behavior	no	no	no	no	no
IC-12: Peers & Adjustment	no	no	yes	yes	no
IC-13: Other Challenges	Lack of understanding.	n/a	Overcoming societal norms against women attaining advanced education.	Overcoming challenge of being different by showing kindness & love toward others; physical safety; fear of wild animal; finding source of problem; exhaustion.	n/a
IC-14: Strengths	Patience; hard work; fun and laughter; acceptance; family support; charity.	Celebration; holiday traditions.	Curiosity & a hunger for learning; poetry; writing; optimism; confidence; hope; generosity.	Kindness; generosity; joy; cheerfulness; helpfulness; acceptance; respect; multilingualism; calmness.	Enjoyment of fruits, vegetables, etc.; cultural heritage & pride. The book makes learning interesting.
IC-15: Illustrations	Vibrant, humorous, cheerful, fun & entertaining. You can follow the story by just looking at the pictures.	Effectively convey spooky Halloween spirit but may frighten younger children or those who've experienced traumatic events.	Colorful; cheerful; peaceful. The illustrations can provide hope to a Latino immigrant child.	Calm, comforting, reassuring. Convey peace & safety. They allow for a lot of imagination.	Colorful & very creative. Many include fantasy, such as flying on a bird. Latino children should enjoy pictures of familiar foods.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	36.	37.	38.	39.	40.
	<i>A Piñata in a Pine Tree: A Latino Twelve Days of Christmas</i>	<i>Book Fiesta! Celebrate Children's Day/Book Day / Celebremos El día de los niños/El día de los libros</i>	<i>Just a Minute: A Trickster Tale and Counting Book</i>	<i>Little Night</i>	<i>Just in Case: A Trickster Tale and Spanish Alphabet Book</i>
IC-1: Family Change	yes	no	no	no	yes
IC-2: Family Conflict	no	no	no	no	no
IC-3: Poverty	no	no	no	no	no
IC-4: Health Problems	no	no	no	no	no
IC-5: Transiency	no	no	no	no	no
IC-6: Language Barriers	no	no	no	no	no
IC-7: School & Learning	no	yes	no	no	no
IC-8: Loss	no	no	no	no	yes
IC-9: Trauma	no	no	no	no	no
IC-10: Legal Status	no	no	no	no	no
IC-11: Behavior	no	no	no	no	no
IC-12: Peers & Adjustment	no	no	no	no	no
IC-13: Other Challenges	n/a	n/a	n/a	n/a	n/a
IC-14: Strengths	Celebration; gift-giving; family unity; extended family support; sharing traditions; fun experiences; holiday foods; music; light.	Reading, incl. w/family members; cultural diversity; imagination; exploration.	Celebration, including piñatas & such food as tortillas, fruit & cake; extended family; patience; compassion.	Mother-child bond. Parental care. Family playfulness.	Gift-giving; family togetherness; material things cannot replace lost loved one.
IC-15: Illustrations	Warm; festive; creative; entertaining. They tell the story & convey the girl's delight. The last illustration depicts family unity & peace.	Bright; bold; colorful; cheerful; interactive. They can have a calming effect on children & instill a greater desire to pick up a book & read it or look at the pictures.	Detailed; soft colors; sparkly; fun. Grandma's peaceful face contrasts with skeleton's impatience. Latino children may recognize cultural elements in their own homes.	Calm, soothing effect. They promote feelings of inclusion & security.	Humorous; creative; soft colors; sparkly; detailed. They soften a story which could otherwise be very sad.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>41.</i>	<i>42.</i>	<i>43.</i>	<i>44.</i>	<i>45.</i>
	<i>My Very Own Room / Mi propio cuartito</i>	<i>My Diary from Here to There / Mi diario de aquí hasta allá</i>	<i>First Day in Grapes</i>	<i>José! Born to Dance: The Story of José Limón</i>	<i>The Composition</i>
<i>IC-1: Family Change</i>	no	yes	no	yes	yes
<i>IC-2: Family Conflict</i>	no	yes	no	no	no
<i>IC-3: Poverty</i>	yes	yes	yes	yes	no
<i>IC-4: Health Problems</i>	no	yes	no	yes	no
<i>IC-5: Transiency</i>	yes	yes	yes	yes	no
<i>IC-6: Language Barriers</i>	no	yes	yes	yes	no
<i>IC-7: School & Learning</i>	no	no	yes	yes	yes
<i>IC-8: Loss</i>	no	yes	no	yes	yes
<i>IC-9: Trauma</i>	no	no	no	yes	yes
<i>IC-10: Legal Status</i>	no	yes	no	no	no
<i>IC-11: Behavior</i>	no	yes	yes	no	no
<i>IC-12: Peers & Adjustment</i>	no	yes	yes	yes	yes
<i>IC-13: Other Challenges</i>	Lack of privacy.	Hard work; border crossing.	Prejudice; bullying.	Discouragement due to inability to attain one's dreams.	Oppression, dictatorship— intrusion of a government dictatorship on everyday life.
<i>IC-14: Strengths</i>	Family support; parental sensitivity to a child's needs; resourcefulness; reading.	Inner strength; family support; hope; patience; celebration; food from culture; mementos; gift-giving; humor; journal-writing; letters; special places; self-identity.	Talents (math); friendship; standing up for self; courage; patriotism; family pride; parental encouragement; hopes & dreams for the future; a caring teacher.	Persistence & passion in pursuing dreams; drawing inspiration from others; determination; practice.	Family dinner, bonds, support & loyalty; parental reassurance; friendship; interests; questioning of adults & peers to make sense of the world.
<i>IC-15: Illustrations</i>	Colorful; simple; often playful; strong emphasis on the members of the family.	Convey sadness, comfort & rowdiness of brothers. Descriptive of Mexican-American life.	Realistic; facial expressions convey emotions.	Chiseled, statuesque style portrays the characters in a timeless fashion.	Dark, heavy mood. Pictures depict sadness, fear, worry & anxiety.

continued—*Immigrant Challenges (IC)*

Immigrant challenge	<i>Picture Book Title, ID Number, and Coded Immigrant Challenges</i>				
	<i>46.</i>	<i>47.</i>	<i>48.</i>	<i>49.</i>	<i>50.</i>
	<i>Chato and the Party Animals</i>	<i>My Little Car</i>	<i>What Can You Do With a Rebozo?</i>	<i>What Can You Do with a Paleta?</i>	<i>Roberto Clemente: Pride of the Pittsburgh Pirates</i>
<i>IC-1: Family Change</i>	yes	no	no	no	no
<i>IC-2: Family Conflict</i>	no	no	no	no	no
<i>IC-3: Poverty</i>	yes	no	no	no	yes
<i>IC-4: Health Problems</i>	no	no	no	no	yes
<i>IC-5: Transiency</i>	no	no	no	no	no
<i>IC-6: Language Barriers</i>	no	no	no	no	yes
<i>IC-7: School & Learning</i>	no	no	no	no	no
<i>IC-8: Loss</i>	yes	no	no	no	yes
<i>IC-9: Trauma</i>	yes	yes	no	no	yes
<i>IC-10: Legal Status</i>	no	no	no	no	no
<i>IC-11: Behavior</i>	no	no	no	no	no
<i>IC-12: Peers & Adjustment</i>	yes	yes	no	no	yes
<i>IC-13: Other Challenges</i>	Experiential deprivation; absence of parents.	Embarrassment; ruined possessions.	n/a	Teasing; decision-making; hard work.	Racism, discrimination.
<i>IC-14: Strengths</i>	Compassion; friendship; companionship; sense of family; providing comfort to others; celebration.	Extended family bonds & support; repair of possessions.	Family togetherness; extended family; cultural traditions (rebozo & piñata); fun; play & imagination; sense of security; resourcefulness.	Customs; enjoying fun times; friendship; kindness; artistic expression; relaxation; food (paletas); accordion music; aromas (tacos, tortillas, fruit); barrio; relatives.	Perseverance; passion; athletic talent; pursuit of dreams; respect; charity; role model.
<i>IC-15: Illustrations</i>	Bold, somewhat darker, whimsical illustrations; highly detailed; symbolic. Illustrations may have greater appeal to older children.	Bold, colorful.	Cheerful; colorful; serene.	Bold & colorful. Convey sense of fun, excitement, relaxation, & community. You'll want to try each variety of paleta.	Soft, warm colors; several black-and-white sketches. Many illustrations depict main character in motion. One depicts him heroically, larger than life.

SUMMARY of Immigrant Challenges (IC)

SUMMARY DATA: Number and Percent of Books Containing Immigrant Challenges

Immigrant challenge	Number of books	Percent of books
<i>IC-1: Family Change</i>	15	30
<i>IC-2: Family Conflict</i>	3	6
<i>IC-3: Poverty</i>	22	44
<i>IC-4: Health Problems</i>	15	30
<i>IC-5: Transiency</i>	15	30
<i>IC-6: Language Barriers</i>	12	24
<i>IC-7: School & Learning</i>	15	30
<i>IC-8: Loss</i>	20	40
<i>IC-9: Trauma</i>	14	28
<i>IC-10: Legal Status</i>	1	2
<i>IC-11: Behavior</i>	9	18
<i>IC-12: Peers & Adjustment</i>	23	46

C-13: Other Challenges

Each of the following challenges were only found in at least 2 books:

Border Crossing (*n*= 2); Bullying/Teasing (*n*=3); Challenges to Dreams (*n*=3); Climate/Weather (*n*= 2); Community/National Conflict (*n*=2); Misc. Fears/Insecurities (*n*=2); Oppression/Social Injustice (*n*= 4); Racism/Discrimination (*n*=6); Work (*n*=11)

Each of the following 26 challenges were only found in 1 book:

Economic Disparity (book # 3); Loss of Trust (book #3); Dishonesty (book #3); Leaving without Saying Goodbye (book #7); Inability to Play (book #7); Renter Challenges (book #8); Finding Someone to Marry (book #14); Accepting Advice of a Grandparent (book #14); Proving One's Capability to Others (book #20); Overcoming Obstacles (book #20); Challenge of Seeing the Colors in One's World (book #22); Shyness (book #27); Incarceration (book #27); Finding Someone to Fill Role of a Deceased Loved One (book #28); Lack of Attention (book #30); Lack of Understanding (book #31); Overcoming Challenge of Being Different by Showing Kindness and Love toward Others (book #34); Physical Safety (book #34); Finding Source of Problem (book #34); Exhaustion (book #34); Lack of Privacy (book #41); Experiential Deprivation (book #46); Absence of Parents (book #46); Embarrassment (book #47); Ruined Possessions (book #47); Decision-Making (book #49)

Note. Data not provided for IC-14 & IC-15)

APPENDIX H

PUBLISHERS' INFORMATION ON BOOK AUTHORS AND ILLUSTRATORS

Note: Book numbers correspond to the book ID numbers in Appendix E.

