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Beyond Mirrors and Windows: A Critical Content Analysis of Latinx Children's Books

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Abstract: This critical content analysis examines the representation of Latinx characters in 15 picture books published in 2013 and identified by Children's Cooperative Book Center (CCBC) as having significant Latinx content. The theoretical framework undergirding this study is Critical Race Theory (Ladson-Billings, 1998; Solórzano & Yosso, 2002; Taylor, 2009; Yosso, Villalpando, Delgado Bernal, & Solórzano, 2001). This theory is used to uncover the assumptions and ideologies that are often represented in children's literature. The results of this study indicate that (1) English is privileged in the texts, (2) superficial references to cultural artifacts are present, (3) traditional female centered roles are prevalent, and (4) authors situated books within a utopian society. The authors use these findings to argue for the importance of making curricular decisions with critical attention to text selections and the engagement of young children in critical literacy in early childhood and elementary classrooms.

Keywords: Latinx children's books, Latinx critical race theory, cultural authenticity

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> *"…. And that will always be that way unless we kids choose to learn from city trees… Some of whom are crushed by the pavement. But I know others who fight back and BREAK OPEN the sidewalks… and grow despite of everything. And it is they who help us all to breathe"* (*I Dreamt… A Book About Hope* by Gabriela Olmos)

Our interest in studying books began when we started to have conversations about the paucity of children's literature in our classrooms that included Latinx characters and themes.[1] Therefore, we tried to purposefully select literature grounded in students' lives. For example, Eliza selected book titles related to topics around immigration when she discovered some students were silently dealing with the issue. As she read a number of texts with implicit and explicit themes related to immigration and engaged in discussions, she wondered if the books fully encapsulated the experiences of the Latinx immigrant children in her class. What was troubling was that as a child, Sanjuana had a similar experience in looking for books that reflected her own experiences. Additionally, as we conducted an informal inventory of our own classroom libraries, we concluded that only a handful of books reflected the culture of our Latinx students. What we began to realize was that 25 years after Sanjuana sought out characters that looked like her and reflected her family experiences; the need for books that provide those windows, mirrors, and possibilities for connections is still there.

In this study, we seek to examine text with significant Latinx content published in 2013 and submitted to the CCBC. The literature review that follows outlines the growing demographics of people that identify as Latinx and the research that has focused on authentic representations of underrepresented groups in children's books. Following the literature review, we discuss how we selected the books that were used in the study and how we gathered the data. We then move to discuss the findings and share the insights that we gained. Finally, we end with a discussion of what this study means for teachers and provide resources that will help teachers to implement a critical literacy framework.

Literature Review

The number of Latinx students in U.S. schools continues to grow (National Center for Educational Statistics, 2014). Therefore, a modification to the curriculum should be the books that are available in classrooms. Despite the shifting demographics, Latinx students continue to be grossly underrepresented in children's books (Naidoo, 2008). There is also a growing need to identify how this group of students can and should be represented in the literature (Fox & Short, 2003; Naidoo, 2008). According to Boyd, Causey, and Galda (2015), books rarely reflect the census figures for the United States. The 2010 census data confirm the diversity among the population, with 17% of respondents identifying themselves as Hispanic or Latinx. This study focuses on Latinx students and the representation of Latinx students in picture books published in 2013 and 2014. Each year, the

[1] We acknowledge that there is a gender spectrum and that myriad pronouns exist that we can use when referring to individuals in our writing. Throughout this article we will use "he" to refer to individuals who identify as male, "she" to refer to individuals who identify as female, and "ze" for individuals who identify as gender-neutral. We have selected these pronouns because we believe they are more familiar for a diverse audience of readers. Likewise, we have also chosen to use the term "Latinx" as a gender neutral alternative to Latino/a.

Cooperative Children's Book Center (CCBC) compiles a list of the children's books that are published in the United States. CCBC is a source for multicultural statistics about children's books. Of the 3,200 books received by the Cooperative Children's Book Center in 2013, only 57 books had significant Latinx critical content and only 48 books were authored by Latinx authors or/and illustrators (Horning, Lindgren, & Schliesman, 2014).

The present research indicates that Latinx children from diverse cultural locations need the opportunity to challenge and change existing discourses (Janks, 2003). The inclusion of literature related to students' cultural lives allows students to engage in a reflection of the multiplicity of experiences represented within text; however, students come to think critically when they engage in discussions around topics which accurately portray issues related to their lives. The present study asks researchers and practitioners to consider how texts portray the experiences of Latinx students and what is implicitly and explicitly suggested by the text.

"When young children are presented with literature that only reflects their background, cultural heritage, and experiences, they may believe that their experience dominates all others."

A number of researchers have demonstrated the complexity of an authentic representation in multicultural texts (Fox & Short, 2003; Henderson, 2005; McNair, 2008; Naidoo, 2008; Tolson, 2005; Yokota & Bates, 2005). However, a limited number of scholars have focused on books with Latinx themes. The use of Latinx literature in classrooms, coupled with dialogic instruction within the classroom context has the potential to provide children with both a window to other cultures and a mirror reflecting their own culture (Galda, 1998). Books also provide a potential for students to make personal connections to texts. Since children's literature is the mirror in which young children see themselves and the window to see others, the depictions of children from diverse backgrounds should be accurate.

Reading multicultural literature becomes a window to understanding the cultural heritage of others for young children and has the potential to reflect positive images of one's culture by acting as a mirror. It also has the potential to reflect the cultural heritage of other groups. This perspective-taking approach to reading is defined by Galda (1998) as a window. When young children are presented with literature that only reflects their background, cultural heritage, and experiences, they may believe that their experience dominates all others. For this reason, the literature presented in schools—the site where children come to read, and know themselves and others—should be inclusive. Children's literature must give children pathways to interrogate and contest the ways in which cultural groups are presented within stories. According to Bishop (1997), children from dominant groups have found their mirrors in books but they too suffer from the exclusion of other groups in libraries. 26 years later, we agree with Rudine Sims Bishop's statement as she propagated in her 1990's column "Mirrors, Windows, and Sliding Glass Doors" that as xenophobic and racist beliefs continue to plague U.S. schools and society, children need the opportunity to discuss the social problems that ill their communities. Children's literature becomes the place where they can offer insight, discuss, interrogate, and "talk back" to the social problems they often live and struggle to make sense of in and outside of classrooms. For this reason, the authors of this study believe that children's literature needs to be constantly interrogated,

considering social problems such as racism and poverty are constant battles for children. Therefore, as we look at the demographics of our schools with larger numbers of Latinx students of whom and about literature is written as identified by the Children's Cooperative Book Center (CCBC), we strive to examine the nature of books with significant Latinx content.

