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Global Literacy Communities: Building Bridges of Understanding
across Cultures

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WOW Stories: Volume VIII Issue 2
Global Literacy Communities: Building Bridges of Understanding
across Cultures
Winter 2020

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Introduction:

Global Literacy Communities: Building Bridges of Understanding across Cultures

Global Literacy Communities are small groups of educators who engage in professional inquiry around innovative practices for interacting with global children's and adolescent literature to build intercultural understanding. These communities meet regularly to consider global literature, world languages, and ways of using these books in preK-12 classroom contexts. Although the communities may be school-based, district-based, community-based, or university/school collaborations, they share a commitment to thinking together as professional learning communities and to transforming their practice in classrooms.

In 2019-2020, eight Global Literacy Communities received grants from Worlds of Words to support their work with global literature. The members of these communities shared their work on Padlet and were supported by Cynthia Ryman as the Global Literacy Coordinator. These communities had their work cut short with the closure of schools due to the COVID-19 pandemic in March 2020, but found ways to continue some of their work. Each community has written a vignette for *WOW Stories: Connections from the Classroom*. We published the work of the Vail Global Literacy Community in Vol. VIII, Issue 1, and this issue publishes vignettes that highlight the work of the other seven communities.

The Global Literacy Communities project is supported by CERCLL, the Center for Educational Resources in Culture, Language and Literacy, at the University of Arizona. This Title VI Language Resource Center supports research related to language teaching and learning and provides quality teaching resources and professional development to encourage the meaningful integration of culture, literacy and world language study.

This issue of *WOW Stories: Connections from the Classroom* includes seven vignettes that highlight seven global literacy communities located in rural and urban communities in different regions across the U.S. and in elementary, middle school and high school contexts. Each community consists of educators committed to the use of global literature with students and with explorations of language and culture across global contexts, often in response to the diversity of students in their communities and schools.

The first vignette focuses on the work of teachers from different districts in Washington, the Whatcom County Global Literacy Community. They share three stories: a sixth-grade unit on immigration, a second-grade unit on Sikh religion and Punjabi culture, and an afterschool club for middle school students on Japanese language and culture. The second vignette comes from a group of K-4 educators in Tennessee, the J.E. Moss Global Literacy Community, and focuses on their work with a journey text set to analyze illustrations in picturebooks and learn "how to read" visual images.

The next three vignettes highlight explorations of culture and language, particularly their search for books written in a range of languages. A global literacy community in Detroit shares

their work in a PreK-12 Spanish/English dual language immersion school to engage middle school students in Spanish books set in Central American contexts. The Lakeside Global Community in San Diego consisted of teachers from a Spanish language immersion program in several elementary and middle schools. Their primary goal was to find new sources of children's literature, particularly authentic literature from Latin America, instead of English literature translated into Spanish. The third vignette is from the Civic Center Global Literacy Community, a group of Grade 7-12 educators in an alternative school in San Francisco. Their focus was on finding ways to engage students, many of whom had long histories of negative experiences with books, and they share a range of strategies, including a field trip to a Japanese bookstore.

The final two vignettes highlight the roles of literacy coaches and media specialists in engaging students and teachers in global literature. A group of literacy coaches in a Utah global literacy community came together to read and discuss global books for which they developed demonstration lessons to share in classrooms across their school district. In the last vignette, a rural Wisconsin global literacy community of K-12 teachers and the media specialist planned classroom units and events, such as a Reading Rampage, to introduce global literature into their classrooms.

We invite you to read these vignettes and learn about the wide range of innovative work occurring in schools across the U.S. to invite children and adolescents to build bridges across global cultures through intercultural understanding.

Kathy G. Short, Guest Editor



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Based on work by Kathy G. Short at <https://wowlit.org/on-line-publications/stories/volume-viii-issue-2/2/>.

Bridging the Gap: Embracing Difference in the Pacific Northwest

Kaitlynn DeMoney and Desiree Cueto, with Randy Cueto and Courtney Kooy

A group of teachers in Whatcom County came together in response to acts of racism and xenophobia that plagued the United States as well as our local communities. As educators, we routinely participated in workshops designed to enhance our ability to teach with a focus on cultural sustainability (Paris & Alim, 2017). We were no strangers to discussing issues of equity and diversity within our classrooms. However, many of us had never experienced the level of staunch resistance to inclusion that was happening across the U.S. during the 2019-2020 school year. Therefore, our primary goal in forming the Whatcom County Global Literacy Community (WCGLC) was to find ways to facilitate intercultural understanding that might help students consider the benefits of thinking and acting globally. Teachers in various districts across Whatcom county worked together with Desiree Cueto from Western Washington University to select and purchase global literature to incorporate into the curriculum.

The WCGLC worked collaboratively throughout the year to enrich our classrooms by utilizing global books that featured themes relevant and impactful to our student groups. We wanted to situate our teaching within a theoretical framework that would help students grapple with the issues brought forward in the books. The most influential theory guiding our teaching was cosmopolitanism, which posits that we can become citizens of the world by engaging with people from other cultures to develop a deeper understanding of the world. In doing so, we must work to accept differences in thinking and ways of living, even when they don't align with our own practices, or if we disagree (Onyx, Ho, Edwards, Burridge & Yerbury, 2011). The current landscape and climate of the U.S., which trickles into schools, made our study of cosmopolitanism and our work with global literature not only timely, but also crucial.

At the time of our study, the United States was in the midst of political turmoil that has not surfaced so intensely in decades. Our students were regularly exposed to violent and xenophobic rhetoric from political leaders and organizations. There was a growing divide between privileged groups, who felt emboldened by the open bigotry being displayed by leaders towards marginalized groups, who had to endure the consequences of such hateful rhetoric. We feared that if students were exposed to negative, ethnocentric messages, without proper intervention, there was a strong chance that they might adopt these ideals as their own (Short, 2019). Therefore, it was imperative that the WCGLC community provide authentic opportunities for students to become citizens of the world.

We share three stories in which teachers used global literature to promote intercultural understanding with their students. The first story features Kaitlynn DeMoney who shares the integrated sixth-grade unit she created using an immigration themed text set. Kait selected texts, such as *Other Words for Home* by Jasmine Warga (2019) and *Refugee* by Alan Gratz (2017), along with a variety of online sources and media that guided students' inquiry into the reasons why people leave their home countries for other permanent destinations, and how these experiences might impact their lives. The second story details Randy Cueto, a second-grade teacher, who used a set of picturebooks and relied on insider perspectives from the local community to engage students in a study of the Sikh religion and Punjabi culture. Included in

the list of books Randy introduced were *The Many Colors of Harpreet Singh* by Supriya Kelkar (2019), *What is a Patka?* by Tajinder Kalia (2019), and *Vaisakhi* by Deep Kaur (2016). Lastly, Courtney Kooy, an English language arts teacher, provided sixth- to eighth-grade students an opportunity to study Japanese language and culture in an afterschool club setting. Courtney introduced students to books such as *My Japan* by Etsuko Watanabe (2009) and *The Moon Princess* by Hazuki Kataoko and David Batinno (n.d.). She also brought in guest speakers to teach Haiku and supported student inquiries into Japanese art techniques.

Whatcom County is located roughly thirty miles from the United States and Canadian border in Washington state. At a glance, the area is racially and culturally homogenous. With an estimated 86% of the population identifying as white according to the US Census Bureau, over half of the population are homeowners and the median income is \$56,000 a year (Data USA, 2017). However, this is only the surface of what our communities represent. When delving deeper into each of our contexts, all of which are geographically distinct, we discovered pockets of diversity that are often overlooked. For example, the Northeastern part of the county consists largely of Eastern European immigrant families, for whom poverty is an extreme issue in many cases. There is also a sizable Sikh and Punjabi community in the area that has been the target of racially motivated hate crimes. There are families who are undocumented or who reside temporarily in the area as migrant workers. Beyond that, there are groups of international and multicultural students who attend Western Washington University located in Bellingham, Washington. Above all, the first residents of Whatcom County were Coast Salish people including the Lummi, Nooksack, Samish, and Semiahmoo who inhabited the region for thousands of years before settler colonialists arrived.

Despite the vital significance of these diverse communities to Whatcom County, the white residents have not always taken kindly to those they consider to be outsiders. Tensions surrounding who belongs and which groups should be excluded started long ago. The current xenophobic and racist discourses at the national level have added fervor to these tensions. Dating back to 1880s, the people of Whatcom County forced Chinese and other Asian immigrant families to leave town. As recently as the 1930s, the Klu Klux Klan (KKK) regularly hosted gatherings, burning crosses and even taking part in parades in Whatcom County. As we looked more closely into the history of the area, we discovered that, at one point, the mayor of Bellingham gave a high ranking KKK member a key to the city (Stout, 2018). We concluded that the possibility that members of this hate group might be living relatives of students was very real.

For many people in the area, there is still very much an us-versus-them mentality that, unchecked, has seeped into the consciousness of students. Each of the teachers involved in this project shared our own experiences under the shade of the lingering beliefs that hover like trees in our classrooms. There is a palpable sense that students have come to see the “other” as dangerous and unwanted. To make matters more difficult, we realized that some teachers in our districts may find discomfort in engaging students in discussions related to cultural and global issues. These concerns have been exacerbated in the current political context, causing teachers to be more fearful of stepping on toes if they raise issues faced by global communities.

We concluded that, more than ever, teachers in Whatcom County have a tremendous responsibility for taking measured steps towards engaging students with content that

challenges divisive messages. Our students deserve to learn the skills they need to become thoughtful citizens who can critically question the messages they are getting. We want students to be able to form their ideals around the belief that diversity makes us better as a nation. We want students to think critically, understanding that learning does and should create tensions, and these tensions lead students to deeper understandings of themselves and the world they live in (Armstrong, Everett, & Schmidt, 2007).

Cosmopolitanism in Isolated Communities: Kait DeMoney

There are many benefits that go hand in hand with working in a small, historically close-knit community like Washington's Mount Baker community. Families have lived in the area for hundreds of years and are deeply invested in continuing the traditions of their ancestors. Many of the families in the area are descendants of European immigrants who arrived in the Pacific Northwest during the pioneering days in the 1800s. Other families have been here long before the European settlers arrived, such as the Indigenous people of the Salish Sea, including the Nooksack and Lummi people, who are equally invested in the growth and well-being of the community as it is today. People in this community know the recent and not so recent history well, and many people who live there are related by blood or marriage.

As a teacher privileged to serve this group of people and their children, I see so many wonderful things that are a part of living in a small rural community. I also see the effects of long-term isolation that comes with remaining close to the familiar for generations upon generations. In my four years teaching in this school district, I have had some experiences with children, families, and community members that gave me pause. One such experience occurred in my first year of teaching when I was teaching second grade. The event involved a tough conversation after a reading of *My Brother, Martin: A Sister Remembers Growing Up with the Reverend Dr. Martin Luther King Jr.*, by Christine King Farris (2006). Second-grade students became very upset when one student asked, "Is our school segregated? There are only white people here!" This child voiced the apparent truth that, even though we have students of color in our school, there are so few that students believed we might still be legally segregated.

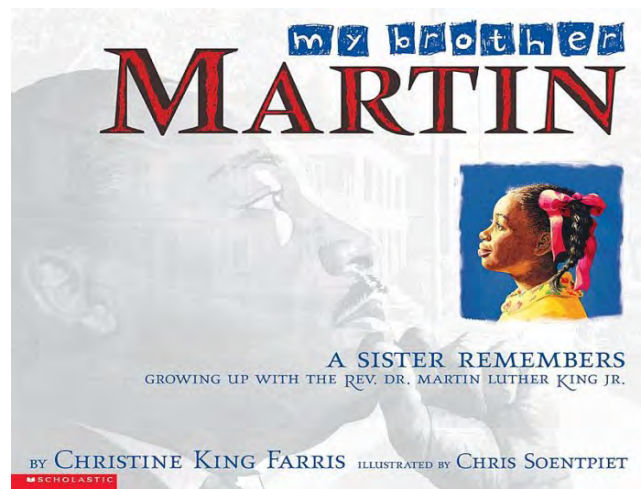


Figure 1. *My Brother, Martin: A Sister Remembers Growing Up with the Reverend Dr. Martin Luther King Jr.*, by Christine King Farris (2006).

After this and similar interactions, I critically reflected on the opportunities I was giving students to learn about other people and ways of living and being, because it was clearly needed. Even though students might not currently have many opportunities to interact with cultures and people who differ from them, I wanted to make sure they would be prepared to engage and celebrate differences when the opportunity came. I didn't want to just offer books and hope that students would somehow gain the ability to empathize with people that differ from them. I needed to be strategic if I was going to make a lasting impact on students. As the years went on, I continued to hone my strategies for getting students to think critically about complex cultural issues through the use of novel studies, integrated social studies units, and regular discussions; however, I still felt as though I could do more.

During my fourth year as a teacher, and third year in a sixth-grade general education setting, I was ready to tackle a big issue I was seeing each year in my classes. For example, whenever it was time to start teaching our Civil Rights unit that centers around the Montgomery Bus Boycott, many students would put up a veritable wall when it came to getting them to empathize and critically engage with the issues that arise in the non-fiction book, *Freedom Walkers* by Russell Freedman (2006), which is filled with first-hand accounts, photographs and documents related to the Montgomery Bus Boycott timeline. When I asked students to think about what it would be like to live in a segregated place to encourage the practice of empathy, many were eager and engaged in the discussion, while several became silent and refused to participate.

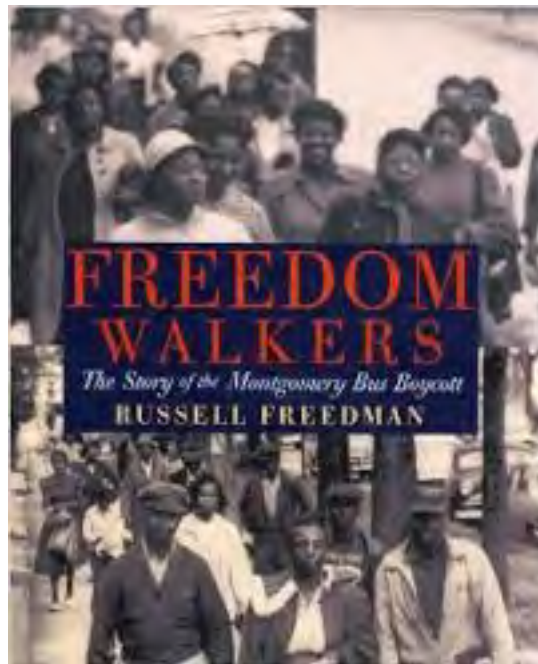


Figure 2. *Freedom Walkers* by Russell Freedman (2006).

I had another instance in which a student decorated a binder cover with a drawing of the Confederate flag after I taught a lesson about the Civil War, detailing why the flag is considered a hate symbol. In another instance, I asked a student the question, “Are you

curious about how people outside of our community live?” The student replied, “No. I don’t want to learn about other people, and I’m never leaving Washington anyway, so it doesn’t matter.” These may seem like small acts of aggression, and some might let them slide with the justification of freedom of speech or the fear of making waves in a community where Confederate flags are often seen flying outside of homes. I chose to create lessons that addressed their behaviors and choices. I chose to use those interactions as an opportunity to further educate students who have harmful biases towards others and to fuel my fire to be a teacher who inspires students to push back against othering and bigotry.

With these interactions in mind, and thinking about the changing demographics of the school district, which had been largely white, but is now seeing an influx of students from other countries who speak languages other than English, I designed a six-week integrated unit around the subject of human migration, or immigration. I wanted to develop a series of lessons around multiple texts with varying styles and contexts to encourage students to empathize with others, to engage in critical analysis of current immigration practices, and to learn about other people’s homelands and customs. Not only was there an opportunity to learn about the world through global literature, there was also the need to teach skills critical to being thoughtful and worldly citizens who seek to learn about others simply for the joy of making new knowledge and connections between people and their ideals (Onyx, et al., 2011). Unfortunately, due to COVID-19, I was unable to teach this unit as planned.