Ada, Alma Flor. *I Love Saturdays y domingos* (book 1—Author).

Back jacket flap of book 1: “Alma Flor Ada is a world-renown educator and writer who has written dozens of books for children, including *Dear Peter Rabbit*; *Yours Truly, Goldilocks*; *With Love, Little Red Hen*; *The Three Golden Oranges*; and the Christopher Award-winning book, *The Golden Coin*. She received the Pura Belpré Medal for her book *Under the Royal Palms: A Childhood in Cuba*, the companion book to *Where the Flame Trees Bloom*. Ms. Ada lives in San Francisco.”

Alarcón, Francisco X. *Iguanas in the Snow and Other Winter Poems / Iguanas en la nieve y otros poemas de invierno* (book 2—Author).

Last page (un-numbered) from book 2: “Francisco X. Alarcón is a renowned poet and educator. Winner of numerous awards and the author of ten books of poetry, his seasonal poems for children have been celebrated by reviewers as ‘brilliant,’ ‘beautiful in two languages,’ and ‘a model for children.’ He teaches at the University of California, Davis.”

Amado, Elisa. *Tricycle* (book 3—Author).

Back jacket flap of book 3: “Elisa Amado is a Guatemalan who lives in Toronto. She is a translator and the author of *Barrilete: A Kite for the Day of the Dead* and *Cousins*.”

Anaya, Rudolfo. *Roadrunner's Dance* (book 4—Author).

Back jacket flap of book 4: “Rudolfo Anaya is a Professor Emeritus at the University of New Mexico, where he taught Chicano literature and creative writing. He has been the recipient of numerous honors and awards for his writing. Most recently, his novel *Albuquerque* received the PEN-West Award for fiction. Mr. Anaya was also the winner of the Tomás Rivera Mexican-American Children's Book Award for *The Farolitos of Christmas*. His other two children's books are *Maya's Children: The Story of La Llorona* and *Farolitos for Abuelo*. He lives in Albuquerque, New Mexico.”

Ancona, George. *Murals: Walls that Sing* (book 5—Author & Photographer).

Back jacket flap of book 5: “George Ancona is a celebrated photojournalist whose travels have helped document a variety of fascinating people and locales. From the school children of Cuba to the migrant farm laborers in California, he has revealed their stories in telling photographs. His numerous, award-winning books for children cover an enormous variety of topics and include *Cuban Kids* and *Harvest*, both Cavendish Children's Books, as well as *Riverkeeper* and the ALA Notable Book, *Turtle Watch*.”

Andrews-Goebel, Nancy. *The Pot That Juan Built* (book 6—Author).

Back jacket flap of book 6: “Nancy Andrews-Goebel met Juan Quezada in 1995 while on vacation in Mexico. Fascinated by his work and inspired by his wonderful spirit, she and her

husband co-produced a documentary entitled *Mata Ortiz Pottery: An Inside Look*. Andrews-Goebel and her husband live in the northern California town of Cayucos. This is her first book.”

Angel, Carl. *Xochitl and the Flowers / Xóchitl, la niña de las flores* (book 8—Illustrator).

Back jacket flap of book 8: “Carl Angel is a San Francisco artist and illustrator whose work is exhibited in galleries and museums throughout the San Francisco Bay Area. He is the illustrator of Children’s Book Press’ recent *Lakas and the Manilatown Fish*, and has contributed to the anthology *Honoring Our Ancestors*.”

Argueta, Jorge. *A Movie in My Pillow / Una película en mi almohada* (book 7—Author); *Xochitl and the Flowers / Xóchitl, la niña de las flores* (book 8—Author); *Sopa de frijoles: Un poema para cocinar / Bean Soup: A Cooking Poem* (book 9—Author).

Back jacket flap of book 7: “Jorge Argueta is a gifted poet and teacher. Born in El Salvador, he came to San Francisco in 1980. The author of several books of poems, he is active in the cultural life of the city and teaches poetry in the public schools. He also works with humanitarian organizations to assist families and children in El Salvador. *A Movie in My Pillow* is his first book for children.”

Back jacket flap of book 8: “Jorge Argueta is a prize-winning poet and teacher. Born in El Salvador, he came to San Francisco in 1980. His first book for Children’s Book Press, *A Movie in My Pillow / Una película en mi almohada*, has received the Américas Award for Latin American Literature and the IPPY Award for Multicultural Fiction – Juvenile / Young Adults.”

Back jacket flap of book 9: “Jorge Argueta is a native Salvadoran and Pipil Nahua Indian who spent much of his life in rural El Salvador. He now lives in San Francisco where he has become an award-winning author of picture books and poetry for young children. His first collection of poetry, *A Movie in My Pillow / Una película en mi almohada*, won the Américas Book Award, and *Moony Luna / Luna, Lunita, Lunera* won the Gold Award in the 2005 National Parenting Publication Awards. *Talking with Mother Earth / Hablando con Madre Tierra* won second place for best bilingual picture book in the International Latino Book Awards. It is also a Lion and Unicorn Honor Book for Excellence in North American Poetry and is on the Américas Award Commended List. His most recent book for Groundwood, *Alfredo Flies Home / Alfredo regresa volando a su casa* is also on the Américas Award Commended List.”

Austin, Michael. *Martina the Beautiful Cockroach: A Cuban Folktale* (book 14—Illustrator).

Back jacket flap of book 14: “Michael Austin has illustrated a number of books, including *13 Monsters Who Should be Avoided* and *Railroad John and the Red Rock Run*. Artwork from *Late for School* and *The Horned Toad Prince* was selected for the Annual Exhibition of the Society of Illustrators in 2000 and 2004, respectively. A graduate of the University of Southern Mississippi, Austin lives with his wife in Georgia.”

Avilés, Martha. *The Fiesta Dress: A Quinceañera Tale* (book 30—Illustrator).

Back jacket flap of book 30: “Martha Avilés was born and grew up in Mexico City. She studied graphic design at the National Autonomous University of Mexico and has illustrated picture books, such as *The Fisherman and the Turtle* adapted by Eric A. Kimmel and *Amelia’s Show-and-Tell Fiesta* by Mimi Chapra. She lives in Mexico City with her daughter.”

Banks, Merry. *N Is for Navidad* (book 18—Co-author, with Susan Middleton Elya).

Back jacket flap of book 18: “Merry Banks grew up in San Antonio, Texas, and her childhood experiences in the Southwest were the inspiration for this book. She lives in Alameda, California, with her husband, Jim, her daughter, Jamie, and their flat-coated retriever, Thunder. She loves going back to Texas to visit family and friends, and to enjoy the holiday traditions. This is her sixth book for children.”

Bernier-Grand, Carmen T. *César: ¡Sí, Se Puede! Yes, We Can!* (book 10—Author).

Back jacket flap of book 10: “Carmen T. Bernier-Grand grew up in Puerto Rico. She is the author of several children’s books, including *Shake It, Morena!* and *Juan Bobo: Four Folktales from Puerto Rico*. She and her husband, the parents of two grown children, live in Portland, Oregon, with their bilingual Maltese dog.”

Brown, Monica. *My Name Is Celia: The Life of Celia Cruz/ Me llamo Celia: La vida de Celia Cruz* (book 11—Author); *My Name Is Gabito: The Life of Gabriel García Márquez/ Me llamo Gabito: La vida de Gabriel García Márquez* (book 12—Author); *Pelé, King of Soccer / Pelé, el rey del fútbol* (book 13—Author).

Back jacket flap of book 11: “Monica Brown grew up speaking Spanish and English influenced by her Peruvian-born mother and North American father. She is proud of her Latino, European, and Jewish heritage and delights in the opportunity to share her admiration of Celia Cruz with children in both languages.

“She currently teaches Latino literature at Northern Arizona University, and lives in Flagstaff with her husband Jeff and their daughters, Isabella and Juliana.”

Back jacket flap of book 12: “Monica Brown is an award-winning writer of multicultural picture books. Her first book won the 2005 Américas Award for Children’s Literature. Inspired by her heritage, Monica Brown continues to write magical books for children. She lives in Flagstaff, Arizona, with her husband, Jeff, and two daughters. Find out more about Monica Brown at www.monicabrown.net.”

Back jacket flap of book 13: “Award-winning author Monica Brown is a super soccer fan whose junior high school coach once nicknamed her Bigfoot! She lives in Flagstaff, Arizona, with her husband and two soccer-playing daughters. You can visit her online at www.monicabrown.net.”

Casilla, Robert. *First Day in Grapes* (book 43—Illustrator).

Back jacket flap of book 43: “Robert Casilla is the illustrator of several award-winning children’s books, including *Jalapeño Bagels*, an ALA Notable Book, *Daddy Poems*, a Children’s Choices selection, and *The Little Painter of Sabana Grande*, a Reading Rainbow book. A full-time illustrator, Casilla lives in Yonkers, New York, with his wife and their two children.”

Cepeda, Joe. *N Is for Navidad* (book 18—Illustrator); *Juan Bobo Goes to Work: A Puerto Rican Folktale* (book 31—Illustrator).

Back jacket flap of book 18: “Joe Cepeda is the highly acclaimed and award-winning illustrator of more than 20 books for children. His illustrations have appeared in many publications,

including the *Los Angeles Times* and *Latina* magazine, and his artwork has been exhibited in Los Angeles and New York. He lives in Southern California with his wife and son.”

Back jacket flap of book 31: “Joe Cepeda, is the best-selling illustrator of *Nappy Hair*, by Carolivia Herron (Knopf); *What a Truly Cool World*, by Julius Lester (Scholastic); and *The Old Man and His Door*, by Gary Soto (Putnam). Inspiration for his artwork came from his three-year-old son, who sometimes resembles Juan Bobo, and from the illustrator’s own scatterbrained tendencies. He, his wife, and their son live in Southern California.”

Colón, Raúl. *My Name Is Gabito: The Life of Gabriel García Márquez/ Me llamo Gabito: La vida de Gabriel García Márquez* (book 12—Illustrator); *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart* (book 34—Illustrator); *José! Born to Dance: The Story of José Limón* (book 44—Illustrator); *Roberto Clemente: Pride of the Pittsburgh Pirates* (book 50—Illustrator).

Back jacket flap of book 12: “Raúl Colón was born in New York City, and moved with his parents to Caguas, Puerto Rico, where he studied commercial art. In 1988 the artist settled with his family back in New York City and began a freelance career. Today, Raúl is a versatile and acclaimed illustrator whose work has appeared in important national publications such as *The New York Times* and *Time Magazine*. Raúl completes his work for his grownup clients while continually winning acclaim for his children’s picture books.”