Others have already examined the role of cultural authenticity in Latinx children's literature using critical content analysis. A study conducted by Yoo-Lee, Fowler, Adkins, Kim, and Davis (2014) examined the authenticity of forty-five multicultural picture books across three ethnic groups (African-American, Asian Americans, and Hispanic Americans) using two selection tools: Novelist, an electronic reader's advisory resource and CCBC, 2000-2008. First and second round analysis by two coders from each ethnic group examined whether stereotypical and culturally authentic features were depicted in selected titles. The analysis revealed that although the books were overall culturally authentic, stereotypical elements existed. These stereotypical elements included social dynamics like poverty, traditional foods, and clichéd gender roles. Although the authors of this study defined the nuances they evaluated as culturally authentic, research is still needed on what criteria cultural insiders use to evaluate the authenticity of literature. Concurrent with Yoo-Lee et al.'s (2014) findings that negative stereotypical features exist within children's literature, Martinez-Roldán (2013) found that parodies of Mexican cultural heritage existed in the commonly known children's book *Skippyjon Jones,* which potentially created negative images of Mexicans, places they live, and their language.

The extent to which culturally authentic representations are presented in literature can be examined in the ways characters construct their identities, language use, and involve themselves in transnational experiences. Chappel and Faltis (2006) examined the portrayal of bilingualism and identify affiliations in seven picture books that dealt with bilingual and cultural themes. The titles were selected from two notable children's literature scholars whose work deals with Latinx children's literature: Dr. Carmen Martinez-Roldán and Dr. Sarah Hudelson. The portrayal that Latinx immigrant families make a break from their cultural heritage to assimilate to mainstream American culture is often presented within children's literature but does not accurately portray the cross-national identities that many children of immigrants hold. Therefore, the studies call for an increase in the number of bilingual materials that pay attention to accurate portrayals of the culture depicted in the reading material for young children. This study aims to understand nuances within children's books about a specific cultural group that can add to criteria already assessed by scholars evaluating cultural authenticity and looking to identify further criteria for evaluating books. The following questions guided this study:

1. What experiences do the picture books with Latinx content portray?
2. What cultural narratives are implicitly and explicitly suggested by Latinx story picture books?

Guiding Framework

The following section describes the framework that guided our analysis of the Latinx picture books. Critical multicultural perspectives (Botelho & Rudman, 2009) deal with the representation of people of color in children's literature. This perspective deconstructs the problematic representations of Latinx in literature. It challenges taken for granted assumptions about characteristics attributed to members of a particular group. This study also seeks to deconstruct the representation of

Latinxs in books that have Latinx content. According to Gutierrez and Rogoff (2003), culture is not static and all members of a group are not homogeneous nor do they share the same experiences.

Therefore, our framework relies on Critical Race Theory (Ladson-Billings, 1998; Solórzano & Yosso, 2002; Taylor, 2009; Yosso, Villalpando, Delgado Bernal, & Solórzano, 2001) to uncover the assumptions and ideologies that are often represented in children's literature. Critical race theory largely grew out of legal studies in the 1990s that challenged the system's structure which largely privileged white people. A goal of CRT is to rid structures of racial oppression. In the field of education, the perspective has critiqued curriculum, instruction, and funding (Ladson-Billings, 1999). This study uses CRT to examine Latinx children's literature. We choose to draw on the definition that views CRT in education as "a framework or set of basic insights, perspectives, methods, and pedagogy that seeks to identify, analyze, and transform those structural and cultural aspects of education that maintain subordinate and dominant racial positions in and out of the classroom" (Solorzano & Yosso, 2002, p. 25). As a theoretical framework, CRT allows us to critically examine issues related to race and to challenge dominant and accepted ways in which groups are positioned. Drawing on Critical Race Theory will allow us to identify those explicit and implicit assumptions and ideologies in the picture books. An extension of CRT, Latino Critical Race Theory (LatCrit), pushes the envelope further by examining how Latinxs experience race, class, gender, and sexuality. In particular, LatCrit (Delgado Bernal 2002; Espinoza & Harris, 1997; Yosso, 2006) allows us to focus on the issues related to the lives of Latinxs. According to Beach et al.,

> Critical theories are put into dialogue with children's literature so that we can more deeply understand the cultural, social, political, and economic contexts of children's texts and the ways in which these texts shape how children view and interact with the social world." (2009, p. 166)

As researchers, we acknowledge that the context matters and that books have the power to shape and shift how children view the world. By using LatCrit, we aim to make the voices of Latinx children and families central to our research. This study aims to legitimize the intricate communities that exist for Latinxs. We believe that children's books are not neutral, but they provide insights into the intricate nature of different communities. As scholars of color, we understand that there is hegemony of whiteness (Winograd, 2011) that exists in education practice and research. Although well intentioned, authors may in fact continue to perpetuate the majority way in design of children's books for Latinx children because of the Eurocentric normative practices. Thus, leaving young children to feel "left out" and not reflected in educational practices and children's literature which stands is at the heart of early childhood and elementary classrooms. The next section will provide a description of how the books for this study were selected.

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Our Criteria for Selecting Books

The books that were selected for this study were books published in 2013 and received by Cooperative Children's Book Center (CCBC) at the University of Wisconsin-Madison. The CCBC is a unique research

library for children and young adult literature. These books were listed as books received with Latinx content. The 2013 list contained 57 book titles with a variety of genres and formats. These included chapter books, informational text, poetry, and picture books. For the purpose of our study, we decided to study only story picture books. We narrowed our selection to story picture books due to the cultural and heritage related themes that may be translated through illustrations, characters, and language use in books. The books were also chosen because story picture books are read more often in early childhood and elementary settings. Therefore, we are primarily concerned in this study with how fictional narratives and cultural messages related to Latinxs are authentically transmitted to children in early childhood and elementary settings. We also chose to exclude informational texts since they do not inform our research questions for this study. After establishing criteria for the books that we would use, we included 15 books that met our established criteria. The book titles and descriptions are included in Table 1.