I gathered podcasts, TED talks, interviews, data compilations, movie clips, songs, and books that would help facilitate a deeply rich learning experience in which students had the opportunity to interact with many different perspectives and experiences with regards to immigration in a global context. I wanted to be sure that I included cosmopolitanism theory within my teaching in order to promote the idea that each of us can and should be cosmopolitans who are citizens of the world, and not just the place we were born. The main idea I wanted to impart to students was, as defined by Suzanne Choo (2017),

Cosmopolitan ethical criticism ultimately seeks to cultivate a consciousness of planetarity—a recognition of ourselves as part of a collective species in the universe—while destabilizing notions of cultural purity. More specifically, cosmopolitan ethical criticism pushes for an inclusive democracy that resists the tyranny of the majority and demands attention to differences in values, perceptions, and beliefs. (p. 353)

In this unit I planned to use *Other Words for Home* by Jasmine Warga (2019). The novel, written in verse, illustrates the experiences of a Syrian family immigrating to the United States in 2018. This text would be read as a class while simultaneously studying the history of immigration to the United States and poetry. Students would be able to reflect on their own understandings and perceptions of immigrants and immigration through writing poetry and chapter responses. They would also be practicing poetry analysis, developing their research skills, and learning about the U.S. immigration system, historically and current, through

informational websites, news articles and interviews. *Other Words for Home* has the amazing gift of relatability, as students hear about Jude's experiences while trying to assimilate to the U.S. as well as retain her cultural identity.



Figure 3. *Other Words for Home* by Jasime Warga (2019).

The next two novels would be read concurrently in the form of a book club. Half of the students would read *Refugee* by Alan Gratz (2017), while the other half would read *The Only Road* by Alexandra Diaz (2016). Both books shed light on different immigrant experiences, and each book shares the theme of leaving home to an unknown land for safety. Refugee transcends time as students read about historic and recent immigration events such as the Jews fleeing Nazi occupied Europe during the 1940s, Cuban citizens escaping from Castro's Communist regime in the 1990s and families fleeing Aleppo in war-torn Syria in 2015. The Only Road is also a thrilling and powerful novel set in present-day Guatemala where Jaimé realizes the only hope he has for a better, safer life is to flee his home country for the U.S. This story, as well as the other novels, provide a different perspective that will challenge students to truly think about what it might be like for the people in our world who must make these difficult choices.



Figure 4a. *Refugee* by Alan Gratz (2017).

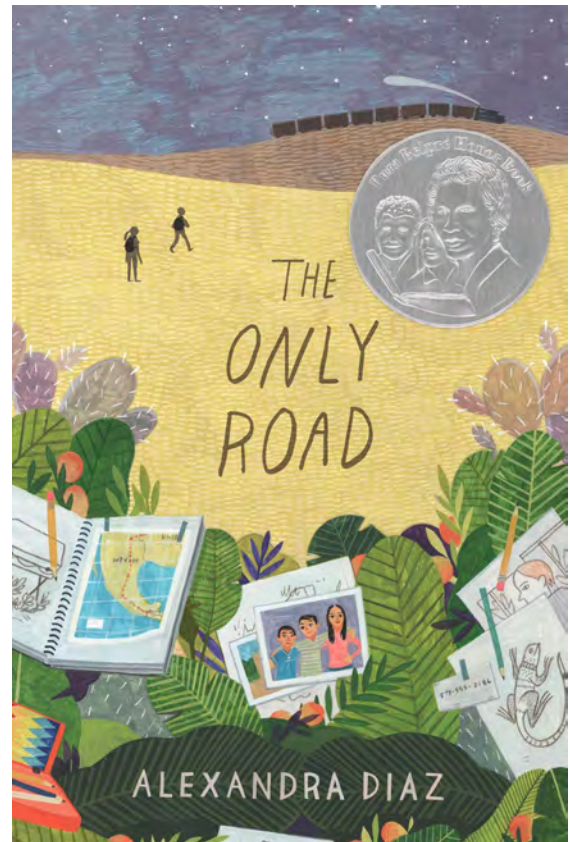


Figure 4b. *The Only Road* by Alexandra Diaz (2016).

The goal for providing multiple novels to study in different contexts (whole class and small group) was to give students the opportunity to learn to discuss and respectfully argue their opinions with classmates in a sheltered setting. The smaller group size lends itself better to partner work, in which two students at different levels of understanding could impart their knowledge with each other in a supportive way. Not only would students examine the novels and share individual responses to the stories that represent real lives, but students would continue to develop literacy skills while highly engaged with new, award-winning novels. Students, I hoped, would feel challenged and even uncomfortable with some of these themes, but that, I believe, is one of the most powerful aspects of learning—facing the discomfort with an open mind.

As previously mentioned, every year there are students in my classroom who are quietly resistant to learning about other cultures and people. In order to truly engage these students, the task will be to meet them where they are in their personal beliefs and then walk them towards a place of tolerance. The unit will start with an anonymous perception survey, which includes questions like, “What kinds of people are immigrants?” and, “When you hear the word ‘immigrant’ who do you picture, and why?” The survey is designed to gauge the level of initial understanding of what the term means, as well as to identify students who might have

negative views of migrants and immigration. The answers to these responses will be a powerful factor when planning discussion questions and themes to cover in order to provide children with more opportunities to challenge their own thinking.

The final piece to this unit will be the research pieces each student will create that illustrate their newfound abilities to analyze media, print or otherwise, with a critical eye to avoid bias, and explain their stance on immigration policies and the experiences of people who are immigrants. It is impossible to explain the full scope of two months of learning, but the key elements are to use global literature to provide students with a “lived through experience” (Rosenblatt, 1995) so they can interact with cultures and experiences outside of their known space, allow them time to confront their own biases and grow from them, and provide opportunities to share their new, and hopefully more, cosmopolitan stance in regards to those with whom they share this world.

COVID-19 has put this unit on hold for the future, but has provided me with more time to reflect on the endless possibilities for taking the immigration unit even further to ensure an enriching and lasting experience for students.

Promoting Acceptance and Understanding of Punjabi and Sikh Students: Randy Cueto

When the Whatcom County Global Literacy Community began, Randy Cueto initially intended to focus on water rights with second graders. He changed his mind after a staff meeting at Khalsa Academy, which is a community organization that focuses on educating people of Punjabi and Sikh culture and religion. Within Randy’s school context, Sikh students are often bullied for other personal religious choices such as not consuming meat and letting hair grow naturally without removal. Randy believes in the power of books to serve as windows, mirrors, and sliding doors for children, whether that means seeing themselves in characters, learning about the way other people live, or empathizing with characters that are not like themselves (Sims Bishop, 1990).

After his visit to Khalsa Academy, Randy began formulating a plan to engage his students in learning about Sikhism and Punjabi culture as every year he has several students whose parents immigrated from the Punjabi region of India, and there are a large number of students who practice Sikhism in his larger school context. Randy is a seasoned veteran when it comes to utilizing global literature to inspire cosmopolitanism among his young students. He has had numerous experiences using the Language and Culture Book Kits provided by the Worlds of Words at the University of Arizona.

Randy realized that, although he has had a broad exposure to global children’s literature, he had never come across a children’s book featuring Sikhism or Punjabi children. This is part of the reason he elected to research books featuring this particular culture and religion. Bellingham is home to many Punjabi and Sikh families who started immigrating to the area in the 1800s after the British Army sent them to Vancouver, British Columbia, which is only about an hour away from Bellingham, Washington (Cahn, 2008). After families arrived in Whatcom county, they worked on the railroads, or became lumberjacks for the local logging industry. Some became farmers in the area as well.

He also made plans to gain support from local community members like Sumeet Panwar, who identifies as both Punjabi and Sikh. Sumeet agreed to visit his class as a guest speaker. Prior to Sumeet's visit, Randy introduced students to the books featuring Sikh and Punjabi characters and themes by book-talking each title. Students then browsed the books independently, and Randy read several aloud to his class. He helped students make personal connections between the books and their lives. He revisited several books that he read aloud earlier in the year, and decided to pair *The Many Colors of Harpreet Singh* by Supriya Kelkar (2019) with *Each Kindness* by Jacqueline Woodson (2012).



Figure 5a. *The Many Colors of Harpreet Singh* by Supriya Kelkar (2019).

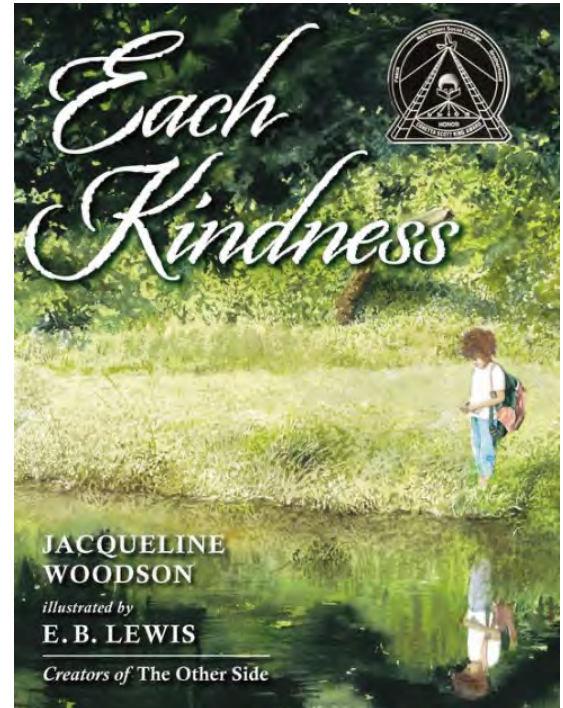


Figure 5b. *Each Kindness* by Jacqueline Woodson (2012).

The two books share the theme of being the new student at school. The two main characters are new students who are treated as different due to their clothing. Students in Randy's class were easily able to draw parallels between the two texts, and noted that the two characters felt that they did not fit in. Randy asked students to delve deeply by considering similarities and differences in each situation and questioning why such differences existed (see Short's Comparing to Understand Flow Chart). They compared the two books based on:

- Similarities in the contexts
- Differences in the contexts
- Big Ideas/Why might these differences occur?
- Need to Know/What do they still need to know to understand the contexts?

As he dictated students' responses on the flowchart, he was not surprised to hear some students refer to Harpreet's patka as strange and others refer to the character as Muslim, rather than Sikh. Randy was able to use students' responses to help them consider what they still needed to know about the Punjabi culture and Sikh religion. First, he wanted them to develop the understanding that Punjabi culture is different from the Sikh religion, but a majority of Punjabi people are Sikh. One can be Sikh and not be Punjabi. This understanding that religion and culture are flexible and differ for every person can be generalized by students who are learning about other religions and cultures that sometimes overlap, but do not necessarily coincide.

Randy also wanted to address local issues regarding male students being bullied for wearing patkas (hair-covering), and the recent violence against a Sikh Uber driver who was attacked by a racist in Bellingham. With the texts selected, Randy extended his inquiry unit by creating opportunities for students to consider their own tensions. For example, while Randy was reading aloud *The Many Colors of Harpreet Singh* by Supriya Kelkar (2019), one student shared that she "met someone with a thing like that on his head and he was mean." Others shared that they had asked members of the Sikh community "what is that thing on your head and why do you wear that thing on your head?" The class discussed respectful ways to ask questions and about why students felt it was okay to judge entire groups of people based on single interactions or based on the way they look or dress. Randy shared, "I prompted students to think more deeply about the ideas they have developed about different people— where did they hear things? Family members? Other students? The news?" These conversations allowed him to introduce additional books, including *Ajooni The Courageous: Ajooni Stands Up to the Dragon* by Amarpreet Kaur Dhami (2019), *Lohri: The Bonfire Festival* by Parveen Kaur Dhillon (2015), and *Super Satya Saves the Day* by Raakhee Mirchandi (2018) that provided different perspectives and facts to challenge the faulty ideas some students believed to be true.

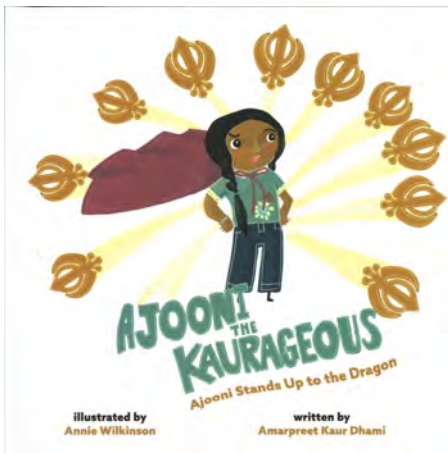


Figure 6a. *Ajooni The Courageous: Ajooni Stands up to the Dragon* by Amarpreet Kaur Dhami (2019).

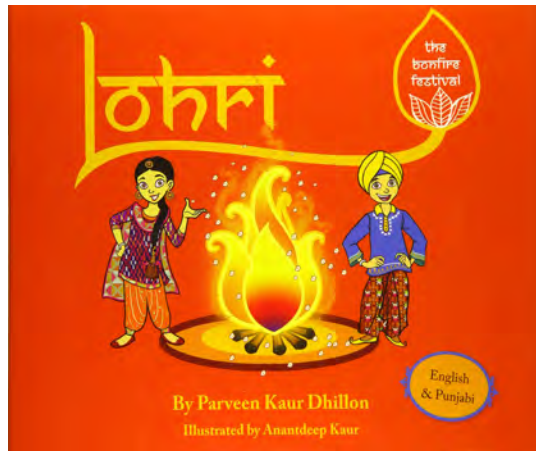


Figure 6b. *Lohri: The Bonfire Festival* by Parveen Kaur Dhillon (2015).

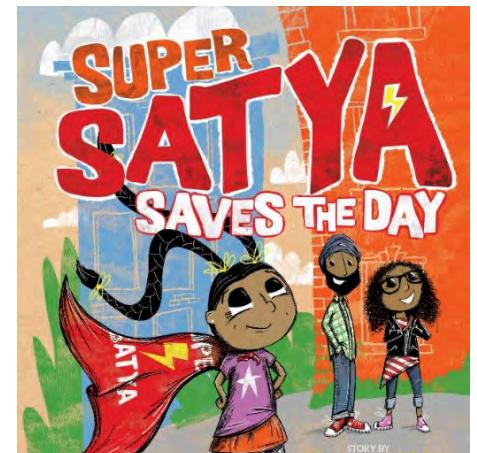


Figure 6c. *Super Satya Saves the Day* by Raakhee Mirchandi (2018).

In Randy's words:

I thought that if my students were more informed about the Sikh religion, they might think twice about bullying those who follow the Sikh religion for their appearance. Until recently, informative books about Punjabi culture or the Sikh religion were almost non-existent, so many of my school's students who are Punjabi and/or Sikh were not seeing themselves reflected in the books in their classrooms.

Randy started the very delicate discussion about religion broadly by informing students that there are twelve major religions and about 4,300 religions worldwide. He asked students to speak with their parents or guardians about their beliefs. The term of artifact was one he used often in his class to discuss culture, and so he asked students to gather information about the artifacts their family members felt represented their belief systems. The next day, some children shared that members of their family wore crosses to symbolize Jesus. Others stated that their family felt connected to the world through nature, and therefore, they might have artifacts like leaves or seashells to reflect their beliefs. Some reported that they did not belong to any religion but believed in being good to each other. This part of the inquiry allowed students to consider a range of belief systems in their classroom, and to see both the connections and differences between them. Randy stated, "I think the ongoing discussions we've had all year long, and specifically this one, prepared them for our visit from Sumeet."

On March 5, 2020, Sumeet Panwar came to visit the class. Panwar read *What is a Patka?* by Tajinder Kaur Kalia (2019) and showed a video called "Who am I? What's on my head?" from YouTube, which included a brief description of the Sikh religion, and an explanation of a patka. Panwar shared her perception of the experience, "Students showed genuine interest in learning about the reasons behind why some students wear a patka. While reading the book, *What is a Patka?*, students were able to see how Mohan is just an average boy just like them who loves to eat French fries and ride bikes despite wearing a patka." Panwar also shared that the students in Randy's class were able to make connections between their own beliefs and those rooted in Sikhism.

Randy always wraps up his inquiry units by asking, "How has what you've learned changed your thinking?" and "What are you going to do about it?" For this unit, he shared, "I knew we got it right when students shared their ideas."

- Student 1: "People wear different clothes that are important to their beliefs, and that is okay."
- Student 2: "My thinking has changed because now I know that it is okay to ask people about the different types of clothing they wear, as long as you are respectful."
- Student 3: "I learned that Sikhism is about love and peace. I also learned that people can be from the Punjabi culture and not be part of the Sikh religion... or they can be both."
- Student 4: "For something we can do... I think we could tell other people that it's good to learn about different beliefs, even if they are different from ours."