Last page (un-numbered) from book 34: “Raul Colón has illustrated many wonderful picture books for children, and his style is one that has become highly recognized and sought-after both in book publishing and in commercial advertising. Working with an intriguing combination of watercolor washes, etching, and colored and litho pencils, Mr. Colón has once again created beautiful illustrations that will captivate and entertain both children and adults. This is his second collaboration with Pat Mora; their first, *Tomás and the Library Lady*, received the Tomás Rivera Mexican-American Children’s Book Award. Mr. Colón lives in New City, New York.”

Back jacket flap of book 44: “Raúl Colón lived in Puerto Rico as a young boy and grew up in a family who loved to dance. Those memories from his childhood inspired his illustrations for *José!* He is the illustrator of the highly acclaimed *My Mama Had A Dancing Heart* by Libba Moore Gray, a *New York Times* Best Illustrated Book; *A Band of Angels* by Deborah Hopkinson, winner of the Golden Kite Award; and *Roberto Clemente* by Jonah Winter. Mr. Colón lives with his family in New City, New York.”

Back jacket flap of book 50: “When he was twelve years old, Raúl Colón saw Roberto Clemente play winter ball in Puerto Rico. Ever since, he has been inspired by the graceful athlete and has admired his humanitarian efforts. Colón instilled the love of baseball in his sons, who played from Little League up through college. He is the illustrator of the highly acclaimed *My Mama Had a Dancing Heart* by Libba Moore Gray, a *New York Times* Best Illustrated Book; and *A Band of Angels* by Deborah Hopkinson, winner of the Golden Kite Award. Mr. Colón lives in New York City, New York.”

Córdova, Amy. *What Can You Do with a Rebozo?* (book 48—Illustrator).

Back jacket flap of book 48: “Amy Córdova is an artist and art educator who has spent many years exploring culture, community, and sense of place. She lives in northern New Mexico, where she and her partner, Dan Enger, own a gallery brimming with their bold and colorful works. She also lives with two magical Chihuahuas, Unica and Onesimo, who fill her days with happy inspiration.”

Cotts, Claire B. *The Christmas Gift / El regalo de Navidad* (book 24—Illustrator).

Back jacket flap of book 24: “Claire B. Cotts is a talented artist whose paintings have appeared in museums and galleries throughout California. She has lived in Italy, Mexico, and Turkey, and now resides in Berkeley, California, with her orange tabby cat, Cowboy. This is her first book for Houghton Mifflin.”

Deedy, Carmen Agra. *Martina the Beautiful Cockroach: A Cuban Folktale* (book 14—Author).

Back jacket flap of book 14: “Carmen Agra Deedy has been writing and traveling around the world telling stories for almost twenty years. Her books, including *Agatha’s Feather Bed*, *The Library Dragon*, and *The Yellow Star* received numerous awards and honors. Carmen has performed in many prestigious venues, but her favorite audience continues to be children. Born in Havana, Cuba, she drew on her love of Cuban folklore to create *Martina the Beautiful Cockroach*.”

Delacre, Lulu. *Arrorró, mi niño: Latino Lullabies and Gentle Games* (book 15—Author & Illustrator); *The Storyteller’s Candle / La velita de los cuentos* (book 21—Illustrator).

Back jacket flap of book 15: “Lulu Delacre is the illustrator of many award-winning children’s books, several of which she also wrote or compiled. Her best-loved works include *Arroz con leche: Popular Songs and Rhymes from Latin America*, a *Horn Book* Fanfare selection, *Vejigante Masquerader*, winner of the Américas Book Award, and *The Bossy Gallito*, a Pura Belpré Award Honor recipient. Delacre created *Arrorró, mi niño* to help Latinos in the United States pass on traditional games and songs to their children as well as to introduce these delightful selections to families of other backgrounds. A native of Puerto Rico, Delacre lives in Silver Spring, Maryland, with her husband and their two daughters. You can visit her Web site at luludelacre.com.”

Last page (un-numbered) of book 21: “Lulu Delacre, born in Puerto Rico to Argentinean parents, is a two-time winner of the Pura Belpré Honor Medal for illustration. She first learned how to illustrate picture books by looking through the collection in the children’s room of her local public library. A common thread in Lulu’s work, which has been exhibited internationally, is the celebration of her Latino heritage. She lives in Silver Spring, Maryland.”

De Lucio-Brock, Anita. *Grandma and Me at the Flea / Los Meros Meros Remateros* (book 23—Illustrator).

Back jacket flap of book 23: “Anita De Lucio-Brock was born in Hidalgo, Mexico, and grew up in Southern California. She began exploring Mexican *artesanía*—folk art and crafts—while earning her Masters in Public Health at the University of California at Berkeley. She paints on wood and canvas, and also creates altars for *el Día de los Muertos*, the Mexican Day of the Dead. She currently lives in San Francisco. This is her first book for children.”

Diaz, David. *Roadrunner's Dance* (book 4—Illustrator); *The Pot That Juan Built* (book 6—Illustrator); *César: ¡Sí, Se Puede! Yes, We Can!* (book 10—Illustrator).

Back jacket flap of book 4: “David Diaz is the Caldecott Award-winning illustrator of *Smoky Night*. His bold, dynamic, and unconventional art style has also earned him awards from *Parents' Choice*, *American Illustration*, and the American Institute of Graphic Arts. Mr. Diaz lives with his family in Carlsbad, California.”

Back jacket flap of book 6: “David Diaz won the Caldecott Medal in 1995 for *Smoky Night*. He is the illustrator of many other popular children's books as well, including *December*, *Roadrunner's Dance*, *Going Home*, and *Wilma Unlimited*. Diaz is also an accomplished potter, and he has sold his work to collectors throughout the country. He lives in Carlsbad, California.”

Back jacket flap of book 10: “David Diaz won the Caldecott Medal for his illustrations in *Smoky Night* by Eve Bunting. His artwork has appeared in a number of other distinguished titles, including *The Pot That Juan Built* and *Wilma Unlimited: How Wilma Rudolph Became the World's Fastest Woman*. His work has also been featured in national publications such as *The Atlantic Monthly* and *The Washington Post*. He grew up in southern Florida and now lives in Carlsbad, California.”

Dorros, Arthur. *Julio's Magic* (book 16—Author); *Papá and Me* (book 17—Author).

Back jacket flap of book 16: “Arthur Dorros is the award-winning author of many books for young people, including *City Chicken*; *Radio Man/Don Radio*, a Consortium of Latin American Studies Programs Commended Children's Book; *Ten Go Tango*; and *Abuela*. He lives with his family in Seattle, Washington. Visit him online at www.arthurdorros.com.”

Back jacket flap of book 17: “Arthur Dorros is a real-life *papá*. He learned Spanish while living in Latin America and helped teach his son, Alex, the language. One of Alex's first words was ‘*agua*,’ and Arthur called him ‘*Agua Man*.’

“Arthur Dorros is the author of many books for children, including *Julio's Magic*, a CLASP Américas Award Commended Title, and the popular Let's-Read-and-Find-Out Science book *Ant Cities*. He lives in Seattle, Washington. You can visit him online at www.arthurdorros.com.”

Elya, Susan Middleton. *N Is for Navidad* (book 18—Co-author, with Merry Banks).

Back jacket flap of book 18: “Susan Middleton Elya is not a native speaker of Spanish, but she enjoyed learning it so much that she's been writing books in Spanish and English for the past 13 years. She lives in the San Francisco Bay Area with her husband, kids, and dogs.”

Garza, Xavier. *Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento* (book 19—Author & Illustrator).

Back jacket flap of book 19: “Born and raised in the Rio Grande Valley, Xavier Garza is a prolific author, artist, and storyteller whose work focuses primarily on his experiences growing up in the small border town of Rio Grande City. Garza has exhibited his art and performed his stories in venues through Texas, Arizona and the state of Washington. Garza and his wife Irma and their baby boy Vincent live in San Antonio, Texas. He published his first book, *CREEPY CREATURES AND OTHER CUCUYS* (Arte Publico Press), in 2004.”

Geeslin, Campbell. *Elena's Serenade* (book 20—Author).

Back jacket flap of book 20: “Campbell Geeslin lives in White Plains, New York, but when he was a small boy, his family visited Mexico many times. It became a land of remembered marvels. This story is the result of watching Monterrey glassblowers turn broken Coca-Cola bottles into vases for flowers. If that isn’t magic, what is?”

Gómez, Elizabeth. *A Movie in My Pillow / Una película en mi almohada* (book 7—Illustrator).

Back jacket flap of book 7: “Elizabeth Gómez is an internationally exhibited painter, widely acclaimed for her brilliant use of color and fantastical imagery. Her artwork for *The Upside Down Boy* by Juan Felipe Herrera was praised for its ‘delightful humor’ and ‘colorful metaphor.’ A native of Mexico City, she now lives in Redwood City, California, with her husband and children.”

González, Lucía. *The Storyteller's Candle / La velita de los cuentos* (book 21—Author).

Last page (un-numbered) of book 21: “Lucía González was born in Cuba, in a very small town with a very long name, Caimito del Guayabal. She has lived in Florida, California, Spain, and Venezuela, and has traveled widely. Lucía is a children’s librarian, a bilingual storyteller, a puppeteer, and an author. She has been awarded the Pura Belpré Honor Medal by the American Library Association. Lucía lives in Miami, Florida, with her family, friends, and two cats.”

González, Maya Christina. *Iguanas in the Snow and Other Winter Poems / Iguanas en la nieve y otros poemas de invierno* (book 2—Illustrator); *My Colors, My World / Mis colores, mi mundo* (book 22—Author & Illustrator); *My Very Own Room / Mi propio cuartito* (book 41—Illustrator); *My Diary from Here to There / Mi diario de aquí hasta allá* (book 42—Illustrator).
Last page (un-numbered) from book 2: “Maya Christina Gonzalez is an acclaimed artist and illustrator. Her joyous art work for Francisco X. Alarcón’s poems has been praised by reviewers as ‘lively,’ ‘innovative,’ and ‘so bountiful it feels as if it’s spilling off the pages.’ This is her sixth book for Children’s Book Press.”

Last page (un-numbered) of book 22: “The little girl in this book is me. I also modeled her after a doll I had as a kid—a big, round-headed doll my aunt made for me. I dragged that doll around for years because she so reminded me of me, with her big round face.

“I faced a number of challenges as a very young person. I turned to my environment to search out my reflection and a sense of belonging. The amazing desert sunset taught me that there was beauty in the world, and that beauty made a difference. I believe this helped lead me to be an artist, and in particular an artist who also paints for children. No matter where we look, inside or outside, there is beauty to greet us. Keep a look out! Love, Maya”

“Maya Christina Gonzalez grew up watching the sky above the Mojave Desert in Southern California. She is an acclaimed fine artist whose work has appeared on the cover of *Chicano/a Art*. She has created artwork for nearly a dozen children’s books, though this is the first she has both written and illustrated. Maya lives, paints, and plays in San Francisco, California.”