Gathering Data

For this study, we infused methods from Bradford's (2007) critical content analysis with Botehlo and Rudman's (2009) critical multicultural analysis to investigate the themes and contents of Latinx children's literature compiled by the Cooperative Children's Book Center in 2013. Martinez-Roldán (2013) conducted a critical investigation using Bradford's (2007) and Botehlo and Rudman's (2009) methods for the widely popular children's literature *Skippyjon Jones*. Martinez-Roldan (2013) uncovered that the author's representation of language use and parodies of Mexican culture may affect children's self-image and degrade the Mexican culture. For example, Martinez-Roldán (2013) describes how Mexicans are represented by Chihuahua dogs in the *Skippyjon Jones* books and how the use of Chihuahua dogs has been seen as a racial stereotype of Mexicans by other researchers. The critical content analysis reveals *what text is about* (Galda, Ash, & Cullinan, 2000). Therefore, the text is not limited to words but can also include any object, such as pictures and other images, that hold meaning for someone or is produced to have meaning (Krippendorff, 2004, p. 19). Thus, the critical content analysis is an appropriate method to utilize while investigating cultural artifacts such as books and pictures as it allows the researcher to look at both text and pictures. Understanding the historical and political contexts of Latinxs in the United States and the present trends in children's literature, this study will focus on the representational issues (i.e., language, cultural constructions, race, class, gender) and power relationships within books. Our study of these books was guided by the following research questions: What experiences do the picture books with Latinx content portray? And what cultural narratives are implicitly and explicitly suggested by Latinx story picture books?

The texts identified by the Cooperative Children's Book Center were ordered and gathered from an online bookseller. We used an inductive procedure in addition to the guiding questions constructed by Mendoza and Reese (2001). In addition to our own research questions, we chose to use Mendoza and Reese's (2001) guiding questions for our analysis of picture books:

- Are characters outside the mainstream culture depicted as individuals or as caricatures?
- Does their representation include significant specific cultural information? Or does it follow stereotypes?
- Who has the wisdom?

- How is the language used to create images of people of a particular group? How are artistic elements used to create those images?

This framework gave us a starting point to begin to examine the text and to help us to think about cultural authenticity in the books. Similar to Yoo-Lee et al. (2014), we recognize that our study does not fully capture the criteria to evaluate cultural authenticity of texts. However, the guiding framework allowed us to have a starting point and helped us to get a clear sense of the unspoken questions that we were encountering as we read the books. We began our analysis of the picture books by reading several of the texts together and establishing a framework for reading and analyzing. We established a common understanding of how they would be analyzed in order to complete the remaining analysis independently. We analyzed data continuously during the data collection phase of this study. We first read the texts to get a holistic idea of the storyline. We then reread the texts page by page, considering the representations, ideologies, and assumptions demonstrated within the text. Initial coding involved reading each sentence and page to examine how Latinx characters were described and what was being described about them. We created a spreadsheet that included titles and summaries of all of the texts. While we conducted the initial coding, we continually went back to our research question as well as Mendoza and Reese's (2001) guiding questions. After our initial coding, we constructed a number of categories that served to explicate the implicit and explicit ways children's literature appears to foster representational issues of Latinxs. The coding of the text revealed several insights about the books. Table 3 displays these book titles and the insights that were identified in each of the books.

Insights

For the purpose of this article, we have chosen to highlight four insights found in the books in our study. We are choosing to highlight these insights because they were the most prevalent insights that were related to our research questions. The first insight that will be discussed is the way in which English is privileged in the text. The second insight illustrates how the books fail to include significant cultural context and instead provide superficial references to cultural artifacts. The third insight identified from the data shows how the books rely on traditional gender roles. Our last insight deals with the backdrop and setting being framed as a utopian society. Each of the findings is discussed in depth in the following sections.

English is Privileged

Through our analysis of the Latinx children's books, we found several manifestations of English's privileged status. We use the term privilege to denote more significance being given to one language over the other. Language is an important marker of culture and therefore we wondered if one language was portrayed as more or less significant than the other. One of the themes that emerged from the analysis is that English is privileged in most of the books through the way that it is presented in the layout of the text and also through the way that the texts were limited in the use of Spanish or other languages. Most of the texts that were analyzed were written solely in English, but also included some words in Spanish. This was to be expected since the books that were studied were published in the United States, but we did not expect it to be so prevalent since the books contained Latinx content. Eight of the books were bilingual books and the others were written solely in English. We believe that it is important to consider how language is privileged in the books and how it advantages some and disadvantages others.

Walker, Edwards, and Blackswell (1996) determined three categories in which bilingual books could be critiqued. Those three categories include typography, production, and language. The key question in regards to typography asked by the researchers is, "are typographic features such as size, space, weight, and color applied consistently across both languages?" (Walker, Edwards, & Blackswell, 1996, p. 275) Across all of the bilingual books, the English and Spanish texts were the same size, space, and weight. The production of the text deals with the way that the pictures and text were published. In most of these books, with the exception of one book, English was featured more prominently. The layout and position of the text falls under the category of production. The layout of the text is important as it cues the reader to what language should be read first. In bilingual books, the English translation of the text was always presented at the top of the page. This can send the message that the English language is more significant. Additionally, the English translation was always written on the left page, which is typically read first. Many of the books that were written in English did include some words in Spanish. The use of Spanish in these books was mostly superficial and included words that were often translated. For example, the book *When Christmas Feels Like Home* (Griffith, 2013), a book that details the story of a little boy that moves to a new town, included words such as *vamos*, and the phrase *no se puede*. These more complex words almost always included the direct translation for the words before or after the word(s) were introduced in the text. The book also included kinship terms (terms related to family) such as *abuelo, tio, tia, mami*, and *papi* in Spanish. An example of kinship terms being used and introduced without a translation is the book *Pancho Rabbit and the Coyote* (Tonatiuh, 2013). This book included the terms, *Papa* and *Mama*. These terms and salutations such as *Señor* were included within the English text without the translation. These kinship terms did not include translations and were not introduced in the text; therefore, readers were expected to translate the terms or understand their Spanish translation. Table 2 represents the use of Spanish words in either the English translation of the text for bilingual books or the use of Spanish words in the books written solely in English.