Returning to cosmopolitanism, Randy concluded that his students seemed more willing to consider that their beliefs and practices were not the only ones, nor were they necessarily the best, in the world. They also recognized that there are equally important and valid beliefs and practices that should be recognized and respected that differ from their own beliefs.

Middle School Students Engaging in Cultural Understanding After School: Courtney Kooy

Courtney planned to lead an after-school Japanese language and culture club for students in grades 6-8 during the 2019-2020 school year at Nooksack Middle School, which is located in the Eastern edge of Whatcom county, and is similar to the Mount Baker School District in its setting and demographics. Courtney has life experience with all things Japan and Japanese as she lived in the country for seven years. Courtney shared:

Ever since I got started in my classroom, I would write the date in Japanese, and teach my students words here and there. When I taught Language Arts last year, we had a *First Day of Spring* celebration and we read about how the Japanese celebrate the day. It's been fun to share something that is a part of me, with my students.

While Courtney's personal experience helped to inspire her teaching, it was also important to provide her community with a model for engaging and celebrating a culture that has historically been treated with suspicion and unease. During World War II, after the Japanese attacked Pearl Harbor, President Franklin Roosevelt ordered Japanese Americans to be forcefully removed from their homes and placed in detention camps across the United States. There were two camps close to Whatcom county, including Camp Harmony in Puyallup, Washington at the state fairground, and Tule Lake Camp in California. Tule Lake was the location where Japanese Americans from Whatcom County, along with 18,000 other Americans of Japanese descent were forced to live until 1946 when the camp was closed, a year after the war was officially over (The Oregon History Project, 2018). This terrible act was not the first in our area, in which people with Asian heritages were discriminated against by members of the community who were fearful they would lose their jobs to "foreigners" (Cahn, 2008). It can be easy to forget what might seem like a distant and terrible memory, but the memory of Whatcom County is long with so many families staying locally for generations, and so the responsibility of teaching about other cultures intentionally continues to be paramount to teachers like Courtney.

Courtney supplemented her personal expertise with a set of texts that were selected to help students develop deep understandings of Japanese culture while also learning the language. The club ran for the fall and winter quarters, with 10-15 students signing up for each session. The group met once a week for 75 minutes, with each meeting focusing on a specific topic, which was then paired with related Japanese words and cultural aspects. Each class had a literature segment where Courtney shared books like, *My Japan* by Etsuko Watanabe (2009), *My First Book of Japanese Words* by Michelle Haney Brown (2013), and *The Moon Princess* by Hazuki Kataoka and David Battino (n.d), among others. Courtney explained that her school has very few options when it comes to electives, especially language classes: there are currently none. She knew she could help meet the need for students to learn another language by

creating her club. The students who participated were eager to learn Japanese and learn about the culture.

While reading *My Japan* by Etsuko Watanabe (2009), students enjoyed seeing the realistic illustrations depicting life in Japan. As Courtney read, students drew their responses to the text on a large piece of paper following the Graffiti Board response strategy. Several students were very surprised to learn that most Japanese homes don't have ovens. In *My First Book of Japanese Words* by Michelle Haney Brown (2013), students were exposed to the different sounds that Japanese people use to mimic animals. Courtney was able to facilitate a discussion about language differences among students who wanted to know why animals would sound different to people who speak a language other than English. Throughout club meetings, Courtney was able to introduce different books and give students time to reflect and discuss what they thought about the books and what they learned. During one session, the students learned about the school culture in Japan and were surprised to learn that the children in Japanese schools are responsible for the care and cleaning of the building. While learning about the recycling program of one school, several students were inspired and concluded, "We need to do that at our school!"

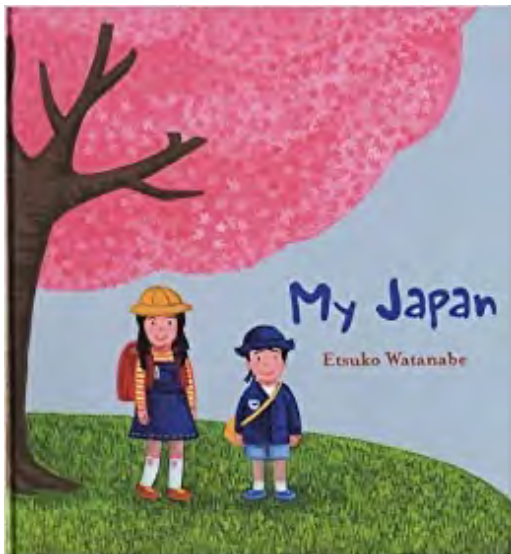


Figure 7a. *My Japan* by Etsuko Watanabe (2009).

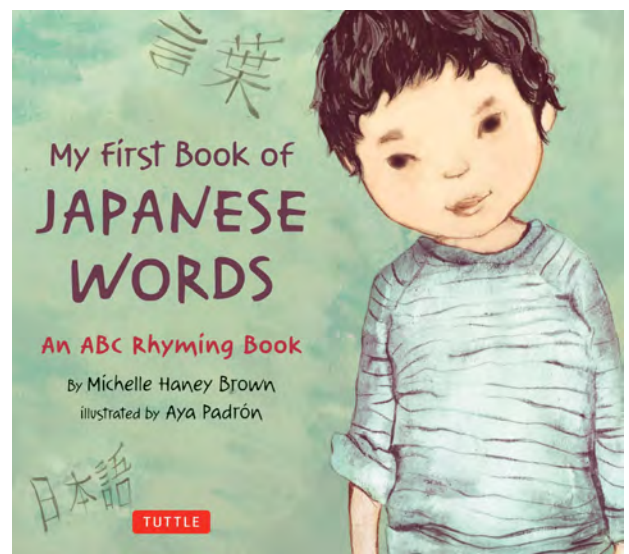


Figure 7b. *My First Book of Japanese Words* by Michelle Haney Brown (2013).

Courtney's lessons didn't stop at discussions and book sharing, she was also able to incorporate Japanese aesthetics into her teaching. During the fall session, a local Haiku writer, John Green, was invited to run a Haiku workshop for the club members. Green taught the students about the history and style of poetry, then supported students as they created their own Haiku poetry. Courtney commented, "The kids loved it, they really got into it."

In the winter session, Courtney had planned for students to spend two meetings exploring Japanese art. They focused on different types of art that are prolific in Japanese culture such as woodcut, origami, watercolor, collage, and manga. Students visited art stations around the

classroom where they browsed mentor texts that featured one of the types of art. At station one, students made their own collages using magazine cuttings. At station two, *The Boring Book* by Shinsuke Yoshitake (2019) provided examples of ink and pen illustrations. Kenta and *The Big Wave* by Ruth Ohi (2013) was an example at station three of watercolor illustrations. Students were also encouraged to read about and find images of Japanese woodblock prints online. The final station included materials such as styrofoam, a roller, and ink that allowed students to get some sense of what it might be like to create an actual woodblock print.

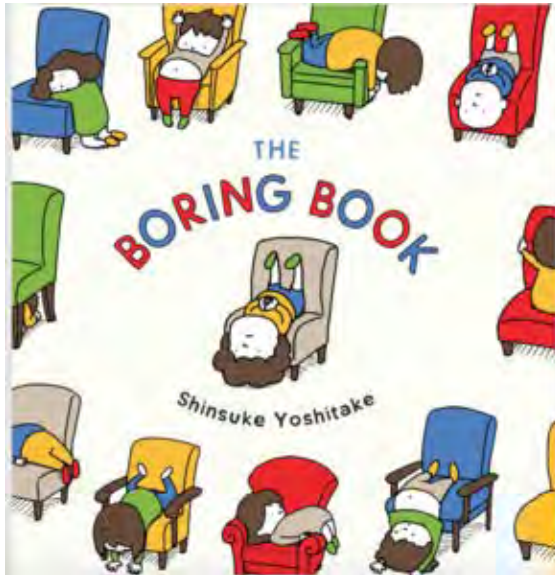


Figure 8a. *The Boring Book* by Shinsuke Yoshitake (2019).

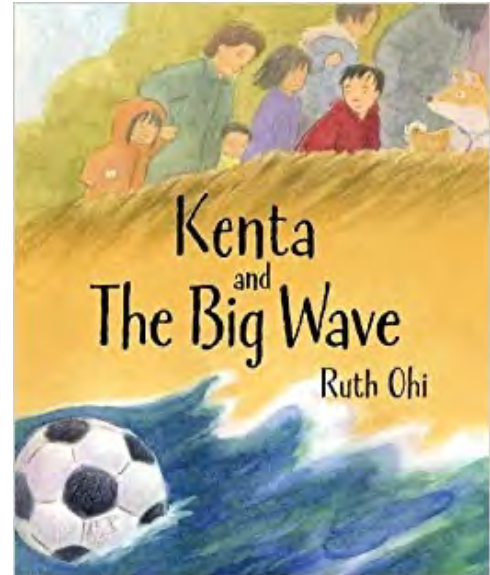


Figure 8b. *Kenta and The Big Wave* by Ruth Ohi (2013).

Students studied the different styles and techniques as they browsed books. Many of them made personal connections with the art and the artists they tried to emulate. For example, one student created a rainbow collage and shared that the symbol was meaningful to her in much the same way the Japanese symbols were meaningful to the illustrators of the books. Most of the students were able to create 2-3 pieces of art on that first day, and they all reported how much they enjoyed the process. Unfortunately, school closures due to COVID-19 prevented Courtney from facilitating the second art session.

Courtney hopes to continue to lead the Japanese club next year to promote language learning at her school. “I like the idea of the kids not just learning a couple of words but being able to use the language in the future if they need to.” She was inspired when she discovered that children who participated in the afterschool club chose to because they were excited to learn another language and better understand Japanese culture. Courtney remarked that even though Nooksack Middle School is in a remote and rural setting, which one would assume to be homogenous, she discovered that several of the students who participated in the club had personal ties to Japan, including family members who either currently live in Japan or those who immigrated to the U.S. from Japan. Students like those in Courtney’s Japanese club provide hope that the work we do in support of cosmopolitanism is effectively changing perspectives for the better.

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Exploring Global Texts with Picturebook Codes in Elementary Classrooms

Jeanne Gilliam Fain, Alexandra Hammond, Denise Lancaster, Molly Miller, Kahla Smith and Elizabeth Weisenfelder

This project utilized reflective and inquiry-based work with K-4 educators for the 2019-2020 year at a Title I school with a high population of multilingual learners. A select group of teachers (Molly, Kahla, Alex, Elizabeth, and Denise) representing each grade level at J.E. Moss Elementary School joined Jeanne (teacher educator) in regular professional development group meetings after school to explore the critical use of global texts in the classroom. The purpose of this professional development community included the creation of an intentional space to facilitate critical discussion of global literature and strengthen teaching practice grounded in principles of critical content analysis (Johnson, Mathis, & Short, 2019). Teachers grappled with the institutional standards of teaching to the test, using a scripted Language Arts curriculum, finding ways to insert global texts that are not currently on the scripted list of books to use within the Language Arts Block and an emphasis on teaching text evidence in Language Arts curriculum.

Our project began as we continually learned how to co-construct equitable and critical teaching approaches to engage all learners as they use global texts and visual analysis to think critically about illustrations and texts. We discussed the literature and piloted ways to use visual strategies with students in a supportive environment. Our reflective and inquiry-based discussions facilitated our thinking about how to adopt these visual strategies for all learners and move students to think critically and enjoy learning about global literature that related to their lives. Vertical work included thinking about literature in terms of enjoyment and this inquiry approach led to teaching across grade levels and problem solving together our approaches from our various perspectives as teachers across grade levels. We piloted some of these approaches in a small group setting with three text sets.

Background and Beginnings

J.E. Moss Elementary is a Title I School in Antioch, Tennessee. There is a high population of bilingual learners at this school, including those whose native languages are Arabic and Spanish. Our team consistently collaborated across grade levels and we met after school on Fridays. During COVID-19, we moved to meeting online via Zoom where we continued to talk about global literature and think through teaching strategies for the upcoming year.

Our team began our journey as a professional development community by reading the books in a text set over a month period. We carefully read each book and used post-it notes or highlighters to take note of interesting features of the text and illustrations. Our team worked to read deeply within a critical frame and explore the cultural contexts of the texts. To create a joint frame, we all read an article on critical literacy (Vasquez, Janks, & Comber, 2019). This article helped us to dig deeper into critical literacy and gain additional learning on visual narratives as story worlds and to use critical literacy as a lens that “provides us with an ongoing critical orientation to texts and practices and reading the world with a critical eye” (Vasquez, Janks, & Comber, 2019, p. 309). We know that reading and engaging with texts is not a neutral process. Past experiences always play a role in how we analyze and unpack texts.

This method of reading and discussing texts differs from how teachers have prepared to teach texts in the past, allowing teachers more time as a team to explore texts without immediately thinking about how to use them in their classrooms. It was critical for us to take time to enjoy the texts as readers and then move to thinking about them in terms of our roles as teachers. We learned together how to critically unpack images in a text while thinking about our identities as educators. Then, in several follow-up discussions with the text set, the group formed their own stances about a book and we moved to grappling with how to use visual analysis strategies with students (Johnson, Mathis, & Short, 2019).

Picturebook codes offer a beginning point in analysis and interpretation of illustrations. Picturebook codes that we considered included color, word/text interplay, codes of line, positionality and size, and perspective. We drew upon the work of Serafini (2014) to think about picturebook codes. We used these codes as a starting point for students to think about analysis and interpretation of visual information in a picturebook. The codes supported teachers' and students' understandings of the literature. Following a discussion of each book in the text set, teachers selected one book to analyze using the picturebook codes. Codes of color consist of how one uses their eyes to focus on certain elements in a visual image. Interplay refers to the relationship between words and images. Codes of line pertain to the thinness and thickness of lines used to define characters. Codes of position and size refer to where characters and objects are placed in an image and affects how readers might interpret them.

Our research question was: What instructional practices engage all learners in analyzing the illustrations in global picturebooks? We wrote notes and used post-it notes to document our thinking about the texts and recorded them in teacher reflection journals. We recorded our discussions and Jeanne selectively transcribed them. Each teacher brought students' evidence as documented in students' responses or field notes from conversations in the classroom. Unfortunately, many of the students' responses were thrown away during COVID-19 in the middle of cleaning the classrooms.

Our Inquiry

We framed this collaborative professional development community on Short's work (2017) on critical content analysis. We decided on a research purpose, focused on a few research questions, and selected and read books from text sets for our analysis. We read deeply within a critical literacy frame as we explored the cultural contexts of texts (Mobility in Journeys, Change, and Negotiation) and we read related research (two articles mentioned earlier). We took notes on the texts and teachers took field notes as we considered our personal and professional positionalities. We began to examine issues of power across texts in book club discussions. We engaged in close reading of the texts by using visual analysis as our analytical tool as we tried to dig deeper into our understandings of the books.

Our steps included the following: we selected a text from the text set, we selected a picturebook code to assist students in visually analyzing global texts from designated text set, we took field notes regarding students' responses to the text, we brought examples of responses to the teacher community book club, and we took turns sharing students' responses to the texts and students' practices of making meaning with the text.

Books were selected based upon a global theme that reflected the students' lived experiences. The following organizations were used as resources to find books: USBBY (U.S. Board on Books for Young People), IBBY (International Board on Books for Young People), and WOW (Worlds of Words). Our text sets focused on three themes: mobility in journeys, change, and negotiation. The following books were part of the Mobility in Journey text set: *Dreamers* (Morales, 2018), *The Journey* (Sanna, 2016), *Thank You Omu* (Mora, 2018), and *Me and My Fear* (Sanna, 2018).

For the purposes of this article, we focus our main understandings from three books related to our Mobility in Journey text set: *The Journey*, *Dreamers*, and *Thank You Omu*. We began our learning experience by reading each book, discussing them critically, and then thinking through and enacting instructional practices in the classroom.

Teachers as Readers: The Journey

We started our exploration by taking the time to read *The Journey* and discussed it together as a community. *The Journey* by Francesca Sanna (2016) is an engaging story depicting the realities of the journey of immigration. As a reader, Denise thoroughly enjoyed how the illustrations combined with the words to propel the reader into thinking of what is coming right away. She notes, "that readers can provide a powerful enhancement that words alone would have left an incomplete and inaccurate representation." In addition, Molly thoroughly enjoyed engaging with the book. She wrote, "I was drawn to the creativity in the illustrations and it appeared to be a story that I could really enjoy. Then, I cracked open the cover and started reading. The story itself is engaging and depicts the journey of immigration in a very real, very experiential way. As a reader I was quickly engaged and involved throughout the entire story."