Part of Maya’s dedication of book 22: “...to the kids who read this book. May you know that I was thinking of you—the brave, the scared, the wild and happy—all of you who have had a gray day or a gray time in your life and have found your own brilliance to light your way. May you thrive in all the beautiful colors of your world. —MCG”

Back jacket flap of book 41: “Maya Christina Gonzalez is a painter and graphic artist. Her exquisite artwork has been praised by reviewers as ‘lively,’ ‘innovative,’ and ‘so bountiful it feels as if it’s spilling off the pages.’ Maya is also a mentor artist in the Children’s Book Press outreach program, LitLinks. She lives and plays in San Francisco, California.”

Last page (un-numbered) of book 42: “Maya Christina Gonzalez is an award-winning artist renowned for her vivid imagery of strong women and girls, as well as her extraordinary use of color. This is her seventh book for Children’s Book Press. Maya also leads art workshops as a mentor artist in the Children’s Book Press outreach program, LitLinks. She lives and plays in San Francisco, California.”

Grifalconi, Ann. *Julio's Magic* (book 16—Illustrator).

Back jacket flap of book 16: “Ann Grifalconi illustrated *Patrol: An American Soldier in Vietnam* by Walter Dean Myers, winner of the Jane Addams Children’s Book Award. She is the author-illustrator of the Caldecott Honor book *The Village of Round and Square Houses* and *Tiny’s Hat*. Ms. Grifalconi lives in New York City.”

Guevara, Susan. *Chato and the Party Animals* (book 46—Illustrator).

Back jacket flap of book 46: “Susan Guevara grew up in Walnut Creek, California, and now lives in Soda Springs. She has studied painting at the San Francisco Art Academy and the Royal Academy of Fine Arts in Belgium. She is the illustrator of numerous books for young readers.”

Gutiérrez, Rudy. *Pelé, King of Soccer / Pelé, el rey del fútbol* (book 13—Illustrator); *Papá and Me* (book 17—Illustrator).

Back jacket flap of book 13: “Rudy Gutiérrez is an award-winning artist whose work has been exhibited nationally and abroad. He also created the artwork for the cover of Santana’s CD *Shaman*. Rudy teaches at the Pratt Institute and lives in Bogota, New Jersey. You can visit him online at www.rudygutierrez.net.”

Back jacket flap of book 17: “Rudy Gutierrez spent many days playing stickball and cards with his father and listening to stories about his life. Rudy’s memories of his dad’s character, honesty, and optimism inspired his illustrations in this book.

“Rudy teaches at the Pratt Institute. He received a Gold Medal from the Society of Illustrators and was commissioned to do art for the acclaimed Santana *Shaman* CD cover. He also illustrated *Malcolm X*, an ALA Notable Children’s Book. Rudy lives in Bogota, New Jersey.”

Herrera, Juan Felipe. *Grandma and Me at the Flea / Los Meros Meros Remateros*. (book 23—Author).

Back jacket flap of book 23: “Juan Felipe Herrera is one of the most highly acclaimed Mexican American poets writing today. His first book for children, *Calling the Doves*, won the Ezra Jack Keats New Writers Award. He is also a musician, actor, and popular professor at California State University at Fresno. He lives with his family in Fresno, California, and he can frequently be spotted eating *churros* at the flea markets in and around Fresno.”

Jiménez, Francisco. *The Christmas Gift / El regalo de Navidad* (book 24—Author).

Back jacket flap of book 24: “As a child, Francisco Jiménez immigrated from Tlaquepaque, Mexico, to California, where he worked in the fields with his family. Jiménez received both his master’s degree and his Ph.D. from Columbia University and is now chairman of the Modern Languages and Literatures Department at Santa Clara University. He is the award-winning author of *The Circuit* and *La Mariposa*, which won a Parent’s Choice Recommended Award and was selected for the Americas Commended list and a Smithsonian Notable Book for Children. Reviewers have described his writing as ‘honest and delightful’ and ‘mesmerizing in its measured forcefulness.’ Jiménez lives in Santa Clara, California, with his family.”

Author’s Note—last page (un-numbered) of book 24: “Most of us have a favorite Christmas story to tell, one that we have read, heard, or experienced. *The Christmas Gift* is a true story. Like all of my short stories, it is based on an experience I had as a child many years ago. It took place in a farm labor tent camp in Corcoran, California. My family had moved to Corcoran that winter to pick cotton, after having picked grapes in Selma. It was a very difficult winter. It rained day after day, and we went weeks without work because we were not allowed to pick when the cotton was wet. Our family, like many other migrant families living in that labor camp, struggled to make ends meet. Some people, like the couple I describe in this story, sold whatever items they could to buy food. I recall that young couple as vividly as I remember my mother’s face that Christmas Eve when she wrapped our gifts. And every December twenty-fifth I recall that experience, that special Christmas gift.”

Johnston, Tony. *Uncle Rain Cloud* (book 25—Author); *My Abuelita* (book 26—Author).

Back jacket flap of book 25: “Tony Johnston lived in Mexico City for fifteen years. Returning to Los Angeles and seeing the plight of immigrants of all nations—children who must translate for adult family members; grown-ups frustrated and isolated by their lack of English—inspired her to write this story. Mrs. Johnston is the author of many distinguished books for children. Her most recent books are *The Barn Owls* (Talewinds/Charlesbridge) and *An Old Shell: Poems of the Galápagos* (Farrar, Straus & Giroux). She lives in California.”

Back jacket flap of book 26: “Tony Johnston has long told stories in the form of poems, picture books, and novels. She’s written numerous children’s books flavored with Spanish words and Mexican themes, inspired by the years she spent living in Mexico. Her other books include *That Summer*, illustrated by Barry Moser, and the comic novel *The Spoon in the Bathroom Wall*. She lives in San Marino, California.”

Juan, Ana. *Elena’s Serenade* (book 20—Illustrator).

Back jacket flap of book 20: “Ana Juan was born in Valencia, Spain, near the seashore. She started to draw at an early age, and hasn’t stopped yet. Her first picture book, *Frida*, was hailed as “striking” by *Publishers Weekly*, and many of her paintings have been exhibited in New York, Madrid, Barcelona, and Geneva. Ms. Juan lives in Madrid, Spain.”

Krull, Kathleen. *Harvesting Hope: The Story of Cesar Chavez* (book 27—Author).

Back jacket flap of book 27: “Kathleen Krull is acclaimed for her innovative biographies for young readers. Her popular *Lives of...* series offers funny and inspiring glimpses into the lives of musicians, writers, artists, athletes, U.S. presidents, and extraordinary women. Olympic legend, Wilma Rudolph is the focus of her widely praised picture book *Wilma Unlimited: How Wilma*

Rudolph Became the World's Fastest Woman, illustrated by Caldecott Medal winner David Diaz. Ms. Krull lives in San Diego, California.”

Leiner, Katherine. *Mama Does the Mambo* (book 28—Author).

Back jacket flap of book 28: “Katherine Leiner has written many books for children and young adults, including *Halloween* and *First Children: Growing Up in the White House*. She divides her time between New York City and Colorado.”

López, Rafael. *My Name Is Celia: The Life of Celia Cruz/ Me llamo Celia: La vida de Celia Cruz* (book 11—Illustrator); *Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings* (book 35—Illustrator); *Book Fiesta!: Celebrate Children's Day/Book Day; Celebramos El día de los niños/El día de los libros* (book 37—Illustrator).

Back jacket flap of book 11: “Rafael López’ art is recognized for his use of bold, vivid colors and magical symbolism. His murals are the centerpiece of San Diego’s Urban Art Trail project and can also be found in Seattle, St. Louis, and Minneapolis. His graphic art has earned him Gold, Silver, and Bronze awards from the Society of Illustrators West and is exhibited in fine art galleries across the country.”

Back jacket flap of book 35: “Rafael López grew up in Mexico City, and his art is strongly influenced by the work of Mexican muralists. He has created many large murals for public spaces, including the Urban Art Trail Project in downtown San Diego. López’s first book, *My Name is Celia*, won an Américas Award and a Pura Belpré Illustrator Honor. He lives in San Diego, California, with his wife and their son. López’s Web site is rafaellopez.com.”

Back jacket flap of book 37: “Rafael López is the award-winning illustrator of *Me llamo Celia/ My Name is Celia*. His striking images are a fusion of a strong graphic style and magical symbolism. Rafael divides his time between his studios in San Miguel de Allende, Mexico, and San Diego, California. You can visit him online at www.rafaellopez.com.”

Manning, Maurie J. *Kitchen Dance* (book 29—Author & Illustrator).

Back jacket flap of book 29: “Maurie J. Manning is the author/illustrator of *The Aunts Go Marching* (Boyd's Mills Press) and the illustrator of many other books for children. She drew her inspiration for this story from the Latino-American branch of her extended family. She lives in Berkeley, California, with her son, daughter, and two canine studio companions, Bronte and Kipling. You can visit her website at: www.mauriejmanning.com.”

McCormack, Caren McNelly. *The Fiesta Dress: A Quinceañera Tale* (book 30—Author).

Back jacket flap of book 30: “Growing up in Texas, Caren McNelly McCormack watched many friends celebrate their *quinceañeras* (15th birthday parties). She is an award-winning author for *Highlights for Children* and other publications. This is her first picture book. She lives in Los Altos, California, with her husband and two daughters, who all love a good *fiesta*.”

Montes, Marisa. *Juan Bobo Goes to Work: A Puerto Rican Folktale* (book 31—Author); *Los Gatos Black on Halloween* (book 32—Author).

Back jacket flap of book 31: “Born in San Juan, Puerto Rico, Marisa Montes led the life of an ‘army brat,’ moving with her family to Missouri, to France, and finally to California. She

practiced family law and worked in legal publishing before she began writing full-time for children. Today she lives in Northern California with her husband, David Plotkin, and their pets, Casey the blue-front Amazon parrot and Tammy the tarantula. This is her first children's book."

Back jacket flap of book 32: "Marisa Montes was born in Puerto Rico and lived in Missouri and France before settling in California. She is the author of several books for young readers, including *Juan Bobo Goes to Work*, which won a Pura Belpré Honor and was named an ALA Notable Book, and *A Circle of Time*, which won the Willa Literary Award. Marisa lives in northern California with her husband and a number of pets. www.marisamontes.com"

Mora, Pat. *A Library for Juana: The World of Sor Juana Inés* (book 33—Author); *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart* (book 34—Author); *Yum! ¡MmMm! ¡Qué rico!: Americas' Sproutings* (book 35—Author); *A Piñata in a Pine Tree: A Latino Twelve Days of Christmas* (book 36—Author); *Book Fiesta!: Celebrate Children's Day/Book Day; Celebramos El día de los niños/El día de los libros* (book 37—Author).