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Our findings of the use of Spanish words embedded within English text are congruent with the Barrera and Quiroa (2003) findings that suggest that Spanish words or phrases are added simply to add cultural flavor to the text. Barrera and Quiroa (2003) state that "Spanish words and phrases hold considerable potential for enhancing the realism and cultural authenticity of English-based texts, specifically by creating powerful bilingual images of characters, settings, and themes" (p. 247). Considering the low frequency of Spanish terms used in the English based texts and the English translations in the books that we studied prompts us to question the audiences for whom these books were written. Judging on the basis of the use of Spanish, we can determine that these books were written for monolingual (English) readers and that there is privileging of the English language in the text. It is also important to consider the power associated with this privilege. In her account of historical privilege that the English language has had in

schools, García (2014) notes that the concept of power "determines whose language is taught and which language practices are taught and which are minoritized" (p. 89). In U.S. schools, the English language continues to be privileged and thus students who are fluent in English are afforded more power in the classroom (Cummins, 2000). This is significant because literature helps children make sense of their world, including the ways in which they view language.

The book *Tamalitos* (Argueta, 2013) was an exception to the privileging of the English translation of the text. The pages of this book feature the Spanish version first and the English version below. The only Spanish word that is used in the English version of the text is the word "tamalitos." What is interesting about this text is that the only word that is shared is the sound word "ummm." This word is used to describe the smell of the tamales and is used in the same way in Spanish and in English. This is noted as an attempt by the author to signify that both languages were being used in a purposeful way.

Reflected in the books is the idea that English is the language of power. Despite the fact that the books under examination were described as holding significant Latinx content, subtleties existed within some of texts suggesting that English was privileged. This is problematic since the number of books that are considered to display Latinx content has increased, but the English language still seems to hold more value than other languages. Children are navigating an increasingly multilingual world, yet the power associated with privilege has to be considered here, as the implicit message that English is a more significant language and that monolingualism is still the norm. The experiences of bilingual children in US schools parallel the use of languages that we saw in these books. The use of two languages is restricted and there are few instances where children are allowed to use their full linguistic repertories (García & Yip, 2015).

Cultural Authenticity

Another insight that emerged from the study of the Latinx picture books is related to cultural authenticity. The idea of cultural authenticity is complex and has generated debates due to varying perspectives from those who study and teach multicultural literature (Bishop, 2003). In their edited work about cultural authenticity in children's books, Fox and Short (2003) discuss the issue of cultural authenticity and describe it this way: "cultural authenticity cannot be defined, although 'you know it when you see it' as an insider reading a book about your own culture" (p. 4). As for this study, we adopt Yokota's (1993) characteristics for cultural authenticity as being "richness of cultural details, authentic dialogue and relationships, in-depth treatment of cultural issues, and the inclusion of minority groups for a purpose" (p. 160). In our study of the picture books, it was helpful to have one of us who is an insider to the Latinx culture. Sanjuana found that many cultural nuances placed in the text were superficial. This is not to say that we want to generalize characteristics of the Latinx culture, but the degree in which authors regarded Latinx culture lacked depth and breadth. In our analysis, only a few books included authentic Latinx cultural details. Most other texts make superficial mentions of cultural artifacts. Many of the symbols that were included in the text were superficial symbols typically associated with Latinx cultural models. For example, in the book *What a Party* (Machado & Moreu, 2013), the symbols that represent the different cultures discussed in the book are foods. In this book, a little boy is having a party and he invites all the neighborhood kids to come to a party and bring whomever they want and whatever they like to eat. The kids that represent different cultures bring food including coconut

cookies, mangos, passion fruit, gelato, olives, and sushi. The book does not refer to the different ethnic groups of the children represented at the party, but the different hair textures, skin colors, and dress attempt to represent the different groups. This is an example of how texts continue to perpetuate the tourist approach to culture. The book attempts to show the collectivist nature of many Latinx groups, but does so in a reductionist manner by showing the different foods that people bring to the party instead of focusing on that aspect of Latinx culture that values family and community.

Another example of this is the book *Kenya's Song* (Trice, 2013). In this book, a little girl has to tell her class at school about her favorite song. Kenya does not have a favorite song. When she visits a cultural center, Kenya goes into different rooms where music from different cultures is being represented. For example, dancers are dancing merengue in the Dominican Republic room and they are playing maracas in the Puerto Rican room. As Kenya and her dad walk past people selling food from different parts of the world (i.e. tacos, jerked chicken) Kenya decides that she is going to write her own song. On the day of the performance, the book pages show different children dressed in what the author calls "special outfits" (p.22). What is concerning about these books is that the different cultures are represented simply by the food, outfits, or types of dance. By characterizing culture in this way, the authors define culture in superficial terms and do not problematize the complex nature of culture.

The book that is the exception to the inclusion of authentic cultural facts is the book *Niño Wrestles the World* (Morales, 2013). In this book, a little boy is an aspiring *luchador* (wrestler) and is wrestling and defeating different villains. Wrestling or *luchas libres* are in itself a cultural practice that is prevalent and popular in Mexico. The author not only writes about popular Mexican culture, but she also includes supernatural opponents for Niño that are well known. In the book, the author makes specific reference to Mexican Folklore such as *La Llorona* and *La Momia de Guanajuato*. In order to help readers understand the different Mexican cultural icons, the author creates what look like trading cards for each character. These cards are included on the cover of the book and include the pronunciation of the character's name in Spanish and present some basic facts about them. This book affirms Latinx culture by including Mexican cultural icons that Latinx children (particularly Mexican) have heard of and that are an authentic representation of Mexican folklore.

The Role of Mothers

Five of the fifteen picture books are written from traditional female-centered roles. The depiction of females and males within children's literature determines the valued behaviors, norms, expectations, and roles that are allowed within a context. The meanings assigned to gender influences the way children come to understand what defines femininity and masculinity. Across the texts, mothers are the primary caretakers and assume the duties of the home and taking care of children. Culturally, families from Latinx backgrounds tend to adhere to a traditional view of gender roles, where the role of *ama de casa* (homemaker) is prominent (Galante, 2003). However, the influx of immigrant families in the U.S. has shifted the dynamics of female labor, where women have become economically independent and found a new level of autonomy. Although some texts mirror the *ama de casa* role that many Latinx children experience in households across the U.S., the failure to not regard the multiplicity of Latinxs experience and take up contemporary ways of living in Latinxs homes may not provide the "mirrors and windows" needed for children.