Figure 1. Book cover of *The Journey* (Sanna, 2016).

On the other hand, Kahla didn't start off being a fan of the book. At first glance, Kahla stated, "I did not care for the large amount of black coloring used in the illustrations as it wasn't visually appealing to me personally. As I read the story, it began to make more sense and I grew to appreciate the strategic usage of such bold, dark colors in the images. The text and illustrations worked masterfully together to build understanding of the realities of the travels of the family, and the illustrations powerfully enhanced the story." Our professional development community then moved to discussing how we might use the book for reading instruction with students around our focus on the visual aspects of a global picturebook.

Reading and Utilizing Picturebook Codes. As our learning community considered *The Journey*, we focused upon using the picturebook code of color as a visual tool as we thought about how to move students to critically analyze the illustrations. Elementary students across the grade levels came to the discussions with a strong background as readers in text analysis as they were accustomed to looking for text evidence as readers. Visual analysis, however, was a new experience for most of the students.

Molly, a first-grade teacher, shared her steps in trying to figure out how to use visual analysis with first-grade students. She wrote,

I reread the story through the lens of a teacher. I started formulating what strategies I'd like to use when I read the story – which could be pretty heavy for first-grade students. The first group of first-grade students came to school knowing multiple languages. They were all students who had lived in the United States for about a year, many of them even less than that and had spoken English the same amount of time. I was worried that, though they may empathize with the story, they may have difficulty accessing the language in the story. My second group consisted of students all who had additional years of experience speaking English fluently. I worried that they may not be able to make meaningful connections to the text. Through reading the book with both groups of students, however, I found that my assumptions were completely incorrect.

Molly started with a discussion about the illustrations and both groups of students were provided with an overview of some ways to think about the visual elements used in the illustrations. In particular, she talked about primary (red, yellow, and blue) and secondary colors (green made by combining blue and yellow). Molly and the first-grade students talked briefly about the neutral use of color in the illustrations including black, white, gray, and shades of brown. With both groups, Molly started off by creating a chart with the students.

COLOR MAKES ME FEEL

Initial Discussion of Use of Color as a Visual Element in the Illustrations	Students' Responses to Use of Color as a Visual Element in the Illustrations
Yellow: Happy & Excited	Yellow: Happy, Brave, Excited
Blue: Sad, Upset, & Tired	Blue, Sad, Scared, Upset
Purple: Sad, Happy, Love	Purple: Nervous, Scared, Embarrassed
Pink: Excited, Happy, Amazing	Pink: Surprised, Excited, Love
Red: Mad, Danger, Angry	
Orange: Frustrated, Annoyed	Orange: Fine, Okay, Safe, Bright, You Can See
Green: Sick, Nature/Outside	Happy, Sick, Disgusted, Calm

Table 1. Picturebook Code (Color in Illustrations) for *The Journey* by Francesca Sanna (2016) (First Grade)

At first, all of the students were confused about shifting the focus of their discussion to the illustrations, but then the class read through the pages and the conversation moved to what the students noticed about the illustration in terms of color and the story. Students focused on various colors within the illustrations that Molly hadn't noticed, and made conclusions based on the picture evidence that Molly hadn't even considered.

As the two groups of students read and explored the text, Molly discovered that the first-grade students had full understanding of the text as evidenced through the discussion. Both groups understood the central story and proficiently accessed the story's language. Both groups of students compassionately empathized with the story. She discovered students came to these understandings in different ways. The first group made connections to the illustrations and related to the story itself, whereas the second group of students connected to the emotions related to the illustrations and the range of the colors.

Kahla, a fourth-grade teacher, and Denise, the English Language Learner (ELL) Coach, worked together as part of a pull-in English Language Learner program model where the ELL Coach supports the needs of all learners including multilingual learners. They planned and taught this lesson together as part of an enrichment learning experience for a group of fourth-grade students.

Kahla and Denise invited the fourth-grade students to think about the power of illustrations, and in particular, they asked the students to analyze the illustrator's use of color in this picturebook. During the initial read, Kahla and Denise tried to move students to understand the emotions behind colors and how the colors of illustrations can add to the text in a story. Interestingly, fourth-grade students grappled with understanding the

illustrations and color cues. They pulled out small details instead of looking at general understandings. Fourth-grade students took the visuals very literally at first and they initially pointed out simplistic details in the illustrations. Students started out by naming relevant emotions for each color, but then both teachers noticed students overusing a personal connection strategy in a game of trying to one-up each other for unusual personal connections. Kahla and Denise realized that they needed to take a step back in their instructional approach with this text.

Kahla and Denise talked to Molly about how she found ways to move her first-grade students to think critically about the illustrations and text. Molly shared her discussion of the color of the illustrations in the text and how she created a chart so that first graders could visually discuss the power of color in a story. Kahla and Denise used the color chart idea from Molly. Kahl and Denise reread the story with the same purpose, but they refocused their teaching with the idea of using the emotions most people would think the colors represented. Students improved their discussion while connecting colors to the emotions in the story and connecting the illustrations to the words in the text.

Lessons Learned. Molly initially found herself being stretched as an educator. Molly tried to dive deeper into analyzing the colors within the illustrations and discussing the deliberate choices made by the illustrator to add meaning to the text allowed her to think about the text in a different way. The first-grade students were able to interact with the text in a different way. Next time she uses picture analysis with students, though, she plans to let them guide their own learning with less scaffolding. Students come from a variety of backgrounds and life experiences, so they bring their strengths of having different lenses of thinking to every book they read. Initially in this process, Molly was more rigid in what the colors signify visually within the illustrations.

Molly wishes she would have allowed space for more input from students. She was initially operating from a place of making sure the students were all on the same page. She mistakenly thought that each color in each illustration had specific meaning within the illustrations in the picturebook. Students had different responses to the illustrations based on their experiences, but they tried to fit their interpretations into the structure she had set during pre-reading. Molly needed to let go of some of the structures that she felt pressure to follow and let students lead more when they discuss illustrations and make meaning from a text.

According to Kahla and Denise, younger students from the professional development community group had an easier time connecting colors to emotion and transferring that to connections with this text. When instructed to analyze the illustrations, older students focused on smaller details that were less relevant to the story's meaning. They had a challenging time visualizing the overall picture of the story. Kahla and Denise wondered if it was possible that older students are so used to being asked text dependent questions that they only focus on the text and are forgetting to visualize. They also wondered if the older students have been over taught the connection strategy and are over personalizing

when they should be digging deeper as readers..

As Kahla and Denise began reading the story again with the same purpose of carefully analyzing the illustration as part of the story, students made powerful connections between the colors and illustrations to the text. It appeared as though fourth-grade students have become so conditioned to answering text dependent questions that they have forgotten how to read pictures and hone in on how much illustrations can add to the meaning of a story.

Teachers as Readers: Dreamers

Dreamers by Yuyi Morales (2018) tells the autobiographical story of Yuyi's struggles in a new country while learning a new language. Through brilliant and colorful illustrations, we see how the character fosters a love for learning through finding a library and reading as much as possible. Every time Alex, a second-grade teacher, looked at this book, she saw something new. She loved how mood was portrayed with dull versus bright coloration. She appreciated the way the text used dual languages. In the beginning Yuyi has written amor, love, amor and at the end we see the child has written love, amor, love – symbolic of the new language being acquired by the family. Denise noticed that words are emphasized within the illustrations to represent the confusion and challenges experienced in a new culture. Yuyi uses the image of the butterfly to symbolize the journey to freedom and hope throughout the story; the size of the butterfly changes to represent where she is in that journey. The author/illustrator weaves a fantastic tale that intertwines visual spectacle with the text.



Figure 2. Book cover of *Dreamers* (Morales, 2018).

Reading and Utilizing Picturebook Codes. Alex enjoyed the way students and teachers can immediately connect to the book because they will see books that they recognize and have read. She appreciated how this book presents a library card and reading in general as the key to a completely new world, including beautiful colors that jump off the page. The pictures tell a vivid story without any words. The colors all come together to create a sense of beauty and comfort.

When Alex read this book with students, she first pointed out the positioning of certain pictures and items on the pages. She wondered together with second-grade students about each of the items and reflected upon the illustrator's choice to bring them to her new home. During Alex's reading the students noticed the colors and identified that the author was scared in the beginning and happier by the end of the book. Alex and the second graders then identified how language would play a big part in the author coming to a new country and being confused and scared. The second-grade students noticed that the words in the sky were backwards and explained that it was because she was in the United States now, and because she was from Mexico so she did not initially understand the words.

As Alex continued reading, students noticed that the butterfly flew into the library. When the characters were in the library, students said the illustrator was imagining different things and connecting the books to things she knew from home. They noticed she was scared but that she grew more comfortable with the books. Students understood that the baby was growing so time must be passing as they continued to go back to the library. At the very end, they connected the handwriting of "Love" to the illustrator and thought they might be the same person. In this book, Alex learned the importance of book selection, positionality of illustrations, and showing students colorful and interesting ways to engage students. She learned how students connect in important ways to colors and pictures.

Denise read *Dreamers* with both first and fourth graders to focus on symbolic representation. This proved to be an exceedingly difficult task for the first graders. They grasped some of the basic symbolism from the text, such as bats might represent that where they are going might be a scary place. The younger students remained fixed on the meaning of the butterfly as representing happiness or joy, but not necessarily the complex representation. She later read *Me and My Fear* (Sanna, 2018) to help them better understand symbolic representation. This book assisted in the transition from concrete representations to more abstract representations. In the future, for younger students, she would switch the sequence of these two stories.

Our goal for the fourth graders was also understanding symbolic representation, but Denise and Kahla included the task of understanding the illustrator's use of perspective and size. Students seemed to grasp this story. The fourth-grade students could relate to this story on a personal level which elevated their engagement. The students' conversations were deep and meaningful. They were so enthralled with the richness of the text they kept referring to previous parts of the story and wanting us to flip back and forth as they made connections. Students loved the two different hands and handwriting on the love pages. They spent a great deal of time comparing and contrasting these pages and discussing their significance in the story. They understood that items in the backpack were from Yuyi's past and culture.

Lessons Learned. Alex and Denise stated that they would talk more specifically about the items in the author's backpack and how they teach readers about the main character in the story. While both books worked well with multiple grade students, younger students may need the book *Me and My Fear* as an introduction to more symbolic representation within the illustrations.

Teachers as Readers: Thank You, Omu

The illustrations and artwork are what initially drew Elizabeth to *Thank you, Omu* by Oge Mora (2018). The unique collage style intrigued Elizabeth, and she wanted to see how it was used throughout the book. She thought the rich, layered art style connected to the idea that a community is rich with different types of people. Beyond the artwork, she felt the message of this story was incredibly powerful and one that was not difficult to discern (the pattern of the story makes this possible) to even the youngest children. She appreciated the gratitude that was expressed by all of those whom Omu shared with at the end of the story, and it was powerful to see all of the different ways they repaid her. All of the characters expressed their gratitude in some way- either by bringing food they prepared, or, in the little boy's case, a thank you card. What Elizabeth especially noted about this story is that it shows, at the end, different members of a community coming together to give back to someone who had given literally everything she had to them.



Figure 3. Book Cover of *Thank You, Omu* (Mora, 2018).

Reading and Utilizing Picturebook Codes. Elizabeth asked third-grade students to examine lines and size to aid in their understanding of the story. She speculated that these visual components would be most useful to analyze this particular story. For instance, the stew itself is represented throughout the pages of the book, even when the setting is outside of Omu's apartment. When the story takes place on the street, readers can still see a thick line of steam from the stew coming from her window. Size also plays a big role in this story. Mora emphasizes the importance of certain objects by making them large, and in some cases, so large that one object takes up two pages.

The first page of the book is bright pink, vibrant, and shows Omu taking up almost all of the first page and spills into the second. The thick line of steam from the stew spreads between two pages and goes outside. After reading this page, Elizabeth asked third-grade students what they noticed. Immediately, one student said, "the steam is going outside".

Second-grade students continued to pick up on the steam and the size of it in relation to other objects. Near the end of the book, the pot of stew is empty. The empty pot, which near the beginning of the book was shown to be a normal size, now takes up almost the entirety of both pages. Students predicted that the pot would be empty, but when they saw how it spanned two pages of the book, it was even more powerful. It was clear to them that there was absolutely no stew left—and that there had been a lot. Omu was left with nothing! It was also clear to them from the size of the pot that Omu started with lots of stew and that many people must have visited her because she was left with nothing. At one point in the story the line of stew takes up almost half of the page. Third-grade students made the connection that many people would probably be able to smell the stew and visit Omu. By the end of the story, there are so many people in Omu's apartment that they take up both pages, which third-grade students recognized as her impact.

Lessons Learned. Second-grade students were intrigued by the unique illustrations in the book and spent a significant amount of time analyzing the illustrations while Elizabeth read to them. In typical planning sessions, the grade level team developed questions based on text features to help students meet lesson objectives and deepen their understanding of the text. Approaching this text from the perspective of illustrations was a new endeavor for Elizabeth. She noticed that many students felt comfortable interacting with the story. Discussing the illustrations provided all learners an entry point to the conversation.

Conclusion

Global literacy research has encouraged us to analyze the significance of illustrations in literature, as well as the interplay between the illustrations and the text. Elementary students are actively learning and engaged in meaningful discourse across all grade levels and it has fostered true collaboration. We have learned from each other by sharing strategies and new insights regarding the illustrations. Students have noted many interesting things that we adults had not noticed, and it has encouraged student thinking in more complex ways. We have discovered that teachers may be overusing some strategies, which we have been taught

encourages thinking, only to discover that with overuse leads to confusion and errors in logic. This research is also important because our world has become increasingly image driven, and educators and literature must strive to address the trend.

As we embarked on this journey, we were first given the simple direction of enjoying the books and seeing what we recognized as a reader. The following ideas about instructional practice came from our research as we worked to engage all learners in analyzing the illustrations and text in global picturebooks:

- Teachers benefit from working together in planning with global texts to co-construct equitable and critical materials and intentional learning opportunities.
- Students are capable of complex visual strategies in the classroom. We need to keep our expectations high for all learners.
- Students can become stagnant in their responses to texts. We limit their capacity to go beyond the text when we do not use challenging strategies to push them as learners.
- Many students have become reliant on direct text-level questions and are limiting their thinking.
- Illustrations and visual images allow students to dig deeper into their understandings.

Working together as a vertical group across grade levels was significant in our explorations of these global texts and visual strategies, recognizing that we think about texts and strategies in different ways. We enjoyed learning about the different ages and responses of students, and it helped us to learn together as we worked to facilitate learning for all students using picturebook codes with global texts. Thinking together as a group helped us to explore our initial joint understandings of how to use global texts powerfully in the classroom.

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Creando comunidad através de la literatura global en español/ Building Community through Global Literature in Spanish

Christia P. DeNicolò

The number of immigrant families continues to increase each year, particularly from the Central American countries of El Salvador, Guatemala and Honduras. Children and youth from these countries represent the largest number of unaccompanied minors in the U.S. and there is much to learn regarding their experiences in schools (Conway, Roy, Hurtado, & Lewin, 2020; Coronado, 2013). Educators and school leaders find themselves unprepared to attend to the varied needs of Latinx students from Central America due to a lack of knowledge on the histories, immigration patterns, and languages of Latinx Indigenous students (Baquedano-López & Janetti, 2017). Additionally, Indigenous Latinx students face multiple layers of marginalization such as: demeaning portrayals by the media (Catalano, 2017), school district linguistic re-formulation and erasure (Campbell-Montalvo, 2020), misidentification (Baquedano-López, 2019; DeNicolò, 2019; Ludwig et al., 2012) and discrimination within the broader Latinx community (Barillas Chón, 2010; Ruiz & Barajas, 2012; Urrieta & Calderón, 2019). It is imperative that school staff gain an understanding of students' linguistic knowledge, provide support for unaccompanied minors (López & Fernández, 2020), and identify their mental health needs (Capps, Cardoso, & Brabeck, 2020). In this article, I recount how one school team decided to develop their knowledge of Central America and that of their students through global literature. I will share how we came together, selected books, and learned from the collaboration.