Back jacket flap of book 33: "Pat Mora, who writes poetry, nonfiction, and children's books, is an admirer of her fellow poet Sor Juana Inés. A recipient of a National Endowment for the Arts Poetry Fellowship and a Kellogg National Fellowship, Ms. Mora is the author of many wonderful books for young readers, including *Tomás and the Library Lady*, illustrated by Raul Colón and also published by Knopf.

"A native of El Paso, Texas, and an advocate for multicultural education who speaks around the country, she divides her time between the Southwest and Kentucky. To learn more about her, visit Ms. Mora's Web site at www.patmora.com."

Last page (un-numbered) from book 34: "Pat Mora, who writes poetry, nonfiction, and children's books, is the author of *Tomás and the Library Lady*, also illustrated by Raul Colón, and *A Library for Juana*, illustrated by Beatriz Vidal. A recipient of a National Endowment for the Arts Poetry Fellowship and a Kellogg National Fellowship, Ms. Mora is a native of El Paso, Texas, and currently lives in Santa Fe, where, in addition to her full-time writing, she also works as an advocate for multicultural education. Ms. Mora speaks about literature and literacy to teachers, librarians, and children of all ages around the country. You can find out more about her at www.patmora.com."

Back jacket flap of book 35: "Pat Mora is the author of more than twenty-five books for children, among them Lee & Low's *Confetti*, an Américas Award Commended title, and *Love to Mamá*, a Notable Social Studies Trade Book for Young People. She is also the founder of the family literacy initiative *El día de los niños/El día de los libros* (Children's Day/Book Day). Mora and her husband live in Santa Fe, New Mexico. Visit her Web site at patmora.com."

Back jacket flap of book 36: "Pat Mora has written many books for children and adults, including *Doña Flor: A Tall Tale About a Giant Woman with a Great Big Heart*, illustrated by Raúl Colón, which won the Pura Belpré Illustrator Award and a Pura Belpré Author Honor. Her previous books for Clarion include *Uno, Dos, Tres / One, Two, Three; Listen to the Desert / Oye al desierto*; and *¡Marimba!* She lives in Santa Fe, New Mexico."

Back jacket flap of book 37: “Pat Mora is an award-winning author and the founder of the family literacy initiative El día de los niños/El día de los libros; Children’s Day/Book Day, now housed at the American Library Association and celebrated on April 30. She lives in Santa Fe, New Mexico. You can visit her online at www.patmora.com.”

Morales, Magaly. *A Piñata in a Pine Tree: A Latino Twelve Days of Christmas* (book 36—Illustrator); *What Can You Do with a Paleta?* (book 49—Illustrator).

Back jacket flap of book 36: “Magaly Morales is sister to the award-winning artist Yuyi Morales. *A Piñata in a Pine Tree* is the second book she has illustrated; the first was *What Can You Do with a Paleta?* by Carmen Tafolla. She lives in Mexico.”

Back jacket flap of book 49: “Magaly Morales is known for the bright colors and infectious sense of play in her illustrations. She was born in Xalapa, Veracruz, Mexico, the City of Flowers, where the paleta wagon comes joyfully down the city streets daily. This is her first book for children.”

Morales, Yuyi. *My Abuelita* (book 26—Illustrator); *Harvesting Hope: The Story of Cesar Chavez* (book 27—Illustrator); *Los Gatos Black on Halloween* (book 32—Illustrator); *Just a Minute: A Trickster Tale and Counting Book* (book 38—Author & Illustrator); *Little Night* (book 39—Author & Illustrator); *Just in Case: A Trickster Tale and Spanish Alphabet Book* (book 40—Author & Illustrator).

Back jacket flap of book 26: “Yuyi Morales tells stories through paintings, hand-crafted puppets, folk dancing, and any other creative medium she can find. Her first children’s book was the acclaimed *Harvesting Hope: The Story of Cesar Chavez* by Kathleen Krull. She has since illustrated several other award-winning picture books, some of which she also wrote. Born and raised in Mexico, she now lives in Pleasant Hill, California. www.yuyimorales.com”

Back jacket flap of book 27: “Yuyi Morales is an artist, puppet maker, Brazilian folkdancer, and former host of a Spanish-language storytelling radio show. To research her art for *Harvesting Hope*, she visited fields where Cesar Chavez lived and worked, and traveled the route of his historic 1965 march. Ms. Morales grew up in Veracruz, Mexico, and now lives in San Francisco, California.”

Back jacket flap of book 32: “Yuyi Morales’s striking paintings reflect her childhood in Mexico. She is the author/illustrator of *Just a Minute*, which won the Pura Belpré Award, and the illustrator of *Harvesting Hope*, which won the Christopher Award, the Jane Addams Award, and a Pura Belpré Honor. Yuyi lives in northern California with her husband and their son. www.yuyimorales.com.”

Back jacket flap of book 38: “Yuyi Morales is an artist, a Brazilian folk dancer, a puppet maker and the former host of a Spanish-language radio show for children. She illustrated *Harvesting Hope: The Story of Cesar Chavez* by Kathleen Krull. She grew up in Veracruz, Mexico, and now lives with her husband, Tim, her son, Kelly, and her cat, Socks, in San Francisco, California.”

Back jacket flap of book 39: “Yuyi Morales is an author, artist, puppet maker, folk dancer and was the host of her own Spanish-language radio program for children. Other books she has

written and/or illustrated include *Just a Minute*, winner of the Pura Belpré Medal, *Harvesting Hope: The Story of Cesar Chavez*, a Pura Belpré Honor Book, and *Los Gatos Black on Halloween*. She has also received the Jane Addams and Christopher Awards for her work. Born in Veracruz, Mexico, Yuyi now makes her home in the San Francisco area.”

Back jacket flap of book 40: “Yuyi Morales is an author, artist, puppet maker, folk dancer, and was the host of her own Spanish-language radio program for children. Other books she has written and/or illustrated include *Just a Minute* and *Los Gatos Black on Halloween*, both of which received the Pura Belpré Medal. Her illustrations for *Harvesting Hope: The Story of Cesar Chavez* received a Pura Belpré Honor. She has also received the Jane Addams and Christopher Awards for her work. Her most recent books are *Little Night* and its Spanish edition, *Nochecita*, winners of the Golden Kite Award for Illustration and Américas Award Honor Books. Born in Veracruz, Mexico, Yuyi now makes her home in the San Francisco area.”

Paparone, Pam. *My Little Car* (book 47—Illustrator).

Back jacket flap of book 47: “Pam Paparone is the illustrator of many books for children, including *Raindrop Plop* by Wendy Cheyette Lewison and *I Like Cats* by Patricia Hubbell. Her art has also appeared on the cover of *The New Yorker*, and she designed a backpack named the ‘Ham Bag.’ The image of Teresa’s little car popped into Pam’s head the moment she read the manuscript, but her dream car would be a black 1963 Impala with a red vinyl interior and a horn that plays ‘Bésame Mucho’ (also, there would be a special car seat for her dog, Roscoe). Pam lives in Philadelphia, Pennsylvania.”

Pérez, Amada Irma. *My Very Own Room / Mi propio cuartito* (book 41—Author); *My Diary from Here to There / Mi diario de aquí hasta allá* (book 42—Author).

Back jacket flap of book 41: “Amada Irma Pérez is a third-grade teacher in Oxnard, California, and a leading advocate of programs encouraging multicultural understanding. Like many of her students, Amada Irma was born in Mexico and came to the United States as a young child. *My Very Own Room* is based on her own family story. She lives with her family in Ventura, California.”

Last page (un-numbered) of book 42: “When I was only five years old, my family left Mexico for the United States. That time—when we left Juárez behind, stayed with my Nana in Mexicali, waited breathlessly for my father’s letters—was exciting, but also painful. I didn’t know then that I, like so many other economic and political refugees, could survive in a completely new place.

“As a teacher, I have heard many amazing stories from my students about their own journeys from one homeland to another. Some of my former students have devoted their lives to helping new immigrants who have also had to leave the comfort of home and country. They, like me, believe that we strengthen each other by telling these stories. With the love of our families, and by writing in our diaries, we find the strength to thrive in our new home. Through our words, we keep our memories and culture alive, in our diaries and in our hearts.”

Last page (un-numbered) of book 42: “Amada Irma Pérez is a bilingual teacher and leading advocate of programs encouraging multicultural understanding. This book is based on her own family’s journey from Mexico to the United States. She lives in Ventura, California, where she

still keeps a journal and stays in touch with family and friends in Mexico. This is her second book for Children's Book Press."

Pérez, L. King. *First Day in Grapes* (book 43—Author).

Back jacket flap of book 43: "L. King Pérez has won many awards for her fiction and poetry. In addition to writing, she accompanies visiting authors to their appearances around Dayton, Ohio, where she and her husband live. Pérez based the story of Chico in *First Day in Grapes* on her husband's experiences growing up as a migrant child in California."

Reich, Susanna. *José! Born to Dance: The Story of José Limón* (book 44—Author).

Back jacket flap of book 44: "Susanna Reich is the author of *Clara Schumann: Piano Virtuoso*, which was named an NCTE Orbis Pictus Honor Book, an ALA Notable Book, and a *School Library Journal* Best Book of the Year. A former professional dancer, Ms. Reich lives with her family in Ossining, New York."

Rodriguez, Edel. *Mama Does the Mambo* (book 28—Illustrator).

Back jacket flap of book 28: "Edel Rodriguez was born in 1971 in Havana, Cuba, and emigrated to the United States with his family in 1980. He received a B.F.A. degree in painting from Pratt Institute and an M.F.A. from Hunter College. He lives with his wife, Jennifer, in New Jersey. This is his first book for children."

Ruano, Alfonso. *Tricycle* (book 3—Illustrator); *The Composition* (book 45—Illustrator).

Back jacket flap of book 3: "Alfonso Ruano, one of Spain's best-known illustrators, is also the art director for Grupo SM, the largest publisher of Spanish children's books in the world. He illustrated *The Composition*, winner of the Américas Award and the Jane Addams Children's Book Award, given to books promoting the cause of peace, social justice, world community and the equality of the sexes and all races."

Back jacket flap of book 45: "Alfonso Ruano is the art director of SM Ediciones, a major Spanish publishing house. He has illustrated more than twenty children's books."

Savadier, Elivia. *I Love Saturdays y domingos* (book 1—Illustrator).

Back jacket flap of book 1: "Elivia Savadier attended art school in Cape Town, Africa, and currently lives in Chestnut Hill, Massachusetts. She has illustrated many award-winning books, including *A Bedtime Story* by Mem Fox (1996 ABA Pick of the Lists), *Hotter Than a Hot Dog!* by Stephanie Calmenson (1995 ALA Children's Choice Selection), and *Las Nanas de Abuelita/Grandmother's Nursery Rhymes* by Nelly Palacio Jaramillo (Society of Illustrators Choice for the Best in Children's Book Art 1995)."