Despite the shifting dynamics, children's literature continues to highlight traditional gender roles and thereby perpetuate this myth without considering the diversity in Latinx families. For example, in *Pancho Rabbit* (Tonatiuh, 2013), a migrant tale, the author depicts the realities of family separation due to migrant labor. The brightly colored text uses caricatures of rabbits to invite young children into realistic illustrations of the complex and sociopolitical topics of migrant life, immigration, and family stability. The author, Duncan Tonatiuh, a native of Mexico City, has certainly legitimized the life in central Mexico through the inclusion of contemporary issues. He has brought a certain level of understanding of the topics into the text for young children to grapple with in a traditional storytelling manner. However, the book counters the contemporary aim by providing a discursive frame towards masculine oriented tales. In the book, the father leaves home to work in the lettuce fields while the mother stays home with her male and female children. The setting, rural Mexico, conforms to the traditional *ama de casa* view of family roles and responsibility. When the father does not arrive for his party to celebrate his return home to his family, the role of savior is extended to the male son, Pancho, who leaves his younger siblings and mother home to look for his father.

As stated previously, the majority of text within this study placed mothers in the role of homemaker and primary caregiver; however, there were exceptions such as *Let's Salsa* (Ruiz-Flores, 2013). We contend that texts such as *Let's Salsa* move beyond "windows and mirrors" approach to show how authors can simultaneously portray the complex nature of women and family roles and responsibilities in home. For instance, the main character, Estella, convinces her working mom to try salsa classes at her local community recreation center after her mom notices that her clothing is getting tighter. The mother in the picture book provides a counter-narrative of an upbeat, charismatic figure that depends heavily on her spouse for domestic tranquility and money as in other Latinx inspired texts. When Estella asks her mom why she doesn't join the other women, she tells her daughter that she'd have to adjust her work schedule to attend. The mother's response is in stark contrast to other books that make the *ama de casa* role the frequent narrative. There are some features of this book that we find to be problematic. For example, the text states that Estella's mother is tired after working outside of the home. The author, Lupe Ruiz-Flores, makes a point to place a traditional thread in the text, by later showing Estella's mom doing housework; the father who also works outside the home is not doing this. This is not problematic due to its inclusion, because it is well known that women often hold multiple roles. It is, however, problematic because the text fails to demonstrate the shared duties that exist in households of two working parents.

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We do commend the author for providing a mirror for children to see how they too can take up agency. The introduction of Estella's petition in response to not being allowed at salsa classes presents a counter-narrative of what children can and are able to do when their desires are met with opposition. We do believe the enacting of agency in the text is vital since young children need representations of the ways they can influence the course of events in a situation. Estella's trajectory of setting up a table, creating a petition, and taking the petition to the mayor may or may not be viable for some children.

However, it is promising to see literature that moves beyond noticing a problem to a more proactive stance. It is important that all children are able to see themselves as agents. This notion of being a change agent can be seen in the idealistic results of Estella's stance to include children in the exercise program. Therefore, children's literature should demonstrate how children can resist the norms and practices and show how children can be agents for change.

Assumption that there is a Utopian Society

The books selected for this study presented various topics inherent to the Latinx culture and community. Eight of the books we examined included references to a utopian society, a community that exhibits near perfect qualities. However, the literature failed to showcase the complexity in Latinx children's households by painting near perfect pictures of family life. The storylines represented in the selected children's literature revealed an attention to normalized family practices and community relationships. Therefore, such stories reinforce the false assumption that individuals get along and that the immensely popular elements of a happy ending will come together at the conclusion of a children's book. We seldom witnessed issues around social justice topics (i.e., race, gender, same-sex families, immigrant life, poverty) being addressed.

One book stands out particularly when addressing normalized family patterns and relationships in the text is *When Christmas Feels Like Home* (Griffith, 2013). In the text, a young boy named Eduardo moves to a new town with his family. The author, Gretchen Griffith, a non-fiction Appalachian writer, fails to state that the little boy is moving to a new country. The reader therefore assumes that Eduardo's family is moving from Mexico to the U.S. based on the mode of transportation—a car—and their being placed into an English-only environment. When Eduardo arrives at the new town he doesn't understand the language the other kids are speaking. Griffith highlights the language separation when Eduardo fails to understand the different meaning of the word football compared to the Spanish term *fútbol*. The problem arises when Griffith slights the reader by not fully tackling the issues of language separation and how this might play into profound emotional separation for immigrant children. Eduardo's feelings continue to be diminished when his family continues to encourage him that his new home will feel like home soon. It becomes evident that the book only touches slightly on the issue of living in a new country without displaying any deep attendance to issues around acculturation, which many immigrant children experience. For example, the author portrays a utopian society as the family celebrates Thanksgiving for the first time in their new home with Eduardo's new friends. The pictures show the family sitting at the table about to eat turkey; the text states, "He ate Thanksgiving turkey with them. They ate *tortillas* with him" (p.25). We admire Griffith's tale for its effort to bring to life what is meant by the phrase home is where the heart is; however, we believe the Anglicization of this story, in fact, dismisses or marginalizes the perspective of Latinx children dealing with topics related to moving to a new country.

One text that regards children as living in a real world with an awareness of difficult topics is the beautifully written and illustrated book *I Dreamt* (Olmos, 2013). The book offers an avenue to have discussions about difficult experiences for young readers as wells as older readers. Topics covered include wars, gangs, guns, crime, bullying, harassment, and fear. The 12 Mexican illustrators, all with diverse styles, offer windows into complex topics that children know much about, such as "drug lords who sell soap bubbles" (p.10) and "pistols that

shoot butterflies" (p. 12). The extraordinary work gives young readers an opportunity to wrestle with complex topics through images that showcase the reality of life where wars, gangs, and crimes are real. However, the poetic words help children to foresee the possibilities beyond what they encounter day to day in their communities. For example, pages 12 and 13 show soldiers holding flowers in their hands to represent pistols on the outskirts of cities where a tree stands, with words like *amor* (love), *justicia* (justice), *libertad* (liberty) placed throughout. Unlike many of the texts that we examined in this study, *I Dreamt … A book about hope* (Olmos, 2013) does not shy away from the harsh realities of life in Mexico. Although this tale is set in Mexico, it does not hinder readers from relating the story to their own context. Thus, the book encourages kids to be resilient despite tragedy and insecurity without being condescending to their knowledge.

Discussion

The purpose of this study was to see what experiences Latinx picture books portray and what is implicitly and explicitly suggested by the texts. Our findings revealed that misrepresentations were present in children's literature. Moreover, these misrepresentations can be problematic as children seek to see themselves in the literature that they read and the books that hold pivotal places within classrooms walls. The moments of contention came in the form of the privileging of the English language, even in bilingual text; superficial associations to Latinx cultural heritage; a tendency to rely on traditional gender roles and perspectives; and an assumption of a utopian society.