Our global literacy group was made up of four Spanish language arts teachers, an assistant principal from a PreK-12 Spanish/English dual language immersion school in a large Midwest city, and me, an associate professor of bilingual and bicultural education. The school was established nearly three decades ago as the manifestation of the community's commitment to provide Latinx students from the community with the opportunity to maintain and develop Spanish while learning English, and English-speaking students access to learning Spanish as a world language. Over the years, the dual language program became seen as a welcoming and caring environment for students.

We began meeting monthly to address our original goals: to introduce high school students to literature that reflected their lived experiences, to create a climate of enthusiasm regarding literature, and to examine the ways that global literature can assist in learning more about the language practices of students and families. As the global literacy group discussed the literature that would enhance Spanish language arts instruction, teachers communicated that many of the texts for Spanish language arts were translated texts that were not reflective of the home lives or experiences of students. The school team also noted that they had the sense that many of the middle and high school students whose families had been in the U.S. for one or more generations did not understand the immigration experiences of their Central American classmates. In our first meetings, we discussed the current immigration context, the extremely difficult challenges of family separation, and the harsh conditions young people have been forced to endure upon entering the United States, such as the holding cells called *hieleras*-iceboxes that are kept at

freezing temperatures and students who had experienced harsh conditions upon entering the United States. These discussions led us to shift our goals slightly.

Three of the teachers in the group taught middle school, so we decided to extend the project to include middle school students. We also agreed it was important to focus exclusively on Spanish language arts. After meeting and reviewing the literature and Spanish language curriculum, we determined it would be important to focus on global literature that was centered on Central America as well as the Caribbean, as there was a growing number of students from Guatemala, Honduras, Puerto Rico and the Dominican Republic and a lack of literature across the grade levels set in those regions.

Central to our conversations was the importance of having young adult literature serve as both a mirror and window (Sims-Bishop, 1990), allowing students to see their ways of knowing reflected in the texts while also learning about cultures different from their own. We discussed how literature that authentically represents the realities and experiences of Latinx youth and global contexts could serve multiple purposes. These books could offer a different reading experience from English books translated into Spanish. We decided that we wanted students to read, reflect on, and discuss themes that intersected with their ancestral knowledge and were relevant to their lives.

Selecting Global literature about Central America and the Caribbean

After transitioning to the goal of utilizing literature from Central America and the Caribbean, we began to look for young adult literature that was written in Spanish. The teachers felt it was important to have all students reading the same text so they could ensure that they were supporting students in developing reading comprehension skills and vocabulary while also learning about the themes addressed in each text. From this point of understanding, we began to look for global literature titles in Spanish that took place in Central American countries and the Caribbean and met the reading levels of students in Grades 6-12.

To select the texts, we first reviewed the global literature book lists for middle and high school recommended by Worlds of Words to identify texts that focused on Central America and the Caribbean, particularly Puerto Rico and the Dominican Republic. We developed a list of titles that met our criteria and then expanded the list by looking for books that had been award winners within the last five or ten years. We cross-checked our list with books that had received the Américas Award from the Consortium of Latin American Studies Programs. This award recognizes children's and young adult literature that can be used in K-12 classrooms and effectively and authentically represents Latin America, the Caribbean and/or Latinx in the United States. We also looked at titles that had received the Pura Belpré Award for texts written by Latinx authors and illustrators that address Latinx culture, and the Tomás Rivera Mexican American Children's Book Award for children's and young adult literature that center Mexican Americans. Finally, we read reviews and recommendations on the Latinx in KidLit website and blog (<https://latinosinkidlit.com/>).

Our efforts resulted in a list of 40 titles. The teachers quickly determined that *El color de mis palabras* [The Color of My Words] by Lynn Joseph was a great addition to the sixth-grade language arts curriculum. The story takes place in the Dominican Republic and chronicles the experiences of 12-year-old Ana Rosa as she dreams to be a writer and navigates growing up, family dynamics and loss. This left us reviewing the books on our master list that focused on Central America, which proved to be more challenging than we anticipated. We refined the criteria that we felt were important: addressed Central America, had a protagonist between the ages of 12 and 18, and dealt with themes that we felt would engage students, motivate them to read, and persevere when encountering new vocabulary.

From the master list we reviewed several texts that centered characters from Guatemala, Honduras, and El Salvador. Two of the books were not selected because, although the stories met several of the criteria, they were not available in Spanish. The first of these, *The Other Side of Happy* (Balcárcel, 2019), tells the story of 12-year-old Quijana and her developing bicultural identity, as her father is from Guatemala and mother from the U.S. The second, *Journey of Dreams* (Pellegrino, 2009), centers 13-year-old Tomasa and her family as they are forced to leave Guatemala in the 1980s due to persecution and come to the U.S. as refugees. A third text was not selected because it was a graphic novel and teachers felt it was important for students to experience an entire text in Spanish. *Voces sin frontera. Our Stories Our Truth* (Latin American Youth Center, 2018) is powerful, written bilingually and nonfiction. The book contains narratives and testimonios on immigration written by the Latino Youth Leadership Council of the Latin American Youth Center and addresses experiences in Central American countries as well as Mexico, Ecuador, and Cuba.

The final two literature selections that resonated with the group were: *La travesía de Enrique. La historia real de un niño decidido a reunirse con su madre. Edición adaptada para jóvenes lectores* [Enrique's Journey. The true story of a boy determined to reunite with his mother] by Sonia Nazario (2015) and *El único destino* [The Only Road] by Alexandra Diaz (2016). After reviewing each text, the teachers determined *La travesía* was at a level most appropriate for grades 7 and 8 and *El único destino* was best for grades 9-12.



Figure 1. *La travesía de Enrique* (Nazario, 2015).

Both stories illustrate the complexity of the decision to leave one's home country in adolescence to embark on the incredibly dangerous journey to come to the United States. Both stories serve as counternarratives to the mainstream discourse on immigration and immigrants from Central America. The texts reveal the complexity of current immigration contexts, the decisions that young people take to leave their homes and families, and the pain, loss, risk, violence, and loneliness that are part of the journey. *El único destino* is fiction but inspired by true events and a Pura Belpré Honor book in 2017. The story is about the journey taken by two cousins, Angela and Jaime who leave Guatemala after gang members kill Angela's brother, Miguel. The book captures the many challenges faced by youth traveling alone and how Jaime's artistic abilities function as a tool for navigating the pain of grief and separation from his family. *La travesía de Enrique* is a nonfiction text adapted for youth and based on the *Los Angeles Times* newspaper series that won two Pulitzer prizes. The text chronicles the experiences of Enrique, who leaves Honduras when he is 16 to find his mother, on his eighth attempt to enter the U.S. In 2014, *La travesía de Enrique* won the Notable Social Studies Trade Books for Young People Award and Kirkus Best Teen Book of Year.



Figure 2. *El único destino* (Diaz, 2016).

After selecting the three titles, our group meetings focused on how to connect the texts to the standards and curriculum for each of the grade levels. The high school Spanish language arts teacher determined that the best approach would be to embed the reading of *El único destino* within a unit exploring Central America. Students traced the journey of Angela and Jaime, while also engaging in activities related specifically to reading. Across the reading of each chapter, they engaged in vocabulary and grammar study, while also exploring the primary elements of the text. The sixth-grade teacher had identified many resources that supported her use of *El color de mis palabras* to meet the curricular objectives and a timeline set forth by the school district. The seventh- and eighth-grade

teachers had more of a challenge preparing materials to align their language arts curriculum with *La travesía de Enrique*. They identified key vocabulary for each chapter, comprehension questions, and journal prompts to support students' reading of the text.

A primary concern that was addressed in almost all of our meetings after selecting the texts was how the seventh, eighth and high school teachers would introduce the texts and provide support for students who had life connections to the books that were painful or traumatic. The teachers felt that they had developed strong, supportive cultures within their classrooms. The school staff worked consistently on understanding trauma and supporting students in learning, socio-emotional health, and well-being. The teachers determined that the best approach was to inform the guidance counselors and support staff that they would be reading the texts. Prior to reading, they provided an overview of the books for students so that they would not be surprised by the content. They also informed students that they had the option of reading the text outside of the classroom, meeting with the counselor at any time, or reading a different text.

Student Learning and the Impact of the Stay at Home Order

Across the grade levels, teachers felt that students were highly engaged with the books they were reading. They attributed this to the fact that students had a high level of interest in the books due to their own family histories and/or the immigration stories. Several students at the high school level made connections to *El único destino* and shared in their journals how they had encountered similar experiences as the main characters. Their teacher felt it was important that they have an opportunity to read a story that reflected their lived experiences and write privately in their journals. The middle school teachers noted that students were highly interested in reading both *El color de mis palabras* and *La travesía de Enrique*, which provided opportunities to work on reading comprehension and vocabulary.

The impact of the stay-at-home order on the teachers, students, and community due to the pandemic was swift and intense. The first challenge faced by teachers was trying to communicate with students. Initially, many did not have access to either a computer or the internet, which meant that teachers and school staff communicated by phone. Also, the sudden start of the stay-at-home order meant students went home without the classroom texts, so not all of them were able to finish reading. The additional activities that were planned as part of the project were also impacted. The ninth and tenth graders were preparing to have short video interviews with the author of *El único destino*, Alexandra Diaz, when the stay-at-home order was initiated. They had reviewed her web page and prepared questions for the interviews. They were not able to set up the video interviews because there was no way for them to meet as a class. Teachers had planned an end-of-the-year video event where students would share insights from the books with their parents and families, but with the school closures this was not possible.

Lessons Learned

Even though the pandemic and stay-at-home order impeded the ability to complete the plans for the global literature project, there were many lessons that will inform our future work with students in Grades 6-12 and as bilingual educators. Our experiences having students in Spanish language arts read, discuss, and write about these three texts taught us three important lessons. The first is that global literature provides teachers and staff with a valuable opportunity to engage in critical reflection on their understandings of students' home countries, linguistic knowledge, and immigration experiences.

The second lesson is that before reading literature that may connect with difficult issues in students' lives and past experiences, it is important to develop a plan with school social workers and counselors to support students who may have painful memories, loss, and/or trauma connected to the reading. We needed to read the books first with teachers and staff to identify support systems and to ensure that each book is the right choice for students. Dutro (2019) writes that literacy instruction in school offers opportunities for teachers and students to engage in critical witnessing of loss and pain, which in turn cultivates classroom communities where students experience a sense of belonging. Her book, *The Vulnerable Heart of Literacy: Centering Trauma as Powerful Pedagogy*, would be a powerful tool for teacher groups to read and discuss when planning literature units.

The third lesson that we take away from this project is that global literature can promote greater understanding among students, teachers, families and disrupt singular narratives (Tuhiwai-Smith, 1999) about groups and social issues. This disruption does not happen by chance and involves careful planning and preparation.

Looking at themes and issues across literature titles may deepen the learning and understanding of specific regions and social issues. Units that incorporate several texts and provide multiple points of exploration for students can promote critical reading and assist students in drawing on their learning across the books. It can also open opportunities for families to share their knowledge and experiences with students and staff (Leija & Fránquiz, 2021). Global literature units are also powerful additions to methods courses for pre-service bilingual teachers. Teacher education courses can provide pre-service teachers with experiences in navigating critical readings of texts while they are developing their knowledge of instructional planning.

The process of working as a team to select global literature centered on Central America and the Caribbean helped us see the potential for our own learning, for using texts that middle and high school students are interested in reading and for drawing on student knowledge for Spanish language arts instruction.

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Children's Literature as Cultural Content in a Spanish Language Immersion Program

Cristal Herrera and Rosario Obregon

We formed the Lakeside Global Community in San Diego County, California to best serve students in our schools. Our main goal was to enrich the cultural component of our language immersion programs through children's literature by acquiring picturebooks that truly represent the diversity, culture, and depth of the Spanish language in all its variations.

Each member of our global literacy program teaches in the Spanish language immersion programs that our school district offers, but at different school sites. Our district has a total of eight schools, two of which are middle schools. The language immersion programs are offered at both middle schools and three of the elementary schools. Students who are enrolled in the immersion program are predominantly white from English-speaking households and they enroll in the immersion program in kindergarten, first grade at the latest. They are fully immersed in the language since their first day of kindergarten and by the second trimester of second grade, they start receiving an hour of English instruction within their school day. Each school year the percentage of English instruction increases and the percentage of Spanish instruction decreases until they reach fifth grade. By that point they should be receiving 50/50 instruction in both languages.

Once students enter middle school, their classes are in English except for two periods of the day when they have social studies and Spanish literature in Spanish. Most of the books to which students have access are merely translated from English to Spanish rather than having been written, and illustrated, by an author who authentically speaks the language and lives in a Spanish-speaking country. Students had been missing out on the richness of being exposed to other cultures through illustrations that depict a different way of viewing the world, as well as learning about different ways of expressing emotions, ideas, thoughts, and so forth.

Our group sought out books that would represent as many Spanish-speaking countries as possible in order to provide students with access to a wider variation of expressing oneself in Spanish by learning about the different Spanish-speaking cultures that exist through picturebooks.

Learning about New Resources as a Study Group

Initially our focus was to use children's literature to enrich the language learning experiences of students through offering books by authors and illustrators from countries in which Spanish is spoken. However, we quickly realized that it was us, teachers, who needed to learn more about these resources in order for our teaching to be truly effective. In our group, many of us became teachers in a language immersion program because we are native Spanish speakers; however, we are not necessarily trained on how to teach in a language immersion program. We found ourselves in a situation where we learned by teaching in this context.

In the elementary school setting, we use district-adopted curriculum and guide our teaching through the California state standards. The district-adopted curriculum has always been designed for use with native Spanish speaking students. We have not used any other curriculum specifically developed for students who are learning Spanish as a foreign language at the elementary school level. The new books we are now being exposed to offer us a window to a different way to see the world. We have found these new authentic picturebooks to have a sense of magic, mystery, and excitement due to the way in which the illustrations depict faraway lands that we know little about. From our team, three members who were born abroad, had already been previously exposed to these kinds of books, but the rest of our members are Spanish native speakers who were born and raised in the U.S. and as a result have had different experiences.

The discovery of these new sources of children's literature was significant for us since we were used to acquiring materials from district sources which have not been authentic texts traditionally. Our group worked together to find the type of books that would depict a richness of the different types of cultures that exist within the Spanish-speaking world and in the process we learned a lot about ourselves and about each other. One of our members was able to bring picture books back directly from the countries of Colombia and Perú. Also having the realization that right in our neighborhood El Fondo de Cultura Económica has its U.S. headquarters was a discovery and a new source of materials.

Also, we had the opportunity to learn more about organizations, both public and private, as well as academics, researchers, and publishing houses, whose work will help us have a better understanding of the field of children's literature in the Spanish speaking world. A list of these sources can be found at the end of this article. As a study group, we found that conflicts of personal and work schedules to plan meetings was at the top.

Our main discovery was that we, the teachers, became the students. Our field trip took place to the offices of El Fondo de Cultura Económica on a Saturday morning, where we were given a dedicated visit. They kindly adjusted their schedule to meet our needs on a weekend. Teachers who attended the meeting were able to decide which books to purchase from this publishing house. They guided us through their collection, and we discussed the possibility of having their book truck visit our school sites, possibly during open house night, the International Fair and Fall Festival. None of these materialized due to the pandemic, but we want to pursue these opportunities in the future.



Figure 1a. Study group visit to El Fondo de Cultura Económica



Figure 1b. Study group visit to El Fondo de Cultura Económica

Classifying the Books

When we met together as a study group, we discussed what types of books we thought we needed in order to improve our instruction with regard to culture. We worked together to classify them and decide how we might use each book to deliver instruction depending on our focus. This remains an ongoing task.

The themes that are present in our new collection force us to consider topics that we have not yet discussed with students due to limitations placed upon us by the school district or by those who believe that children shouldn't be exposed to sensitive issues. Although we see these books as strong, we are unsure about whether we can bring all of them into the public school system. No matter what, the books have been a source of rich and meaningful conversations among those of us in the Lakeside Global Community. Within our group, although all of us are Spanish Immersion teachers, we did not always agree on which books would be acceptable to introduce to our students. Some members of our group have been more assimilated than others and felt that many of the picturebooks that are common in Spanish speaking countries were not appropriate for our students, due to concerns about parent complaints.