Skármeta, Antonio. *The Composition* (book 45—Author).

Back jacket flap of book 45: "Antonio Skármeta is the prize-winning author of many novels. His work has been translated into twenty languages. *The Composition* originated as a radio play that won awards in Germany and Italy. It has also appeared in a version for adults in Alberto Manguel's anthology, *God's Spies: Stories in Defiance of Oppression*. Skármeta's most recent novel is *La boda del poeta*, published by Plaza y Janes."

Soto, Gary. *Chato and the Party Animals* (book 46—Author); *My Little Car* (book 47—Author).
Back jacket flap of book 46: “Gary Soto is an acclaimed poet, essayist, and writer of fiction. His books for young readers have garnered many awards, including being named a Booklist Editor’s Choice (*Too Many Tamales*), an ALA Best Book for Young Adults (*Baseball in April*, a collection of short stories), and an ALA Notable Book (*Chato’s Kitchen*). He lives in Berkeley, California.”

Back jacket flap of book 47: “Gary Soto is the most prominent voice in Mexican-American literature for young people. As a child, he left his beloved three-speed bike on the side of the house one fall. When spring came, its sprocket and gears were so rusted that no amount of oil and cleaning could bring it back to life. Gary is the author of such smooth-running books as *Too Many Tamales*, *Chato’s Kitchen*, *Chato and the Party Animals* and *Chato Goes Cruisin’*. He lives in Berkeley, California. Learn more about him at www.garysoto.com.”

Tafolla, Carmen. *What Can You Do with a Rebozo?* (book 48—Author); *What Can You Do with a Paleta?* (book 49—Author).

Back jacket flap of book 48: “Carmen Tafolla is a widely anthologized Mexican-American poet, with poems and stories for children and adults appearing in more than two hundred anthologies. A recipient of the Art of Peace Award, she has been recognized by the Texas Book Festival, Wellington International Poetry Festival, and the National Association of Chicano Studies. She enjoys inventing uses for her rebozos in San Antonio, Texas, where she lives with her husband, children, mother, and many pets in a hundred-year-old house. You can find out more about her at www.carmentafolla.com.”

Back jacket flap of book 49: “Carmen Tafolla is a Mexican-American poet and recipient of the Art of Peace Award. She has presented at the Texas Book Festival, Wellington International Poetry Festival, the International Conference on the Short Story, and throughout the United States, Mexico, and Europe. Carmen lives in a hundred-year-old house in San Antonio, Texas, where her family enjoys many paletas, especially pecan, strawberry, coconut, and watermelon. Visit www.carmentafolla.com.”

VandenBroeck, Fabricio. *Uncle Rain Cloud* (book 25—Illustrator).

Back jacket flap of book 25: “Fabricio VandenBroeck has illustrated many books for children, for publishers in the United States and in Mexico. Among his works are *The Witch’s Face* by Eric Kimmel (Holiday House), *Once When the World Was Green* by Jan Wahl (Ten Speed Press), and *Torch Fishing with the Sun* by Laura E. Williams (Boyd’s Mills Press). He lives in Mexico City, Mexico.”

Vidal, Beatriz. *A Library for Juana: The World of Sor Juana Inés* (book 33—Illustrator).

Back jacket flap of book 33: “Working with a magnifying glass and small brushes in watercolor and gouache, Beatriz Vidal beautifully brought Juana Inés’s story to life using a technique similar to that used for illuminated manuscripts hundreds of years old. Ms. Vidal, long admirer of Sor Juana Inés and her poetry, is an Argentinean-born artist who has illustrated a number of beautiful books for children, including *The Legend of El Dorado* and *Rainbow Crow*, both by Nancy Van Laan and published by Knopf. Her work has also appeared on several PBS programs

and on UNICEF cards. She currently lives in New York City and frequently spends time in Paris and Argentina.”

Winter, Jonah. *Roberto Clemente: Pride of the Pittsburgh Pirates* (book 50—Author).

Back jacket flap of book 50: “Jonah Winter is the author of two books about baseball, *Fair Ball!: 14 Great Stars from Baseball’s Negro Leagues* and *Beisbol!: Latino Baseball Pioneers and Legends*. He is also the author of *Diego*, a biography of Diego Rivera, and *Frida*, about artist Frida Kahlo, which was hailed as ‘a grand accomplishment, worth celebrating’ by the *New York Times Book Review* and named a 2002 Parents’ Choice Gold Medal winner. A poet and a painter, Mr. Winter lives in Pittsburgh, Pennsylvania.”

Yockteng, Rafael. *Sopa de frijoles: Un poema para cocinar / Bean Soup: A Cooking Poem* (book 9—Illustrator).

Back jacket flap of book 9: “Rafael Yockteng is Peruvian by birth but has lived in Colombia since 1980. He has illustrated a number of books, which have been published in Colombia and abroad. His images appear in *Messengers of Rain / Mandaderos de la lluvia*, an anthology of Latin American poetry, *Trees Are Hanging from the Sky / Los árboles están colgando del cielo* by Jorge Argueta, and *White Flower / Blanca Flor* by Victor Montejo, all published by Groundwood Books. Rafael and his friend Jairo Buitrago were the winners of the ‘A la orilla del viento’ contest, organized by Fondo de Cultura Económica de México.”

APPENDIX I: Handout for Teachers and Parents
Suggested Books to Support Children Facing Immigrant Challenges

Immigrant Challenge	Suggested Books to Support Children
Family change	<ul style="list-style-type: none"> • <i>A Movie in My Pillow</i>, Jorge Argueta (2001) • <i>My Diary from Here to There</i>, Amada Irma Pérez (2002)
Family conflict	<ul style="list-style-type: none"> • <i>Uncle Rain Cloud</i>, Tony Johnston (2001)
Poverty	<ul style="list-style-type: none"> • <i>Tricycle</i>, Elisa Amado (2007) • <i>César: ¡Sí, Se Puede!</i>, Carmen T. Bernier-Grand (2004) • <i>The Christmas Gift</i>, Francisco Jiménez (2000) • <i>Harvesting Hope: The Story of Cesar Chavez</i>, Kathleen Krull (2003) • <i>My Very Own Room</i>, Amada Irma Pérez (2000)
Health problems	<ul style="list-style-type: none"> • <i>Harvesting Hope: The Story of Cesar Chavez</i>, Kathleen Krull (2003)
Transiency	<ul style="list-style-type: none"> • <i>César: ¡Sí, Se Puede!</i> Carmen T. Bernier-Grand (2004) • <i>Harvesting Hope: The Story of Cesar Chavez</i>, Kathleen Krull (2003) • <i>My Diary from Here to There</i>, Amada Irma Pérez (2002)
Language barriers	<ul style="list-style-type: none"> • <i>César: ¡Sí, Se Puede!</i> Carmen T. Bernier-Grand (2004) • <i>Uncle Rain Cloud</i>, Tony Johnston (2001) • <i>Harvesting Hope: The Story of Cesar Chavez</i>, Kathleen Krull (2003)
School and learning	<ul style="list-style-type: none"> • <i>César: ¡Sí, Se Puede!</i> Carmen T. Bernier-Grand (2004) • <i>First Day in Grapes</i>, L. King Pérez (2002)
Loss	<ul style="list-style-type: none"> • <i>A Movie in My Pillow</i>, Jorge Argueta (2001) • <i>Xochitl and the Flowers</i>, Jorge Argueta (2003) • <i>Harvesting Hope: The Story of Cesar Chavez</i>, Kathleen Krull (2003) • <i>My Diary from Here to There</i>, Amada Irma Pérez (2002)
Trauma	<ul style="list-style-type: none"> • <i>The Composition</i>, Antonio Skármeta (2000)
Legal status	<ul style="list-style-type: none"> • <i>My Diary from Here to There</i>, Amada Irma Pérez (2002)
Behavior	<ul style="list-style-type: none"> • <i>Harvesting Hope: The Story of Cesar Chavez</i>, Kathleen Krull (2003) • <i>First Day in Grapes</i>, L. King Pérez (2002)
Peers and adjustment	<ul style="list-style-type: none"> • <i>The Storyteller's Candle</i>, Lucía González (2008) • <i>First Day in Grapes</i>, L. King Pérez (2002)

APPENDIX J
SUPPORTING LATINO IMMIGRANT CHILDREN:
20 RECOMMENDED BOOKS FOR BIBLIOTHERAPY

This list of 20 books is taken from Jeff Gomm’s 2012 thesis, *Content Analysis of 50 Picture Books for Latino Immigrant Children: Recommendations for Supportive Bibliotherapy*. These books were selected because each book included four or more immigrant challenges. These books are among the most recently published picture books that should be considered for bibliotherapy when working with Latino immigrant children. Children may identify with the characters and/or themes presented in these books. Books are ordered alphabetically by the author’s last name. Information for each book includes details regarding illustrator, publisher, and text language (e.g., English only or Bilingual). Information also includes Horn Book rating and interest level (by grade or grade range), book summary, specific immigrant challenges, elements or themes that model strengths for Latino immigrant children, and descriptions and/or comments about the illustrations.

The Horn Book ratings are based on a scale of 1-6. A rating of 1 indicates that the book is deemed to be of highest quality—which, for picture books, includes evaluation of both the text and the illustrations or photographs. A rating of 6 indicates that the book is deemed to be of lowest quality. Verbatim, specific descriptors for each of the six Horn Book Guide ratings are as follows: “1 = Outstanding, noteworthy in style, content, and/or illustration; 2 = Superior, well above average; 3 = Recommended, satisfactory in style, content, and/or illustration; 4 = Recommended, with minor flaws; 5 = Marginal, seriously flawed, but with some redeeming quality; 6 = Unacceptable in style, content, and/or illustration” (The Horn Book, 2010).

I Love Saturdays y domingos

This book was written by Alma Flor Ada and illustrated by Elivia Savadier. The book was published in 2002 by Atheneum Books for Young Readers. The book’s text language is minimal Spanish (i.e., mostly English—less than 20% Spanish). It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book, and grades PreS-3, per Booklist.

In this story, a young girl enjoys Saturdays with her English-speaking grandparents and Sundays—*domingos*—with her Spanish-speaking grandparents. While there are differences in her weekend activities from one day to the next, there are also similarities. For example, one day when she is with Grandpa and Grandma she watches a movie about the circus, and when she is with *Abuelito* and *Abuelita* she goes to a circus. From all four grandparents, she listens to stories about her diverse heritage of which she is proud.

The following specific immigrant challenges are addressed in *I Love Saturdays y domingos*: family change, poverty, transiency, loss, and peers and adjustment. Another challenge addressed in this book is the theme of hard work.

This book also includes the following elements or themes that model strengths for a Latino immigrant child: extended family support, cultural diversity, and heritage. Finally, the illustrations in *I Love Saturdays y domingos* depict grandparents’ warmth, love, and kindness.