When we began this study, we expected that the books would challenge language homogeneity as the norm and move towards the inclusion of other languages in the text considering the contents of the books. Instead, we found that the books, with the exception of a few, perpetuate this language homogeneity by privileging English. Walker, Edwards, and Blacksell (1996) state that the purpose of bilingual books has been to "increase the status of minority languages; but ironically, inadequate attention to typography and translation sometimes has the opposite effect" (p. 275). In our study, we found moments of contention in the way Spanish terms were represented in English and bilingual texts. For example, the use of Spanish terms (e.g., *mami*, *papi*, *señor*) was scantily placed throughout the books. Additionally, when terms were used they were superficial in nature. The fact that the texts were grounded in Latinx culture and content but lacked any advanced vocabulary in Spanish makes us wonder if the authors have truly considered multilingual readers as their audience for these texts or if these texts are written for monolingual audiences. The finding of inclusion of kinship terms is consistent with findings from Barrera and Quiroa (2003). In their analysis of English-based text, the researchers found that Spanish terms used in texts were related to three semantic classifications: kinship, culinary terms, or ethnographic terms (words related to the physical environment). Although the Spanish kinship terms were presented throughout the text, what is important to consider is the paucity of words in Spanish used in the English versions and translation of the texts.

The second barrier to children's understanding of authentic Latinxs representation in children's literature has to do with the author's' decisions. As noted by May, Holbrook, and Meyers (2010), in an examination of informational texts written about President Barack Obama, authors in these books had to make decisions about what to include and exclude. When authors decided to include information, the way they framed the texts often differed. For example, the article looked at how texts framed the event around Reverend Wright, a pivotal figure to President Obama's biography. Reverend

Wright, the former pastor of Trinity United Church of Christ, came to be known for his successful leadership of Trinity and for being the pastor of then senator, Barack Obama. After making some disparaging remarks that were cited as harsh in tone and rhetoric during the early part of his campaign for the presidency, President Obama, and his family eventually cut ties with the pastor. In May, Holbrook, and Meyers's (2010) examination of the framing of this event and its inclusion in informational texts found that in the text *Barack Obama: "We are One People"* (Shuman, 2008), the author used President Obama's ties to Reverend Wright and his membership to Trinity United Church of Christ differently than other texts. The book situated Reverend Wright's and the president's relationship to a matter of setting by describing how Wright's church was the setting of the Obama's wedding. However, other books detailed Wright's controversial comments in relation to President Obama's political career. As May et al. (2010) indicate, "How Obama is storied in children's books is critical not only because the storying contributes to children's understanding of themselves within a cultural context, but because it also contributes to their notion of social and cultural change" (p. 287). Thus, in our study, we realize the way Latinxs are distinguished or represented needs to be multifaceted and layered in order to rectify the tendency to overgeneralize the nature of cultural facts.

"We would argue that these depictions limit the possibilities of change as children recognize that the stories presented fail to take up the nature of their reality."

In the examination of Latinxs children's books, we also uncovered the discursive role of gender as presented by authors. The meanings assigned to gender influences the ways children come to understand what defines femininity and masculinity. There was a tendency of authors to rely heavily on traditional values and roles in their representation of characters. Stereotypical behaviors of women still exist within literature. As Taxel (2003) notes, there has been progress in regards to how women are represented in texts, but stereotypical representations are still prevalent.

The final barrier to children's understanding of their social worlds is the tendency for authors to rely on a near perfect or utopian society in children's literature. This is pivotal as children are aware of the real world topics that impact their lives and society. The books are not problematizing the issues but delegating topics to romanticized experiences of being Latinx. We would argue that these depictions limit the possibilities of change as children recognize that the stories presented fail to take up the nature of their reality. For example, we discussed the problematic nature in the way that Griffith, the author of *When Christmas Feels Like home* (2013), characterizes how Eduardo's parents encourage him to accept his new home and that he would easily make friends in his new environment. We worry that Griffith's message of complete assimilation is problematic because it may play into the way children regard their own identity in transnational social spheres. Eduardo often expresses his fears to not feeling comfortable in his new environment by replying with comments such as *"When will this feel like my school?"*(p. 14). However, he is met with a response such as "*When your words float like clouds from your mouth?"* (p. 14) We wonder how this can play into resisting identity development. This finding relates to Chappell and Faltis (2006), which found that parent characters assert that Americanized assimilation is a natural state of being.

What does this mean for teachers?

While the field of books being published with significant Latinx content continues to grow, challenges still remain. Our argument in this study is that children's literature should go beyond windows and mirrors; instead, we believe that literature has the potential for true connections and acceptance for all readers. We also argue that going beyond windows and mirrors means recognizing that culture is not static and that no ethnic group is monolithic in nature. We believe that is important for students to know that their experiences are honored and that they matter. Our examination of Latinx children's literature reveals that many of the books currently being published still include problematic ideas in relation to culture. So what are teachers to do? Does this mean that teachers should not include these books in their classroom libraries? Despite the problematic moments that we encountered in our study of these books, we suggest that teachers still use these texts but remain mindful of their inclusion in their classroom. Two ways to counter the problematic moments within these books include creating potential discussion questions and opportunities to engage in critical conversations with young children. For example, in response to the privileging of the English language within some text, a teacher may ask a young child, W*hat other Spanish words could the author add to this picture book?* or *Why is it important that we place Spanish first on the page rather than English? And does it matter to young children?* Children are also capable of critiquing the ways culture emerges in books. For this reason, we would encourage a classroom teacher to ask young children to share responses to *What type of family stories could the author of Kenya's Song include in this text?* Moreover, this brings forth opportunities for young children to share their cultural stories.