We divided the books we located according to:

Grade Levels: K-12

Literary genres: science fiction, fiction, non-fiction, informational, comics, fantasy, poetry themes, folktales and myths

Levels of language acquisition: language immersion, language enrichment, ELA (For instance a K-2 book in the language immersion program could be used in the upper grades for language enrichment. And the books in the immersion middle grade level could be used for younger English learners.)

Multiple purposes or functions: the books have multiple purposes that vary by grade level and language acquisition level. Some books lend themselves easily for grammatical use, so that an ABC book could be used for the alphabet or for experiences around adjectives. Another small picturebook focused on verbs and nursery rhymes was perfect for the upper grades in grammatical study as well as to enjoy with young children. These books could also be used for content delivery for social studies, Spanish literature, science, geography, art.

Visual content/appeal: categorized by illustrations that depict challenging subjects such as violence, war, poverty, neglect, migration. An important category was about migrant experiences. Other categories included race, point of view, respect towards nature, popular sayings and local expressions, daily life, and informational books with depictions of landscapes and wildlife of Latin America.

This link (<https://wowlit.org/wp-content/media/Herrera-booklist.pdf>) provides a pdf of the books we purchased in our trip to El Fondo de Cultura Económica.

Final Reflections

Due to the pandemic, our school year was cut short, and we were not able to carry out our next steps to fulfill our plan of action. Now we are trying to figure out ways to adapt the use of these books in our classrooms. We have been informed that if we do go back to the classroom, there will be no sharing of any items allowed, and so we might have to share our books virtually without infringing on copyright laws.

Given the circumstances, we feel that we are just beginning; that our discoveries and learnings have just started. As we learn as educators, our students' chances of receiving more insightful experiences in the new language they are acquiring is bigger and better. Beyond these borders resides the richness of our common humanity along with our unique differences and characteristics. When exposed to the best we can offer, children become aware of the nuances in language and culture and, as a result, are more aware of what unites us than what separates us, more willing to build bridges than walls. That is our hope for the future.

Resources for Books in Spanish

1. Fundación Cuatrogatos based in Miami, Florida (<https://www.cuatrogatos.org/>)
2. Adolfo Córdova, from Mexico, and his blog about children's literature in Spanish, Linternas y Bosques (<https://linternasybosques.wordpress.com/>)
3. Ana Garralon from Spain and her blog (<https://anatarebana.blogspot.com/>)
4. Mar Benegas from Spain and El Sitio de las Palabras (<https://www.elsitiodelaspalabras.es/>)
5. Fundación Mempo Giardinelli from Argentina (<http://www.fundamgiardinelli.org/>)
6. Fundalectura from Colombia (<https://www.fundalectura.org/>)
7. Fundación Había una Vez from Chile (<https://fhuv.cl/>)
8. Fundación La Fuente from Chile (<https://www.fundacionlafuente.cl/>)
9. Casa de la Literatura from Peru (<http://www.casadelaliteratura.gob.pe/>)
10. Revista Emilia from Brazil (<https://revistaemilia.com.br/>)
11. Academia Boliviana de Literatura Infantil from Bolivia (<https://www.ablij.com/>)
12. Banco del Libro from Venezuela (<http://bancodellibro.blogspot.com/>)
13. Revista Babar (<http://revistababar.com/wp/>)
14. Centro Regional para el Fomento del Libro en América Latina y el Caribe bajo los auspicios de Unesco, CERLALC (<https://cerlalc.org/>)

Recommended Publishing Houses:

Babel Libros from Colombia
Tecolote from Mexico
Amanuta from Chile
Polifonía Editora from Peru
Ekaré from Venezuela, Chile and Spain
A Buen Paso from Spain
Media Vaca from Spain
IAMIQUE from Argentina
Editorial Gato Malo from Colombia
Barbara Fiore from Spain
Libros del Zorro Rojo from Spain
Pequeño Editor from Argentina
Fondo de Cultura Económica from Mexico
Cataplum Libros from Colombia/Venezuela
Kalandraka from Spain

Appendix: Recommended Books

Orozco, R. (2018). *Aeiou*. Raeioul.
Orozco, R. (2019). *ABC abecedario animalario 27 ilustraciones de la A a la Z*. Raeioul.
Yockteng, R. (2016). *Papá oso*. Ediciones Ekaré.
Suzan, G. (2008) *Mis cosas*. Nostra Ediciones.
Da Coll, I. (2011). *Chigüiro: vaija en chiva*. Babel Libro.
Isol. (2009). *Tener un patito es útil*. Fondo de Cultura Económica
Pellicer López, C. (2009). *éstas son las mañanitas*. Fondo de Cultura Económica
Cottin, M. (2013). *Ni tanto*. EDICIONES TECOLOTE INFANTIL
Galán, A. (2018). *Si yo fuera un camaleón*. Illus. M. Nemitz. Almadraba.
Galán, A. (2017). *Si yo fuera un delfín*. Illus. M. Nemitz. Almadraba.
Galán, A. (2018). *Si yo fuera un koala*. Illus. M. Nemitz. Almadraba.
Galán, A. (2017). *Si yo fuera un elefante*. Illus. M. Nemitz. Almadraba.
Galán, A. (2019). *Si yo fuera un pingüino*. Illus. M. Nemitz. Almadraba.
Galán, A. (2017). *Si yo fuera una jirafa*. Illus. M. Nemitz. Almadraba.
Galán, A. (2019). *Si yo fuera una ardilla*. Illus. M. Nemitz. Almadraba.
Galán, A. (2017). *Si yo fuera un león*. Illus. M. Nemitz. Almadraba.

- Rubio, A., & Fernández, F. (2016). *Aurelio*. Kalandraka.
- Moreno, J. (2017). *¿Sabes cuáles son?*. El salmón editores.
- Soderguit, A. (2018). *Soy un animal*. Libros del Zorro Rojo.
- Isol. (2018). *Piñatas*. Fondo de Cultura Económica.
- Isol. (2010). *Cosas que pasan*. Fondo de Cultura Económica.
- Ruiz Johnson, M. (2010). *Irupé y yagüareté*. Fondo de Cultura Económica.
- Sastrias, M. (1999). *Queta la vaca coqueta*. Illus. E. Martinez. Fondo de Cultura Económica.
- Schimmel, L. (2010). *¡Vamos a ver a papá!* Illus. A. Marina Rivera. Ediciones Ekaré.
- Vasco Moscovitz, I. (2019). *La joven maestra y la gran serpiente*. Illus. J. Palomino. Editorial Juventud, S.A.
- Pellicer López, C. (2003). *Juan y sus zapatos*. Fondo de Cultura Económica.
- Martínez, R. (2008). *De cómo nació la memoria de el bosque*. Fondo de Cultura Económica.
- Pantoja, ó. (2019). *Cómbita*. Illus. J. Pluk. REYNAR.
- Zocca, B. (2018). *Radar*. Illus. D. Castellano. Rey Naranjo Editores.
- Ycaza, R., & Fernanda Heredia, M. (2015). *Los días raros*. Fondo de Cultura Económica.
- Obeso, C. (2016). *Adiós*. Illus. J. Camilo Mayorga. Cataplum Libros.
- Montejo, E. (2013). *Disparate – eugenio montejo, gerald espinosa*. Lectorum Pubns
- De Sousa, Y. (2018). *Mamá adivina*. Illus. L. Uribe. Ediciones Ekaré.
- Hinojosa, F. (2006). *Hoja de papel*. Illus. R. “El Fisgón” Barajas. Fondo de Cultura Económica.
- José Ferrada, M. (2014). *Mi barrio*. Illus. A. Penyas. Alboroto Ediciones.
- Sitja Rubio, C. (2016). *¿Qué hacer un domingo?* Cataplum Libros.
- Murugarren Barrio, M. (2016). *El animalario vertical*. Illus. J. Sáez Castán. Fondo de Cultura Económica de España.
- Da Coll, I. (2000). *Supongamos*. Grupo Editorial Norma.
- Meschenmoser, S. (2013). *Martín y la primera nevada*. Fondo de Cultura Económica.
- Lago, A. (1999). *De noche en la calle*. Erake.
- Gruß, K. (2014). *La zapatilla roja*. Illus. T. Krejtschi. Lóquez.
- Dubois, C. K. (2015). *Akim corre*. Lóquez.
- Danowski, S. (2012). *El principio*. Illus. P. Carballeira. Kalandraka.
- Wittner, L. (2015). *Eso no se hace*. Illus. C. Junowicz. Editorial Gedisa.
- Minhos Martins, I. (2013). *¿Eres tú?* Illus. B. Carvalho. Fondo de Cultura Económica USA.
- Pawagi, M. (2005). *La niña que odiaba los libros*. Illus. L. Franson. Editorial Juventud, S.A.

- Lewis, J. P. (2003). *El último refugio*. Illus. R. Innocenti. Fondo de Cultura Económica.
- Servant, S. (2012). *Refunfuña*. Illus. A. Montel. cidcli.
- Browne, A. (2006). *Ramón preocupón*. Fondo de Cultura Económica.
- Leaf, M. (2006). *Ferdinando el toro*. Illus. W. Klemke. Lóquez.
- Ballesteros, X. (2017). *Las pescadoras*. Illus. N. Menotti. Kalandraka.
- Carritt, E. Frederick. (2018). *La jardinera*. Illus. P Valdivia. Fondo de Cultura Económica.
- Núñez, A. (2013). *¿Cómo se escriben las cosas?* Illus. V. Gallo. cidcli.
- Altan, F. (2009). *Samanta coge el tren*. Almadraba Infantil y Juvenil.
- Altan, F. (2009). *Samanta da un paseo*. Almadraba Infantil y Juvenil.
- Altan, F. (2009). *Tino va al colegio*. Almadraba Infantil y Juvenil.
- Vignale, S. (2009). *¡Buenas noches, tuco!* Almadraba Editorial.
- Chiarenza, D. (2009). *El pato renato*. Almadraba Infantil y Juvenil.
- Vignale, S. (2009). *Las olimpiandas en el estanque*. Almadraba Editorial.
- Vignale, S. (2009). *Las estaciones en el estanque*. Almadraba Editorial.
- Traini, A. (2009). *La vaca sara*. Almadraba Infantil y Juvenil.
- Costa, N. (2009). *El árbol presumido*. Almadraba Infantil y Juvenil.
- Costa, N. (2009). *El árbol juan*. Almadraba Infantil y Juvenil.
- Franz Rosell, J. (2013). *Concierto no. 7 para violín y brujas*. Illus. J. Cicero. Fondo de Cultura Económica.
- Montes, G. (2018). *La venganza de la trenza*. Illus. C. Legnazzi. Fondo de Cultura Económica.
- Mansour Manzur, V. (2010). *El enmascarado de lata*. Fondo de Cultura Económica
- Granados, A. (2002). *Este era un lápiz*. Illus. R. Valderrama. Fondo de Cultura Económica.
- Granados, A. (1995). *El rey que se equivocó de cuento*. ill. A. Espinosa. Fondo de Cultura Económica.
- Villoro, J. (2018). *El hámster del presidente*. Illus. L. San Vicente. Ediciones SM.
- Malpica, T. (2018). *El primer día*. Illus. J. González. Ediciones SM.
- Cristina Ramos, M. (2018). *De coronas y galeras*. Illus. S. Lavandeira. Ediciones SM.
- Ungar, A. (2018). *Corazón de león*. Illus. S. Guevara. Lectorum Pubns (Juv).
- Negrin, F. (2014). *Frida y diego: en el país de las calaveras*. Editorial Ateneo, Grupo Ilsha, S.A. DE C.
- Fromental, J. (2017). *El misterio de huesópolis*. Illus. J. Jolivet Fondo de Cultura Economica.

Alberto Torres, M. (2011). *Así soñaron los antiguos: el relato de las máscaras míticas*. Illus. L. Myriam Gutiérrez. Viento Ediciones.

Rivera, M. (2019). *Sueños de una matriarca*. Ediciones Tecolote.

Jodorowsky, A. (2013). *Leonora carrington leche del sueño*. Fondo de Cultura Económica.

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Engaging Readers in Global Literacy at Civic Center Secondary

Kay Hones

Our school serves students in Grades 7 through 12 and is located one block from the city hall in San Francisco. Students live in many areas of the city and are referred to our school as an alternative due to their difficulties in their current schools. For these students labeled as “at risk” due to habitual truancy, behavior issues, and histories of suspension and expulsion, the goal is to change behavior so they will stay in school and earn enough credits to graduate. We have created a series of classes for “life skills” where students can choose projects and activities that include history, science, literacy, and art.

Our team was excited to review and select global literature that would appeal to our often “reluctant” readers due to their negative interactions with books in their previous schooling experiences. We chose several books about refugees, including *Let’s Go Swimming on Doomsday* (Anderson, 2020), *River of Stars* (Hua, 2018), and *When You Ask Me Where I’m Going* (Kuar, 2019). Some of our students are newcomers and most are aware of the fragile status of immigrants. Team members chose books to read aloud to small groups of students and then facilitated discussions. We chose titles that built on current school programs, giving book talks of the new books. Students were able to access global literature titles with large print books, read alouds by teachers, and audiobooks. With each book and related project, students completed a brief written reflection (journal write, art project or 3-2-1 exit slip). The 3-2-1 exit slip consisted of 3 resources that were new to the student, 2 strategies to use, and 1 idea to share.

We used a “Learn, Think, Act” process for lessons that we developed. LEARN: Students read and explore global literature, research related global issues, discuss the books and consider different perspectives, causes and consequences. THINK: Students consider various ideas and strategies to resolve issues. Student discussions include differing values, perspectives of power and variety of global perspectives. ACT: Students use their thinking to help address and seek to resolve community and global issues.

The books we shared with students included *Forward Me Back to You* (Perkins, 2019) which features two teens who participate in a summer service trip to India to work with survivors of human trafficking. This book had interesting characters and introduced an example of teen service learning. In our first discussion, students talked about the different home life situations of the characters. Several students were in group homes or foster care and they talked about adoption issues.

Students participated in RISE (Refugee and Immigrant Supports in Education) to share community resources. They organized and distributed healthy snack bags before Thanksgiving and winter break to all students. Our RISE program encourages teens to share resources with immigrant and refugee students. We used short stories from the book *We are Displaced* (Yousafzai, 2019) to encourage thinking and ideas about this topic. All year long the

library also displayed many other books around the theme of refugees.

Our school has a Kephra program. Each class has weekly lessons and activities about African and African American culture and history. *When the Slave Esperança Garcia Wrote a Letter* (Rosa, 2015) was used in the classes to show a personal look at the tragic history of slavery in another part of the world. Students learned that Esperanca Garcia is remembered today as the courageous slave who wrote the first letter of appeal in Afro-Brazilian Brazil in 1770. Commemorating the date of the letter's discovery, September 6, has become Black Consciousness Day in Piauí state.

In early January, students were introduced to oral interviews. Students were planning to conduct family/community oral interviews to compile quotes for a school publication and recipes to contribute to Students ReBuild with a focus on world hunger. Some classes watched World Hunger Challenge Webcasts hosted by the Global Nomads Group and Students ReBuild. Classes learned about oral history and interview techniques from the Voice of Witness Program and interviewed a classmate. The topic of the interview was a favorite food or recipe. Students discussed a wide range of international foods. In early March, we did the oral interviews in all classes about favorite recipes. I submitted the recipes and we were able to raise \$132 dollars for Students ReBuild. This action plan for global citizenship service learning was curtailed by the abrupt closing of school due to the pandemic on March 13, 2020.

Jamaal Aflatoon, an author, visited the school on March 4. Students had many questions about writing and developing a book. The author gave books to students who participated in the discussions. Jamaal expressed interest in volunteering in the future. He has also offered free books to other school librarians to give to students as they shelter in place.

It has been a very chaotic and stressful time for students, as is true for students throughout the world, so we were not able to complete some of our goals. In the future some of our ideas include working with international schools (<http://www.nea.org/home/37409.htm>) and especially the International Association of School Librarianship (IASL). IASL has incredible resources and schools around the world with whom we could connect. Every fall, students participate in a bookmark exchange with schools in other countries. They create bookmarks (often featuring San Francisco landmarks) and we send them to an international school. Students are fascinated to learn more about other places when we receive the mail with stamps and bookmarks from another country.

One of the most unique and unexpected events during our projects was the field trip to a bookstore. Most students have grown up in San Francisco but have very limited experience with areas outside their own neighborhoods. They are often reluctant to go on field trips to "new" places. Since many have challenges with reading, they say, "I hate to read." when they first come to the library.