Iguanas in the Snow and Other Winter Poems

This book—also titled, *Iguanas en la nieve y otros poemas de invierno*—was written by Francisco X. Alarcón and illustrated by Maya Christina Gonzalez. The book was published in 2001 by Children’s Book Press. The book’s text language is bilingual (i.e., full text in both Spanish and English). It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book.

Iguanas in the Snow and Other Winter Poems is a collection of poems that capture aspects of daily life in the San Francisco area during the winter season, especially from the perspective of a Latino family. The following specific immigrant challenges are addressed: poverty; transiency; school and learning; and loss.

This book includes the following elements or themes model strengths for a Latino immigrant child: family togetherness; celebration; grandparents; fun; music; singing; dance; poetry; cultural foods; kindness; gifts; hope in the future; murals; namesakes; and unity. Additionally, the illustrations in *Iguanas in the Snow and Other Winter Poems* are colorful, lively, cheerful, and bold.

Tricycle

This book was written by Elisa Amado and illustrated by Alfonso Ruano. The book was published in 2007 by Groundwood Books. The book’s text language is English only. No rating or suggested grade level range were provided by Horn Book. However, per Booklist, this book is suggested for children in grades PreS-2.

In this story, the peace and security of little Margarita’s carefree, privileged life is suddenly shattered when she spies a poor neighbor friend stealing her tricycle. She is further distressed upon hearing a visitor to her home speak angrily about thieves but is later comforted in the arms of her mother. However, Margarita’s understanding of her world and the disparity within it seem forever changed, as evidenced by her concern for the vulnerability of her neighbor friend’s shack in the event of an eruption of the volcano. The following specific immigrant challenges variables addressed in *Tricycle*: poverty, transiency, loss, trauma, behavior, and peers and adjustment

Other challenges addressed in this book are the themes of insecurity regarding a natural disaster, economic disparity, loss of trust, and dishonesty. The book also includes the following elements or themes model strengths for a Latino immigrant child: parental security for a child, and compassion and concern for others. Finally, the illustrations in *Tricycle* are calming. Some convey a sense of security and may soothe young readers who can relate to Margarita’s insecurities.

Murals: Walls That Sing

This book was written and illustrated (photographer) by George Ancona. The book was published in 2003 by Marshall Cavendish. The book’s text language is minimal Spanish. It received a Horn Book Rating of 3 and is reportedly best suited for children in grades 4-6, per Horn Book. Booklist recommends this book for and students in grades 5-8.

This book features a collection of 78 photographs of community murals painted on walls in cities such as San Francisco, Albuquerque, Chicago, Philadelphia, New York City, and Boston. Several of the murals recount history, while others celebrate cultural, historic, or

religious figures or depict themes such as hard work, unity, aspiration, recreation, and justice. Many ethnic groups are represented in the murals, including African American, Latino, Native American, Chinese, Jewish, Italian, Arab American, and Russian.

The specific immigrant challenges addressed in *Murals: Walls That Sing* include family change, poverty, health problems, transiency, school and learning, loss, trauma, behavior, and peers and adjustment. Another challenge that is addressed in this book is the theme of U.S.-Mexico border crossing.

The book also includes the following elements or themes model strengths for a Latino immigrant child: societal unity, positive aspects of work, community beautification, cultural and religious heritage, artistic expression, role models and heroes, music and dance, and striving. Additionally, the illustrations in *Murals: Walls That Sing* portray a wide variety of artistic style and content, including themes regarding heroes, culture, history and community.

A Movie in My Pillow / Una película en mi almohada

This book was written by Jorge Argueta and illustrated by Elizabeth Gómez. The book was published in 2001 by Children's Book Press. The book's text language is bilingual. It received a Horn Book Rating of 4 and is recommended for children in grades K-3 (per Horn Book) and grades 4-8 (per Booklist).

This collection of poems recounts a time during Argueta's childhood when he and his father flee their native, war-torn El Salvador, leaving their family behind. However, he remembers his homeland, including his Nahuatl-speaking grandmother, as he and his father make a new home in San Francisco, where the family is eventually reunited.

The specific immigrant challenges addressed this book include family change, poverty, transiency, language barriers, loss, trauma, and peers and adjustment. Other challenges addressed in this book are the themes of leaving without saying goodbye and the inability to play. The book also includes the following elements or themes model strengths for a Latino immigrant child: family bonds, togetherness, work, routines, correspondence, ancestral pride—including heritage languages, storytelling, cultural foods, imagination, friendship, toys, exploration, community, humor, diversity, and novelty.

Additionally, the illustrations in *A Movie in My Pillow* are colorful and communicate a sense of strength. There are also symbolic elements—for example, when the grandmother sends a bird to her grandson, representing her heart.

Xochitl and the Flowers / Xóchitl, la Niña de las Flores

This book was written by Jorge Argueta and illustrated by Carl Angel. The book was published in 2003 by Children's Book Press. The book's text language is bilingual. It received a Horn Book Rating of 3 and is recommended for children in grades K-3 (per Horn Book) and grades K-3 (per Booklist).

In this story, flowers play a central part in the life of young Xochitl, who lives in San Francisco. When she and her mother sell flowers, she is re-connected to her native El Salvador and to family and friends there. Xochitl and her parents fulfill a dream when they move to a new apartment and convert the trash-heap yard behind the building into a nursery to sell flowers and plants to the community.

The specific immigrant challenges addressed in *Xochitl and the Flowers* are family change, poverty, transiency, language barriers, school and learning, loss, trauma, behavior, and peers and adjustment. Additional challenges addressed in this book are the themes of work, obstacles to dreams, and reentry challenges.

The book also includes the following elements or themes model strengths for a Latino immigrant child: sense of community, fond memories of people and places of origin, music, flowers, beautification, and changing enemies into friends. Additionally, the softly colored illustrations in *Xochitl and the Flowers* are mostly peaceful, providing a calming effect on readers. The illustrator also used symbolism with the sun and clouds representing emerging hope and optimism.

César: ¡Sí, Se Puede! Yes, We Can

This book was written by Carmen T. Bernier-Grand and illustrated by David Diaz. The book was published in 2004 by Marshall Cavendish. The book's text language is minimal Spanish. It received a Horn Book Rating of 4 and is thought to be best suited for children in grades 4-6, per Horn Book, and grades 3-6, per Booklist.

This book is a biography of César Chávez. After losing their grandfather's *rancho* in Arizona during the Depression, César's family moves to California where he attends many schools and becomes a farm worker for little pay. As an adult, he marries, has children, and eventually forms a union and *La Causa* (The Cause) to advocate for improved pay and living conditions for farm workers.

The specific immigrant challenges addressed in book include family change, poverty, health problems, transiency, language barriers, school and learning, loss, behavior, and peers and adjustment. Other challenges addressed in this book are the themes of discrimination, oppression, and work.

The book also includes the following elements or themes model strengths for a Latino immigrant child: courage, concern for others, collaboration with others to achieve a common cause, willingness to learn from others, resourcefulness, and hard work. Additionally, the illustrations in *César: ¡Sí, Se Puede!* reflect soft earth-tone coloring, light, generally peaceful, and abstract designs.

My Name Is Celia: The Life of Celia Cruz / Me llamo Celia, la vida de Celia Cruz

This book was written by Monica Brown and illustrated by Rafael López. The book was published in 2004 by Luna Rising. The book's text language is bilingual. It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book.

This book is a biography of renowned salsa singer, Celia Cruz. Born in Cuba, Celia is raised with many family members and relatives. Although she and her family are poor, as an adult she cherishes memories of her childhood, including time with her family in the kitchen and singing with her father in the backyard. Encouraged by a teacher, Celia allows neither discrimination in her native land nor a revolution to stop her from sharing her gift of singing with the world.

The specific immigrant challenges addressed in *My Name Is Celia*, include the following: family change, poverty, transiency, school and learning, loss, trauma, and peers and adjustment.

The book also includes the following elements or themes model strengths for a Latino immigrant child: family unity and support, hard work, guidance of caring adults, music and singing, and traditional drinks. Additionally, the illustrations in *My Name Is Celia* are bold, colorful, and playful —conveying a joyful celebration. Upward movement in the pictures (birds, butterfly, smoke, roads, and pathways) symbolize hope and optimism.

The Storyteller’s Candle / La velita de los cuentos

This book was written by Lucía González and illustrated by Lulu Delacre. The book was published in 2008 by Children’s Book Press. The book’s text language is bilingual. It received a Horn Book Rating of 4 and is thought to be best suited for children in grades K-3, per Horn Book, and grades K-3, per Booklist.

In this story, the neighborhood public library in New York City has a new librarian and storyteller, Pura Belpré, who, like cousins Hildamar and Santiago, is also from Puerto Rico. With the help of many residents of El Barrio, Pura transforms part of the library into a tropical island and brings Three Kings’ Day—*El Día de los Reyes*—to New York.

The specific immigrant challenges addressed in *The Storyteller’s Candle* include the following: health problems, language barriers, school and learning, loss, and peers and adjustment. Another challenge addressed in this book is the theme of change in climate—the differences in the new environment versus the previous home environment.

The book also includes the following elements or themes model strengths for a Latino immigrant child: community contribution to a cause, preserving one’s culture, celebration, and literature. Finally, the realistic illustrations in *The Storyteller’s Candle* bring to characters and story setting to life. The stove, the candle, and the fireplace reinforce the welcoming spirit of Pura Belpré in providing warmth against the cold of winter.

Grandma and Me at the Flea / Los Meros Meros Remateros

This book was written by Juan Felipe Herrera and illustrated by Anita De Lucio-Brock. The book was published in 2002 by Children’s Book Press. The book’s text language is bilingual. It received a Horn Book Rating of 4 and is thought to be best suited for children in grades K-3, per Horn Book, and grades PreS-3, per Booklist.

In this story, Juanito and his Grandma spend the day at the flea market. Running errands from booth to booth, Juanito learns from vendors and the example of his Grandma the importance of helping one another and giving others hope.

The specific immigrant challenges addressed in *Grandma and Me at the Flea* include the following challenges: family change, poverty, health problems, language barriers, loss, and peers and adjustment. Although no other themes regarding challenges were identified in this book, it does include the following elements or themes that model strengths for a Latino immigrant child: grandparent-grandchild bond, kindness, generosity, bartering, hope, friendship, play, and music. Additionally, the illustrations in *Grandma and Me at the Flea* are colorful, cheerful, and bold. They convey an active sense of fun and excitement.

The Christmas Gift / El regalo de Navidad

This book was written by Francisco Jiménez and illustrated by Claire B. Cotts. The book was published in 2000 by Houghton Mifflin Company. The book's text language is bilingual. It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book, and grades K-4, per Booklist.