In acknowledging the lack of cultural authenticity and representations, we believe that teachers can engage critical conversations around these texts. Eliza, a former classroom teacher, often relied on Latinx children's literature when discussing complex topics with her third graders. Similar to what we found in this study, Eliza found that authors sometimes skirted by politicized topics such as immigration. Despite this being the case, Eliza designed a unit of study around children's literature devoted to immigration and/or provided an avenue to the discussion. She used small moments from texts or politicized terms such as "illegal" to create opportunities for further discussion. She details in *What Can I Do? Using Critical Literacy and Multimodal Text Types to Enhance Students Meaning Making and Talk* (Braden, in press), how she navigated the discussion from a character experiencing the emotional ramifications of dealing with immigration to her very own third grade student coming to terms with the same traumatic event of being separated from her father. Here's one instance where Eliza engages young children:

> TEACHER: So yes, they are doing a lot of waiting. In real life when someone goes to another country do you have to do a lot of waiting?
> STUDENTS: Yeah. Jesus: In here they wait for a call [he is speaking of this book] [he was preparing to share his own story then stops abruptly]
> TEACHER: Yes, here they were waiting for a call and in the other book they were waiting for a letter? What were you getting ready to say about yourself?
> JESUS: I had to wait for three years.
> TEACHER: Anyone else had to wait? [Reads text] "… When I ask at last." So I want you to turn and talk here, do you think she should go and live with her father in the U.S or stay in her own country?

ARIELLE: When I was little, like 7 years old, I missed my brother, …
TEACHER: Who's in El Salvador? Arielle: Yes, and he had to get on the computer to FaceTime me.
TEACHER: So that's one way you can stay connected to your family if they stay far away?
ARIELLE: Yes. (Read-aloud, 5-3-13)

Therefore, by closely looking at the representation of Latinxs in books, educators work to scaffold children's understanding of how some texts may or may not represent their lives and that there are unbalanced elements within literature.

Final Thoughts

We want to close with some final thoughts related to the books that we studied. Although this study examined the books through a critical lens, we want to establish our support for books that include diverse characters and experiences. Although we found some of the content of the books to be problematic, we believe that that there is a still a place for these books in classrooms. While we understand that other studies have had similar findings and recommendations, it is alarming that this issue still persists. There are not enough books being published that honor and include diverse experiences. As stated previously, only 58 books received by the CCBC in 2013 included significant Latinx content. These books represent less than 2% of the books received by the CCBC. This impacts access to the books that are read in classrooms and therefore the way that students do or do not see themselves and others in books. As researchers and teacher educators, we understand that culture is complex and that there is no correct formula for representing culture due to that complex nature. We advocate the use of critical literacy (Lewison, Flint, & Van Sluys, 2002) as one way to help children make sense of texts. We understand that teachers have the power to facilitate conversations that prompt children to ask questions that can uncover ideologies in books thus creating spaces where kids see themselves and others, but also engage in uncovering the different layers of meaning in the text. The following section provides resources for educators to support the implementation of a critical literacy curriculum.

Resources

Online resources

Cooperative Children's Book Center website- This website provides recommended lists of books for an array of topics. Publications on the diversity in children's books received at the CCBC are also published on this website.

https://ccbc.education.wisc.edu

https://ccbc.education.wisc.edu/

This weebly was created by a student to document aspects of critical literacy in the 21st century. The website includes links to other websites, children's books that can promote critical literacy, and sample lesson plans that incorporate critical literacy.

http://thinkcritically.weebly.com/index.htmlhttp://thinkcritically.weebly.com/index.html

http://thinkcritically.weebly.com/index.html

Global Conversations in Literacy Research- This website contains archived seminars given by internationally recognized scholars such as Hilary Janks, Jerome Harste, Richard Beach and others. The project is hosted by Georgia State University and provides open and free access to all of the seminars.

https://globalconversationsinliteracy.wordpress.comhttps://globalconversationsinliteracy.wordpress.com/

https://globalconversationsinliteracy.wordpress.com/

The readwritethink.org website provides lesson plans that teachers can use to implement a critical literacy framework. Examples of lessons include:

Seeing Multiple Perspectives

http://www.readwritethink.org/resources/resource-print.html?id=30792http://www.readwritethink.org/resources/resource-print.html?id=30792

http://www.readwritethink.org/resources/resource-print.html?id=30792

Let's Talk about Stories: Shared Discussion with *Amazing Grace*

*http://www.readwritethink.org/classroom-resources/lesson-plans/talk-about-stories-shared-57.html*http://www.readwritethink.org/classroom-resources/lesson-plans/talk-about-stories-shared-57.html

http://www.readwritethink.org/classroom-resources/lesson-plans/talk-about-stories-shared-57.html

The Big Bad Wolf: Analyzing Points of View in Texts

http://www.readwritethink.org/classroom-resources/lesson-plans/wolf-analyzing-point-view-23.htmlhttp://www.readwritethink.org/classroom-resources/lesson-plans/wolf-analyzing-point-view-23.html

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Table 1: Book Descriptions

Book/author	Book Description
Tamalitos: Un Poema Para Cocinar/ A Cooking Poem by Jorge Argueta (Bilingual)	In this book, written as a poem, two kids teach the readers how to make tamales.
Marisol Mcdonald And the Clash Bash/ Marisol McDonald y la Fiesta Sin Igual (bilingual)	Marisol McDonald is an 8-year girl Peruvian-Scottish-American girl who is having a birthday party and wants her abuelita from Peru to attend the party.
How Far Do you Love Me? by Lulu Delacre	This book begins with the question, "How far do you love me?" Each page focuses on a different place around the world and shows parents with their children.

When Christmas Feels Like Home by Gretchen Griffith	A little boy moves from Mexico to the United States. The little boy is sad and his family tells him that the new place will feel like home when Christmas comes along.
Don't Say a Word, Mama by Joe Hayes (Bilingual)	This book tells the story of mama who has two daughters. The daughters show their kindness by bringing their mother vegetables from their individual gardens and they ask Mama not to say a word about it.
Señor Pancho Had a Rancho by Rene Colato Laínez (Bilingual)	This book is a bilingual version of Old McDonald Had a farm. The book includes Old McDonald and the animals that make sounds in English and Señor Pancho whose animals make sounds in Spanish.
What a Party! Ana María Machado & Helene Moreau	This book tells the story of a little boy whose mother tells him that he can invite anyone he wants to his birthday party. Children begin arriving to his party and they bring foods from all over the world and both children and adults end the night by having a dance party.
Niño Wrestles the World by Yuyi Morales	A little boy pretends to be a wrestler or *luchador* wrestles opponents such as La Llorona and La Momia de Guanajuato. His biggest opponents turn out to be his baby sisters.
I Dreamt… A book about hope by Gabriela Olmos	This book was written in Mexico and it describes the realities of the war (guns, drug lords) and the imagined alternatives to these realities (guns with flowers and drug lords who only sell soap bubbles). The book ends with a call for children to know that they can make a difference.
The Cucuy Stole My Cascarones / El coco me Robo Los Cascarones by Spelile Rivas (Bilingual)	Roberto and his mom make *cascarones* or confetti filled eggs. The eggs go missing and Roberto sees a shadow that leads him to believe that the *Cucuy* or boogie man has taken them.
Lupita's First Dance/ El Primer Baile de Lupita by Lupe Ruiz-Flores (Bilingual)	In this story, Lupita is going to dance *la raspa,* a Mexican dance at her school celebration. On the day of the dance, her partner sprains his ankle and does not show up to the dance. Lupita decides to dance on her own.