Mr. Kirk and Ms. Hones met with students to plan field trips to local bookstores that sell global literature. Then students let other teens know about the trip and asked each participating

student to choose one global literature book from the store to add to the library. We are so lucky that in San Francisco and the Bay Area there are unique bookstores like Kinokuniya Bookstore, Eastwind Books, Zaytana College Bookstore, Nueva Libreria Mexico, Marcus Books and Arkepelago Bookstore, the only Filipino bookstore in the United States. Due to COVID-19 shutdown we only completed one of these field trips.

In January, we drove a few short blocks to Kinokuniya Bookstore, located in Japantown, about 10 blocks from our school. We parked across the street and asked students if anything looked familiar. None of our students had been to Japantown or to this bookstore. As we walked into the building mall, students stopped to check out the bright displays of Japanese art and culture. When we got to the bookstore entrance students stopped—stunned! Kinokuniya Bookstore is a huge store, packed with books, especially manga published in Japan.

Right away students began circulating and examining books. And almost immediately, they brought books to show the teacher and librarian, “Look at this, I never knew this was a book.” “I never saw so many comics.” “Can we really get a book?” Some excitedly recognized Pokémon and manga characters.

We stayed in the bookstore much longer than we had planned. Eventually we had to go back to school and students made final selections of books to purchase. To our surprise every student selected at least one title. And when they were in the checkout line, several saw more books that looked interesting to them!

Our team met and discussed this field trip. We were astonished at the enthusiasm of the students for the books at Kinokuniya Bookstore. This unexpected experience has given us another resource for increasing literacy with students! We are hoping to plan many more bookstore field trips. It was amazing to see students who tend not to read become excited in the bookstore—something we never anticipated and would not have learned without being part of the Global Literacy program.

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Kuar, J. (2019). *When you ask me where I'm going*. New York: HarperCollins.
Perkins, M. (2019). *Forward me back to you*. New York: Farrar, Straus and Giroux.
Rosa, S. (2015). *When the slave Esperança Garcia wrote a letter*. Toronto: Groundwood.
Yousafzai, M. (2019). *We are displaced: My journey and stories from refugee girls around the world*. Boston: Little Brown.

Online and Community Resources

Students ReBuild: An online program of global learning for K-12 students that calls on their thinking, creativity, and compassion. Part lesson in global citizenship and part art project as a whole student approach to change the world. (<https://www.studentsrebuild.org/>)

World Hunger Challenge Webcasts (<https://youtu.be/i727m6Oq4aO>)

Kinokuniya San Francisco. Japan Center 1581 Webster St, SF, Ca 94115 (415) 567 7625.
(<https://usa.kinokuniya.com/>)

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Affirming Cultural Identity and Diversity through Children's Literature

Teresa Johnston

I have a passion for children's literature which grew from listening to my mother read stories to me. These words penned by Strickland Gillilan (1936) in his poem "The Reading Mother" apply to my childhood experience:

You may have tangible wealth untold;
Caskets of jewels and coffers of gold.
Richer than I you can never be —
I had a Mother who read to me. (p. 376)

My loving mother introduced me to authors like Laura Ingalls Wilder, Kate Seredy, Ruth Sawyer, L.M. Montgomery, Frank L. Baum, A.A. Milne, and C.S. Lewis. During college, my love of children's books did not wane, so I earned my undergraduate degree in Elementary Education. Throughout my schooling, both K-12 and college years, I was unaware of the need for diverse literature. During my early years, I had relatively few experiences meeting people from other cultures and very few students of color were in my classes. Looking at the class photo of 1972-73, out of the 27 students in my second-grade class, only 3 were students of color. Even in 1987, my first year of teaching in Idaho, all 29 students in my sixth-grade class were white.

After teaching for a few years, I chose to stay home once my oldest son was born. I returned to teaching full time once my youngest daughter started kindergarten in 2008. I had a lot to learn about the research conducted during my absence. Before the school year started, I was grateful for the professional development and training I was able to take which helped prepare me to meet the needs of students learning English as a second language. This time, my class was filled with a diverse group of students. For the next seven years, I grew to love the unique personalities of each child and the beauty of many different cultures. In a unit about the people in the U.S., we celebrated with students presenting something from their heritage. All four walls were covered with full sized flags from other countries. We also studied heroes like Ruby Bridges while the students learned about the history of segregation in U.S. schools. During those years that I taught second grade, I felt like each class built a strong feeling of unity and sense of community.

Although my knowledge and respect of other cultures continued to grow through the years, it wasn't until 2019 while working on my Master's degree in Reading and Literacy at the University of Utah that I was first introduced to an essay by Rudine Sims Bishop (2012) who eloquently stated:

It is true, of course, that good literature reaches across cultural and ethnic borders to touch us all as humans...however, for those children who historically had been ignored – or worse, ridiculed – in children’s books, seeing themselves portrayed visually and textually as realistically human was essential to letting them know that they are valued in the social context in which they are growing up... My assessment was that historically, children from parallel cultures had been offered mainly books as windows into lives that were different from their own, and children from the dominant culture had been offered mainly fiction that mirrored their own lives. All children need both. (p. 9)

This understanding motivated me to write the Worlds of Words Grant. As a new literacy coach, I hoped that my sphere of influence would extend to all the teachers that I coach and help them become aware of the need for diverse children’s literature. In our district, literacy coaches from several schools meet once a month as a cadre. Reflecting on my own experience of being uninformed about diversity, I realized that some of the other coaches might also be unaware. As a professional learning community, I decided to ask the coaches in my cadre to join me in this journey of exploring international children’s literature. In *Wise and Otherwise*, Sudha Murty (2002) argues that, “Vision without action is merely a dream. Action without vision is merely passing time. But Vision and Action together can change the world” (p. 177). My first goal was to help the other coaches and teachers we work with see the disproportionate representation of dominant white culture in children’s literature and the need for parallel cultures to be represented. My hope was that by achieving the first goal, teachers would be motivated to seek out diverse books and provide all students with mirrors of themselves, thus affirming cultural and ethnic value and identity through children’s literature.

In planning the grant, I wanted to include books from different countries in a variety of genres as well as books that would appeal to different age groups. My selections included: *What a Wonderful Word* (UK) by Nicola Edwards (2018), *Funny Bones: Posada and His Day of the Dead Calaveras* (Mexico) by Duncan Tonatiuh (2015), *We Are Grateful/Otsaliheliga* (U.S. Indigenous, Cherokee Nation) by Traci Sorell (2018), *Eye Spy: Wild Ways Animals See the World* (France) by Guillaume Duprat (2018), *Silly Mammo* (Ethiopia) retold by Yohannes Gebregeorgis (2009), *Stepping Stones: A Refugee Family’s Journey* (published in Canada about Syrian refugees) by Margriet Ruurs and artwork by Nizar Ali Badr (2016). I purchased 11 copies of each book and distributed them to the other coaches. I also shared the link to the Google slides that included the agenda for our meetings as well as other resources for individual books. Our first meeting was in October, so the coaches used *What a Wonderful Word* as the read aloud in September before our first meeting.

My purpose for reading *What a Wonderful Word* by Nicola Edwards (2018) was to build word consciousness and excitement about vocabulary as well as to introduce languages and cultures from around the world. One of the third-grade teachers at our school immigrated from Russia and is fluent in several languages. In the past, I have avoided some books if they have foreign

words that I was concerned about mispronouncing. As I learned about the importance of diverse books, and with the internet as a tool to access authentic audio pronunciation I tackled this new challenge and learned how to pronounce several of the words. It was also helpful to have the support of this multilingual third-grade teacher as I gathered courage and read this book aloud to third graders. This teacher greets students each day in a different language and they respond in kind. With experience learning greetings, students were enthusiastic to learn other words. One of the coaches mentioned that by using the guide at the back of the book, she wrote the pronunciation of each word on a sticky note which she placed on each page. This helped her fluency while she was reading aloud to students.

I also read the story to a fourth-grade class. In this class, the excitement grew as each new word was introduced until several students were asking about specific languages like, “What word is untranslatable from Spanish?” Of course, I had to immediately skip ahead to page 20 where they were delighted to hear “Friolero – which means someone who is always cold.” Spanish is the primary language of the majority of our ELL students. Many of the Spanish-speaking students took pride and ownership of their native tongue and were eager to help me pronounce the word correctly.

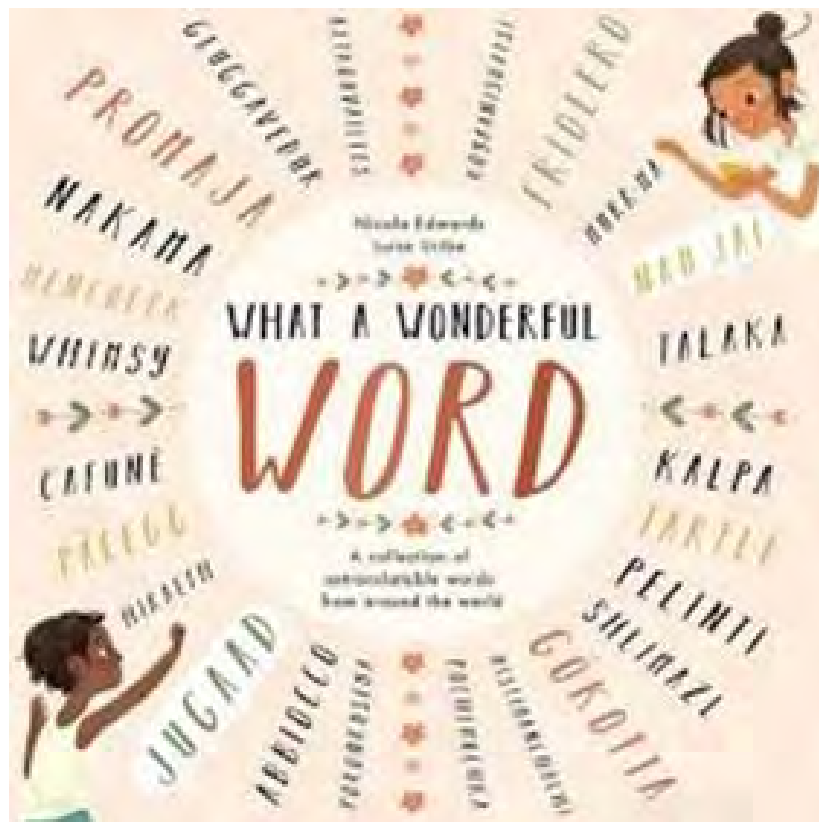


Figure 1. Book Cover of *What a Wonderful Word* (Edwards, 2018).

For this read aloud I also prepared a powerpoint with images of the countries where each language is spoken and included videos to build background knowledge. The Hindi word Jugaad means the ability to get by without lots of resources and find new and creative ways of solving a problem, so I included the BBC News story about Jugaad Man: The Non-stop Inventor. Uddhab Bharali invents devices that improve the lives of people. The video showed Raj Rehman, a 15-year-old born with congenital amputation and cerebral palsy. Uddhab created a device that helps Raj feed himself and shoes that strap around his knees and the back of his calves, allowing him to walk on his knees. The footwear allows Raj to cross the railway line to get to school. The device strapped to his arm stump allows him to also write for schoolwork. The word from the Indigenous Australian language Wagiman is Murr-ma which means to walk through the water, searching for something with only your feet. Details provided on this page about the Wagiman language indicated that once the elderly who still speak it die, the language will most likely die with them. Another fascinating detail on the same page is a prosthetic limb developed by scientists for amputees to go from walking to swimming. I was able to find an image of a man with the prosthetic named 'Murr-ma' that looks similar to a fish fin.

This book allowed me to efficiently expose the students to several new vocabulary words and give brief student friendly definitions. I was able to pick out and define words, such as Indigenous, prosthetic, amputees, and futuristic, from just one page. What a Wonderful Word was the perfect book to begin our exploration of international children's books. I modeled my enthusiasm to learn words in other languages, and students responded by teaching me words from their native language. Several times, after reading to these classes, students would stop me in the hall and ask when I was going to come to their class and read a story to them again.

During Granite School District Global Community's first meeting, the discussion focused on the need for diverse books. I shared Marley Dias' story and her desire to read about characters that were like her. As an elementary student, she founded #1000BlackGirlBooks. I also shared the image for mirrors and windows (<https://readingspark.wordpress.com/2019/06/19/picture-this-diversity-in-childrens-books-2018-infographic/>) to depict the lack of diversity in children's books to open a discussion about the inequality of cultures represented in children's books. One of the Literacy Coaches in our cadre developed an incentive reading program for the younger grades similar to the books the upper grades are encouraged to read for the "Battle of the Books" program in our district. Students who read the books from the list earn the button for that book to add to their lanyard. The feedback she received from a teacher at her school was a request to include more diverse books. Until that suggestion, it had not occurred to her that the books on the list were not diverse. She struggled with knowing where to find more diverse books. As a literacy community, we are sharing links to diverse book lists, so we all have those resources.

The read aloud selection for October was *Funny Bones: Posada and His Day of the Dead Calaveras* by Duncan Tonatiuh. I strategically scheduled this book in October since Día de los Muertos typically falls on October 31 through the first few days of November. I chose to read this book to a class of fifth-grade students since the teacher was in her second year of teaching and expressed concern about a student who seemed to read fluently but struggled

comprehending. She was not sure how to help this particular student. My purpose in this read aloud was to model a “think aloud” about what I do when my comprehension breaks down and I don’t understand what I am trying to read. Before reading, I gave the class background knowledge about the author and illustrator Duncan Tonatiuh. I explained the artistic choice Tonatiuh made to create illustrations that reflect ancient Mixtec codices. The class was fascinated by the process he uses to take pictures of textures to fill in the drawings. Several of the students are Latinx and were excited to share their experience with Day of the Dead. A Polynesian student made a connection with the Disney film *Coco*. The Spanish speaking students were eager to help me with any Spanish pronunciation that I struggled reading. During the “think aloud” I talked about how I didn’t understand the difference between lithography and etching. The fix-it strategies I modeled were to slow down and reread.

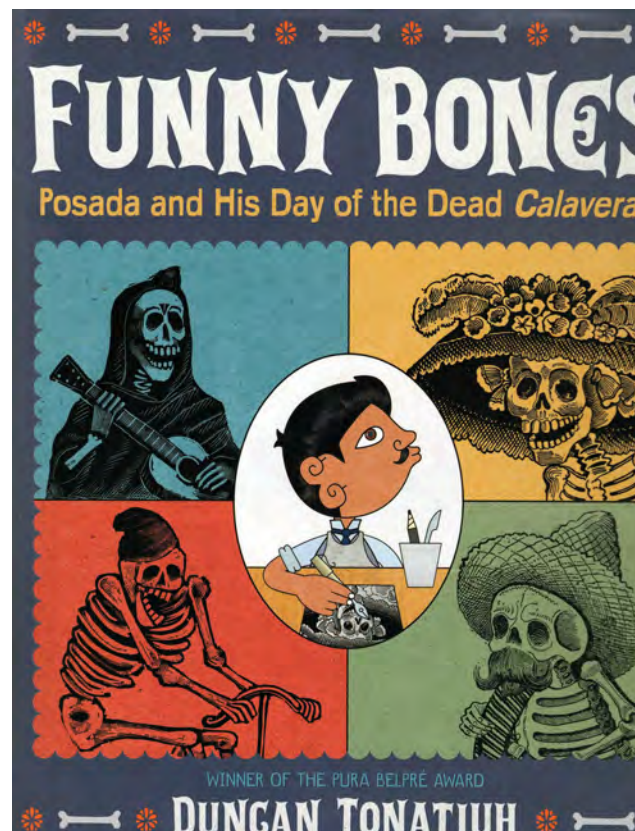


Figure 2. Book Cover of *Funny Bones: Posada and His Day of the Dead Calaveras* (Tonatiuh, 2015).

During November, Granite School District Global Community read Traci Sorell’s book *We Are Grateful/Otsaliheliga*. Traci is a member of the Cherokee Nation and her book expresses gratitude through all four seasons as well as shares her Nation’s rich cultural heritage that thrives today. During our cadre meeting, one of the school coaches mentioned that it would be nice to learn about more modern American Indian stories since the percentage of Indigenous children’s books published each year in the U.S. is less

than 1%. Shortly after our meeting, I was able to attend NCTE in Baltimore, Maryland, my first time attending this convention. I was thrilled to meet Traci in person and listen to her on several different panels. I was excited to learn of the other books she has published, including *Indian No More* (2019) and *At the Mountain's Base* (2019).