In this story, the only thing Panchito wants for Christmas is a red ball. He is sure he will get one. But when Christmas morning comes and he unwraps his gift in his family's new home—a farm worker tent—there is only candy. Panchito is deeply disappointed, until he sees the joy Mamá experiences from the gift Papá gives her: an embroidered handkerchief he had purchased from a family more impoverished than his own.

The specific immigrant challenges addressed in *The Christmas Gift* include the following: poverty, transiency, school and learning, and loss. Another challenge addressed in this book is the theme of child labor. The book also includes the following elements or themes that model strengths for a Latino immigrant child: family unity, traditions, gratitude, resourcefulness, hope, and charity. Additionally, the illustrations in *The Christmas Gift* depict an underlying sense of sadness due to the family's impoverished circumstances.

Uncle Rain Cloud

This book was written by Tony Johnston and illustrated by Fabricio VandenBroeck. The book was published in 2000 by Talewinds (Charlesbridge). The book's text language is minimal Spanish. It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book, and grades PreS-3, per Booklist.

In this story, Carlos's uncle, Tomás, is often grouchy like a dark rain cloud. One evening, however, Carlos and Tomás learn that they each have struggled with the challenge of learning English. In the end, they make a deal: Carlos will continue teaching his uncle English, and Tomás will continue to tell him folktales from Mexico.

The specific immigrant challenges addressed in *Uncle Rain Cloud* are family conflict, health problems, language barriers, school and learning, loss, and peers and adjustment. Although no other themes regarding challenges were identified in this book, it does include the following elements or themes that model strengths for a Latino immigrant child: storytelling, inter-generational preservation of one's cultural heritage, extended family bonds, and courage.

Finally, the illustrations in *Uncle Rain Cloud* effectively capture the uncle's changing moods. The illustrations which depict elements of ancient Mexican culture can engender pride in one's heritage.

Harvesting Hope: The Story of Cesar Chavez

This book was written by Kathleen Krull and illustrated by Yuyi Morales. The book was published in 2003 by Harcourt. The book's text language is minimal Spanish. It received a Horn Book Rating of 2 and is thought to be best suited for children in grades K-3, per Horn Book, and grades 2-4, per Booklist.

This story traces the life of César Chávez: from the happy years of his early childhood in Arizona; through his later childhood and youth in California, where he worked in the fields with family members for little pay and under grueling conditions; and into his adult years when he

organized *La Causa* and fought to improve the working conditions of farm workers through nonviolent means.

The specific immigrant challenges addressed in *Harvesting Hope* include poverty, health problems, transiency, language barriers, school and learning, loss, trauma, behavior, peers and adjustment. Other challenges addressed in this book are the themes of discrimination, oppression, lost dreams, community conflict, work, shyness, and incarceration. The book also includes the following elements or themes that model strengths for a Latino immigrant child: resilience, leadership, non-violence, work ethic, family support, resolution, compassion, problem-solving, imagination, unity, help-seeking, perseverance, celebration, courage, humility, and faith. Additionally, the illustrations in *Harvesting Hope* are colorful, yet also include some dark elements. The illustrations convey a variety of feelings, including fear, sadness, anger, determination, and celebration.

A Library for Juana: The World of Sor Juana Inés

This book was written by Pat Mora and illustrated by Beatriz Vidal. The book was published in 2002 by Alfred A. Knopf. The book's text language is minimal Spanish. It received a Horn Book Rating of 2 and is thought to be best suited for children in grades K-3, per Horn Book, and grades 1-3, per Booklist.

This is the story of inquisitive Juana Inés who, from the time she was a young girl, loved books and had an insatiable hunger for learning. The story tells of Juana's childhood in and near Mexico City, when it was part of New Spain; of her interest in languages and writing; of her time living in the viceroy's palace; and of her life as a nun.

The specific immigrant challenges portrayed in *A Library for Juana* include family change, health problems, transiency, language barriers, school and learning, and peers and adjustment. Another challenge addressed in this book is the theme of overcoming societal barriers to women attaining advanced education. The book also models strengths for a Latino immigrant child, including a curiosity and hunger for learning, writing to express feelings and ideas, optimism, confidence, hope, and generosity. Additionally, the illustrations in *A Library for Juana* are colorful, cheerful, and peaceful. The art work supports hope in a Latino immigrant child.

My Diary from Here to There / Mi diario de aquí hasta allá

This book was written by Amada Irma Pérez and illustrated by Maya Christina Gonzalez. The book was published in 2002 by Children's Book Press. The book's text language is bilingual. It received a Horn Book Rating of 2 and is thought to be best suited for children in grades K-3, per Horn Book, and grades 2-5, per Booklist.

In this story, when Amada discovers that she and her family will be moving from Juárez, Mexico, to the United States, she records in her diary her fears of what lies ahead and of the possibility of never returning or seeing her friend again. Despite being separated from her Papá when he goes to California to find work, enduring multiple moves and the companionship of five rowdy brothers, crossing the border when the green cards arrive, and establishing a new home in a very different community, Amada learns that what her Papá had told her is true: she is stronger than she had thought.

The specific immigrant challenges variables addressed in *My Diary from Here to There* include the following: family change, family conflict, poverty, health problems, transiency language barriers, loss, legal status, behavior, and peers and adjustment. Other challenges addressed in this book are the themes of hard work and border crossing. The book also models strengths for a Latino immigrant children the following areas of resilience: inner strength, family support, hope, patience, celebration, food associated with one's culture, mementos, gift-giving, humor, journal-writing, letters, special places, and self-identity. Finally, the illustrations in *My Diary from Here to There* convey sadness, comfort, and the rowdiness of the main character's brothers. The illustrations do a good job of portraying aspects of Mexican-American life.

First Day in Grapes

This book was written by L. King Pérez and illustrated by Robert Casilla. The book was published in 2002 by Lee and Low Books. The book's text language is minimal Spanish. It received a Horn Book Rating of 4 and is thought to be best suited for children in grades K-3, per Horn Book, and grades 1-3, per Booklist.

This is the story of Chico Padilla, a boy from a migrant farm worker family, on his first day at his new school. When bullied in the lunchroom, Chico suddenly remembers his mother's words of encouragement that morning and finds the strength to stand up for himself.

The specific immigrant challenges addressed in *First Day in Grapes* are poverty, transiency, language barriers, school and learning, behavior, and peers and adjustment. Other challenges addressed in this book are the themes of prejudice and bullying. The book also includes the following elements or themes that model strengths for a Latino immigrant child: talents (specifically, in math), friendship, standing up for oneself, courage, patriotism, family pride, parental encouragement, hopes and dreams for the future, and a caring teacher. Additionally, the illustrations in *First Day in Grapes* are realistic. Facial expressions in the illustrations convey emotions of the characters.

José! Born to Dance: The Story of José Limón

This book was written by Susanna Reich and illustrated by Raúl Colón. The book was published in 2005 by Simon and Schuster Books for Young Readers. The book's text language is minimal Spanish. It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book, and grades 2-4, per Booklist.

Born in Mexico, José immigrates with his family to the United States as a young boy. Although he loves to draw and play the piano, it is not until he moves to New York as an adult that he discovers his true passion: dancing.

The specific immigrant challenges addressed *José! Born to Dance* are: family change, poverty, health problems, transiency, language barriers, school and learning, loss, trauma, and peers and adjustment. Another challenge addressed in this book is the theme of discouragement due to an inability to attain one's dreams. The book also includes the following elements or themes that model strengths for a Latino immigrant child: persistence and passion in pursuing dreams, drawing inspiration from others, determination, and practice. Finally, the chiseled, statuesque style of the illustrations in *José! Born to Dance* portrays the physical strength of characters in a timeless fashion.

The Composition

This book was written by Antonio Skármeta and illustrated by Alfonso Ruano. The book was published in 2000 by Groundwood Books. The book's text language is English only. It received a Horn Book Rating of 2 and is thought to be best suited for children in grades 1-3, per Horn Book, and grades 3-5, per Booklist.

In this story, Pedro's parents, who are opposed to the dictatorship, carefully conceal the fact that they listen to the news on the radio at night. One day, the students in Pedro's third-grade class are instructed by Captain Romo to write compositions about what their families do at home each evening. Pedro, who had witnessed his friend's father being taken away by soldiers, composes a composition which earns him the praise of the Captain and a smile from his parents.

The specific immigrant challenges addressed in *The Composition* are family change, school and learning, loss, trauma, and peers and adjustment. Another challenge addressed in this book is the theme of oppression—the intrusion of a government dictatorship on everyday life. The book also includes the following elements or themes that model strengths for a Latino immigrant child: family dinner, family bonds, family support, family loyalty, parental reassurance, friendship, interests, and questioning adults and peers to make sense of the world. Additionally, the illustrations in *The Composition* are dark, conveying a heavy mood. The illustrations depict sadness, fear, worry, and anxiety.

Chato and the Party Animals

This book was written by Gary Soto and illustrated by Susan Guevara. The book was published in 2000 by G. P. Putnam's Sons. The book's text language is minimal Spanish. It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book, and grades PreS-3, per Booklist.

In this story, Chato, the *cool cat*, has planned a surprise birthday party for his pal, Novio Boy. On the day of the party, however, Novio Boy is nowhere to be found. The animals search high and low for their friend but cannot find him. As they begin to mourn his loss, Novio Boy suddenly appears and the partying begins.

The specific immigrant challenges addressed in *Chato and the Party Animals* are family change, poverty, loss, trauma, and peers and adjustment. Other challenges addressed in this book are the themes of deprivation of experiences and the absence of one's parents. The book also includes the following elements or themes that model strengths for a Latino immigrant child: compassion, friendship, companionship, sense of family, providing comfort to others, and celebration. Additionally, the highly detailed and, at times, symbolic illustrations in *Chato and the Party Animals* can be described as somewhat dark and edgy, though also bold and whimsical. The illustrations may hold a greater appeal for older children.

Roberto Clemente: Pride of the Pittsburgh Pirates

This book was written by Jonah Winter and illustrated by Raúl Colón. The book was published in 2005 by Atheneum Books for Young Readers. The book's text language is English only. It received a Horn Book Rating of 3 and is thought to be best suited for children in grades K-3, per Horn Book, and grades 2-4, per Booklist.

This book tells the story of baseball legend, Roberto Clemente. Born in poverty in Puerto Rico, Clemente hones his athletic skills to become one of the sport's most accomplished players.

The specific immigrant challenges addressed in *Roberto Clemente* are poverty, health problems, language barriers, loss, trauma, and peers and adjustment. Another challenge addressed in this book is the theme of racism and discrimination. The book also includes the following elements or themes that model strengths for a Latino immigrant child: perseverance, passion, athletic talent, pursuit of dreams, respect, charity, and role models. Additionally, many of the illustrations in *Roberto Clemente* feature soft, warm colors. Others are black-and-white sketches. Several illustrations depict the main character in motion. One depicts him heroically, much larger than life.