Let's Salsa/ Bailemos Salsa by Lupe Ruiz-Flores (Bilingual)	In this story, Estela goes to the community center and sees her neighbors in a salsa class. Along with her mom, Estela joins the class. A few days later, she is told that kids are not allowed in the class. Estela begins a petition to allow kids to join the salsa class.
Pancho Rabbit and the Coyote by Duncan Tonatiuh	An allegorical picture that details the travels of a rabbit, Pancho, who goes on a quest to find his father. Pancho meets a coyote that offers help until he becomes hungry.
Kenya's Song by Linda Trice	Kenya is given a task to choice her favorite song for her class. It is not until she attends the Caribbean Cultural Center with her father does she learns about different music and dances from Cuba and Trinidad, Haiti and Puerto Rico.
Mi Familia Calaca/ My Skeleton Family by Cynthia Weill (Bilingual)	This colorful bilingual text teaches young readers about the importance of family relationships also while teaching about the Mexico's Day of the Dead.

Table 2: Spanish words in English-based text or in English translation

Book/author	Spanish words in English-based text or in English translation
Tamalitos by Jorge Argueta (Bilingual)	tamalitos
Marisol Mcdonald And the Clash Bash/ Marisol McDonald y la Fiesta Sin Igual (bilingual)	perrito, por favor, quizás, abuelita, Mami
How Far Do you Love Me? by Lulu Delacre	none
When Christmas Feels Like Home by Gretchen Griffith	fútbol, vamos, Abuelo, Tío, Tía, Cuando?, No se puede, tortillas, ahora,

Don't Say a Word, Mama by Joe Hayes (Bilingual)	Mama, híjole!, chiles
Señor Pancho Had a Rancho by Rene Colato Lainez (Bilingual)	rancho, muuu (moo)
What a Party! Ana Maria Machado & Helene Moreau	None
Niño Wrestles the World by Yuyi Morales	Niño, Señoras, Señores, La Momia de Guanajuato, Cabeza Olmeca, La Llorona, Mis hijos!, El Extraterrestre, El Chamuco, "ay, ay, ay, ajua! No, Señor!", recórcholis, las hermanitas, los tres hermanos, "vivan las luchas!"
I Dreamt… A book about hope by Gabriela Olmos	jabón, justicia, libertad, respeto, derechos, amor, seguridad, violencia (all words included in illustrations)
The Cucuy Stole My Cascarones / El coco me Robo Los Cascarones by Spelile Rivas (Bilingual)	cascarones, Mama, Cucuy, Señora, tamales, Señorita, quinceañera, piñatas,
Lupita's First Dance/ El Primer Baile de Lupita by Lupe Ruiz-Flores (Bilingual)	La raspa, Mami
Let's Salsa/ Bailemos Salsa by Lupe Ruiz-Flores (Bilingual)	mija, Doña
Pancho Rabbit and the Coyote by Duncan Tonatiuh	Papa, Señor, rancho, fiesta, tortillas, El Norte, mole, aguamiel, papel picado, música, mochila, mjo, Mama
Kenya's Song by Linda Trice	merengue, maracas
Mi Familia Calaca/ My Skeleton Family by Cynthia Weill (Bilingual)	none

Table 3: Picture books and Insights

	English Is Privileged	**Basic Inclusion of Cultural Facts**	**Traditional Gender Roles**	**Assumption of a Utopian Society**
Tamalitos by Jorge Argueta				X
Marisol Mcdonald And the Clash Bash/ Marisol McDonald y la Fiesta Sin Igual	x			
How Far Do you Love Me? by Lulu Delacre	X		X	
When Christmas Feels Like Home by Gretchen Griffith	X	X	X	X
Don't Say a Word, Mama by Joe Hayes	X	X	X	X
Señor Pancho Had a Rancho by Rene Colato Lainez	X	X		X
What a Party! Ana Maria Machado & Helene Moreau	X			

Niño Wrestles the World by Yuyi Morales	X			
I Dreamt… A book about hope by Gabriela Olmos	X	X		
The Cucuy Stole My Cascarones / El coco me Robo Los Cascarones by Spelile Rivas	x			
Lupita's First Dance/ El Primer Baile de Lupita by Lupe Ruiz-Flores	X	X	X	X
Let's Salsa/ Bailemos Salsa by Lupe Ruiz-Flores	X	X	X	X
Pancho Rabbit and the Coyote by Duncan Tonatiuh	X		X	X
Kenya's Song by Linda Trice	X			X
Mi Familia Calaca/ My Skeleton Family by Cynthia Weill	X	X		
	English Is Privileged	Basic Inclusion of Cultural Facts	Traditional Gender Roles	Assumption of a Utopian Society

Tamalitos by Jorge Argueta				X
Marisol Mcdonald And the Clash Bash/ Marisol McDonald y la Fiesta Sin Igual	x			
How Far Do you Love Me? by Lulu Delacre	X		X	
When Christmas Feels Like Home by Gretchen Griffith	X	X	X	X
Don't Say a Word, Mama by Joe Hayes	X	X	X	X
Señor Pancho Had a Rancho by Rene Colato Lainez	X	X		X
What a Party! Ana Maria Machado & Helene Moreau	X			
Niño Wrestles the World by Yuyi Morales	X			

I Dreamt… A book about hope by Gabriela Olmos	X	X		
The Cucuy Stole My Cascarones / El coco me Robo Los Cascarones by Spelile Rivas	x			
Lupita's First Dance/ El Primer Baile de Lupita by Lupe Ruiz-Flores	X	X	X	X
Let's Salsa/ Bailemos Salsa by Lupe Ruiz-Flores	X	X	X	X
Pancho Rabbit and the Coyote by Duncan Tonatiuh	X		X	X
Kenya's Song by Linda Trice	X			X
Mi Familia Calaca/ My Skeleton Family by Cynthia Weill	X	X		