Figure 3. Teresa Johnston with Traci Sorell at NCTE.

I chose to read *We Are Grateful* to a second-grade class. After meeting Traci at NCTE, I wanted the students to know more about her before reading her book. I played a video of an interview she did with Rocco Staino on StoryMakers. The students loved learning details about the book. As I read the book, the students looked for the woodpecker in each illustration and practiced the pronunciation of the Cherokee words on each page. I wrote the words on large word strips so they could better see them. It was very important to me to learn how to say each word authentically. The book includes definitions, an author's note, and the Cherokee syllabary. An audio recording of each Cherokee word is available on the publisher's website. Live Oak Media has an audio version of the complete story available for purchase. Traci narrates along with four other narrators. The track includes authentic music and background sound effects.

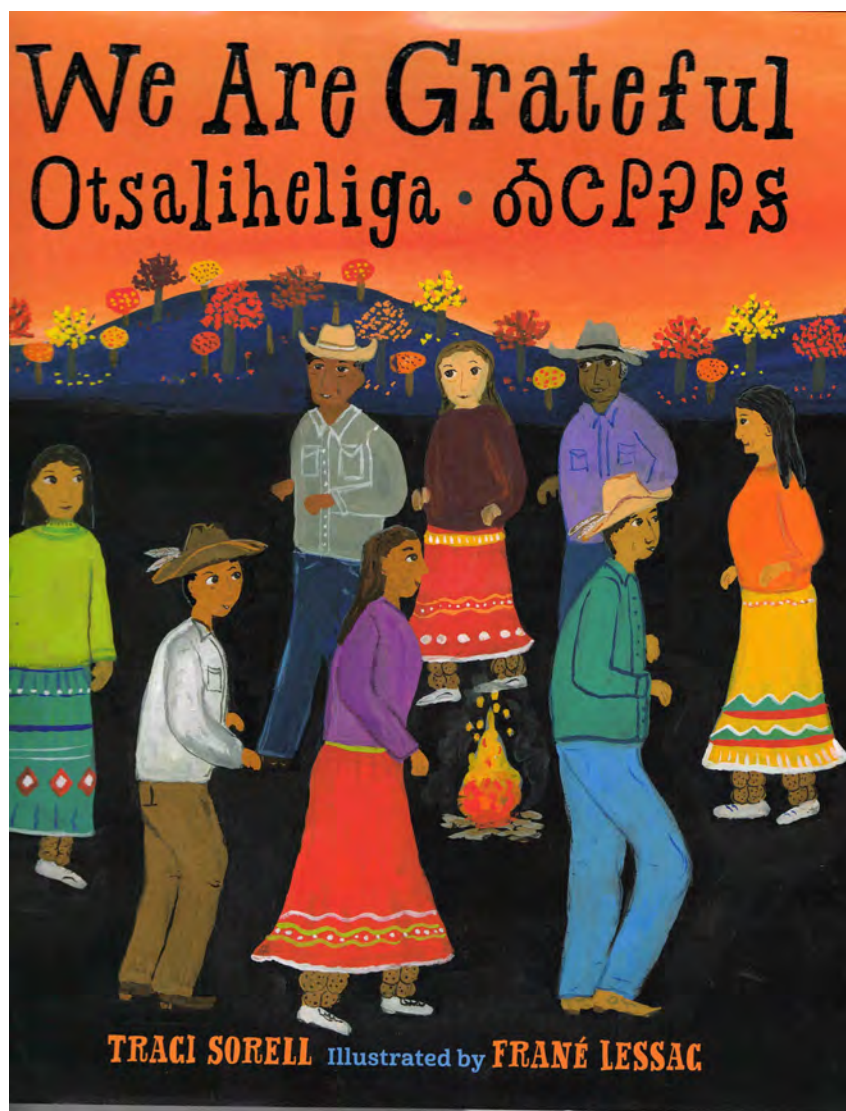


Figure 4. Book Cover of *We Are Grateful/Otsaliheliga* (Sorell, 2018).

During the month of January, we focused on a fascinating expository text *Eye Spy: Wild Ways Animals See the World* by Guillaume Duprat. This beautifully illustrated and carefully researched book has interactive flaps on each page. I chose to read this book to a sixth-grade class that struggled with behavior problems throughout the year; however, as I read *Eye Spy* to them, I had 100% engagement. I was careful to explain the layout of the book so they would understand they needed to keep the first page extended so that they could see the key to the symbols. The classroom teacher had undergone eye surgery the previous year and shared pictures of parts of her eye that were taken for the surgery which helped build background knowledge. Several students voluntarily asked questions in response to the book. I left the book in the sixth-grade class so the students would have a chance to see the illustrations up close. Another literacy coach in the Granite School District Global community asked students to compare the eyesight between two specific animals from the book. Looking at my collection of books, I also found a book by Steve Jenkins (2014) called *Eye to Eye: How Animals see the World* that works well as a paired read with *Eye Spy*.

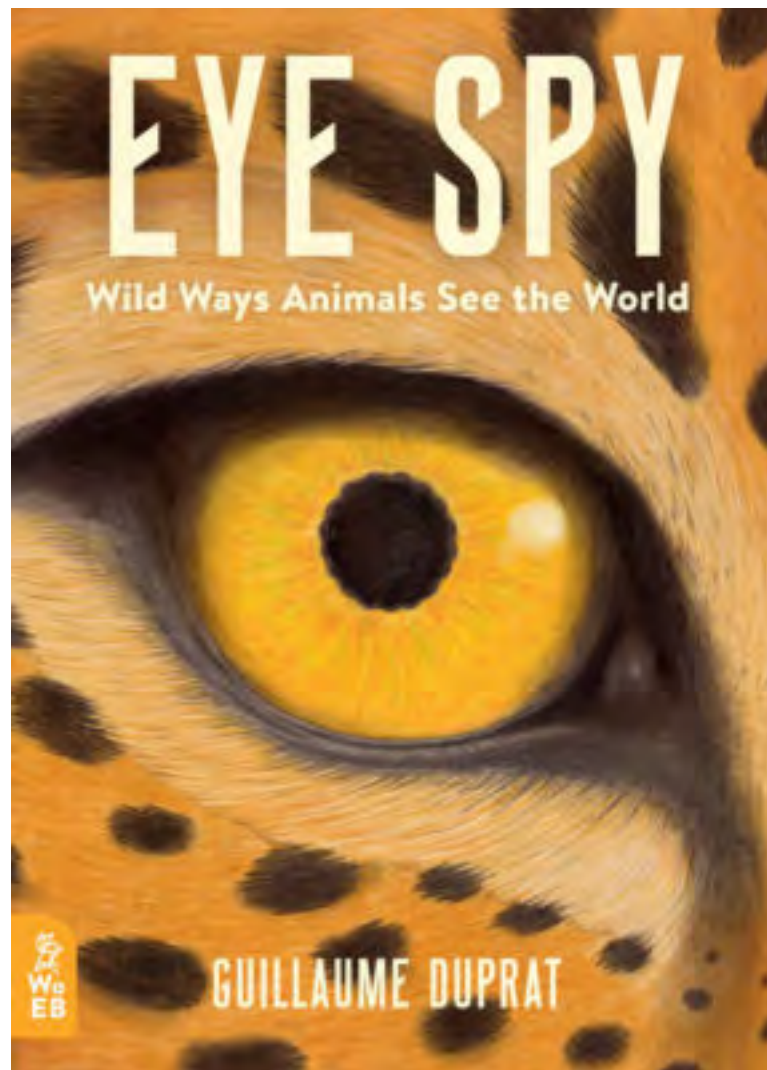


Figure 5. Book Cover of *Eye Spy: Wild Ways Animals See the World* (Duprat, 2018).

Our book for February was *Silly Mammo* retold by Yohannes Gebregeorgis, a traditional tale from Ethiopia written in English and Amharic. In preparation to read this story, I asked Trhas Tafere, an immigrant from Ethiopia, to video record the book in Amharic. With her permission, this is the recording. I shared the recording with the other coaches in our Granite School District Global Community. The proceeds from this book raise money for Ethiopia Reads, a literacy campaign to get books into the hands of Ethiopian children. Ethiopia Reads has successfully started over 70 libraries throughout Ethiopia. In rural areas without roads, librarians on horseback travel from one remote area to another to reach children who have never held a book. I read *Silly Mammo* to a second grade class and saw the importance of the analogy of mirrors and windows when one girl, whose family immigrated from Africa, turned to two children who were whispering near her to hush them so she could hear the story better. She glowed throughout the story. The teacher of this second-grade class wanted to adapt the story into a play and have her class perform it at the end of the year. As we discussed the book in our Granite School District Global Community, one of the coaches mentioned that she was able to find *Obedient Jack* by Paul Galdone (1971), a similar folktale from the U.S. She read both versions to the children at her school to compare the two books.

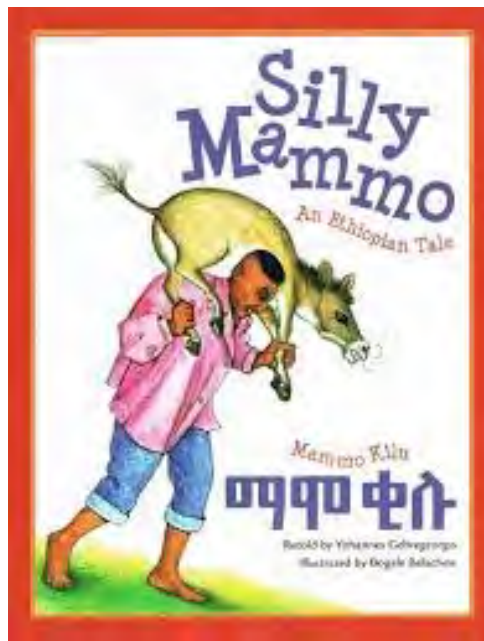


Figure 6. Book Cover of *Silly Mammo*
(Gebregeorgis, 2009).

Our final meeting for the Granite School District Global Community was held Wednesday, March 11, 2020. The last book was *Stepping Stones: A Refugee Family's Journey* by Margriet Ruurs with artwork by Nizar Ali Badr. We discussed the unique illustrations created with stones. Our coaches cadre was combined with another group during this meeting, so I shared the story from the foreword about how Ruurs was moved by an image posted on Facebook of a mother holding her baby and the father trudging along behind carrying a heavy load. She felt inspired to write a children's story using this artwork.

Through great effort she was eventually able to contact Nizar Ali Badr and collaborate on this touching book about the plight of Syrian refugees.

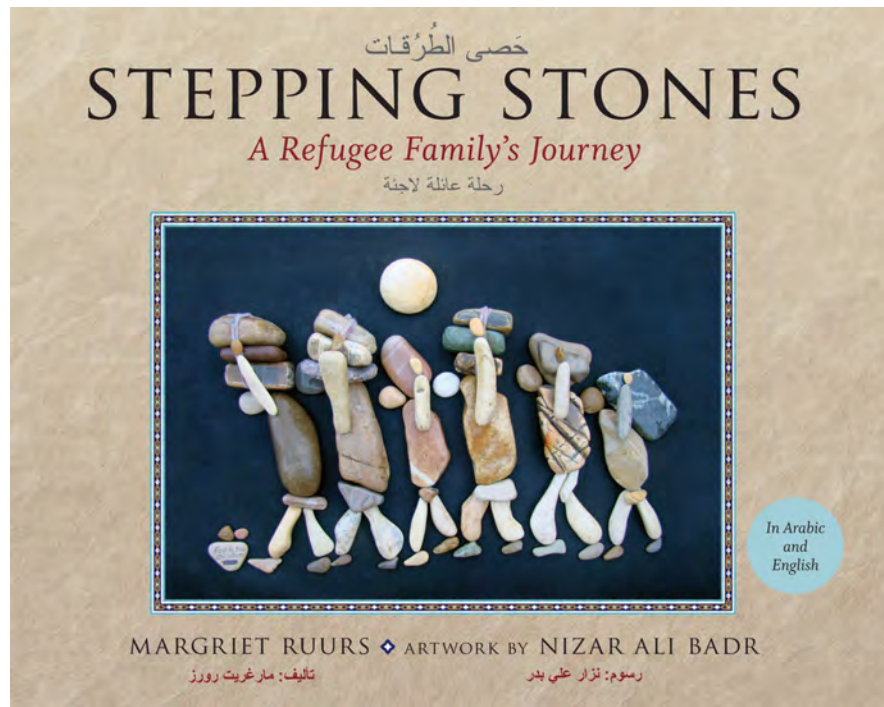


Figure 7. Book Cover of *Stepping Stones: A Refugee Family's Journey* (Ruurs, 2016).

Unfortunately, two days later, on Friday, March 13, 2020 we learned that Utah schools would be on a soft closure due to COVID-19. We were unable to read *Stepping Stones* in person so I made a recording to post on my school's website for students. Since it was a difficult transition to online platforms while students learned from home, I felt it was important for children to see a familiar face reading a story to them. When I have the opportunity to read this story to students in person, I would like to show them a video on YouTube (<https://youtu.be/UmoPKZHdVVo>) filmed by Adeline Chenon Ramlat to see Nizar Ali Badr create an image out of stones. The end of the book includes ways to make a difference for the many refugees throughout our world. I hope to have an important discussion with children about the type of community we create at our school to welcome all no matter what their background, ethnicity, or religious beliefs.

As an educator, I am committed to find and share the new voices I discover through diverse books. The current turmoil in the U.S. and world is a testament of the need for diverse books and the need for students to see themselves as important members of a global community.

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Integrating Global Literature into the Curriculum

Donnette Michelson and the Barron Global Literature Group

The Barron Area School District is located in rural Northwestern Wisconsin, quietly nestled between Rice Lake and Eau Claire, with three elementary schools, one middle school and one high school dispersed between three small communities. The total enrollment is just over 1,100 students with 56% of students from economically-disadvantaged households. The district is a colorful and diverse environment with no shortage of unique students. Of these students, 14.3% are ESL students, with the majority being Somali students. Additionally, 75% are white students and the additional populations are .5% American Indian, .6% Asian, 14% Black, and 7% Latinx.

The main goal of our teacher study group was to incorporate a global perspective and multicultural literature into students' education and lives. We introduced global literature into our grade 2 folktale unit, a middle school grade 7-8 FACE class (Family and Consumer Science Education), a middle school reading day held in collaboration with the Barron Public Library, a high school multicultural art class, and a Spanish class. In our meetings, we discussed classroom activities and curriculum and brainstormed how we could enable ourselves to engage students in a global perspective through interactions with global literature. Although most school districts do not have room and time on their agenda, we believe that this type of education is extremely vital and impacts the young minds of our world's future. Even though we are located in the northwoods of Wisconsin with few resources, staff, or urban amenities, students in our district speak English, Somali, Spanish, Arabic and Swahili. We yearn for all students to have the opportunity to learn teamwork, digital skills, compassion for others, and an open global perspective as they grow during their time in our schools.

This vignette describes units around global literature with folktales in second grade, Reading Rampage at the public library, middle school cooking around the world, and multicultural art with teens.

Exploring Folktales in Second Grade

The school district has an exceptionally large population of Somali families who are refugees from Somalia and Kenya. We have a burning need for more books with Muslim characters and other people of color in everyday life to engage students with books that mirror themselves and their lives. Our libraries would greatly benefit from more books and classroom curriculum that portray this diversity. Unfortunately, the majority of books in our libraries exclude the stories of marginalized people. One of the tasks of the library media specialist was to evaluate the current selection of folktales and fairy tales in the collection. Each title considered to be a fairy tale or a folktale was researched to determine the country of origin of the story as well as the background of the author and illustrator. After creating a document with this information, each category was sorted by country to evaluate the

number of books by country. This provided the librarian with information about the gaps in the collection and the areas of the world absent from the collection for future purchasing decisions.

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After reading a variety of folktales, second-grade students compared these stories in the classroom. Along with the traditional folktales, additional literature was included that focused on immigration, Muslim characters, refugees, and cultural understanding. In the WIN (What I Need) class, students read several Readers Theatre scripts and made masks using the art from *The Lion's Share* (McElligott, 2012). The WIN class is a class where student progress is monitored and the teacher provides support for academic or emotional needs for students who need extra help or reteaching.

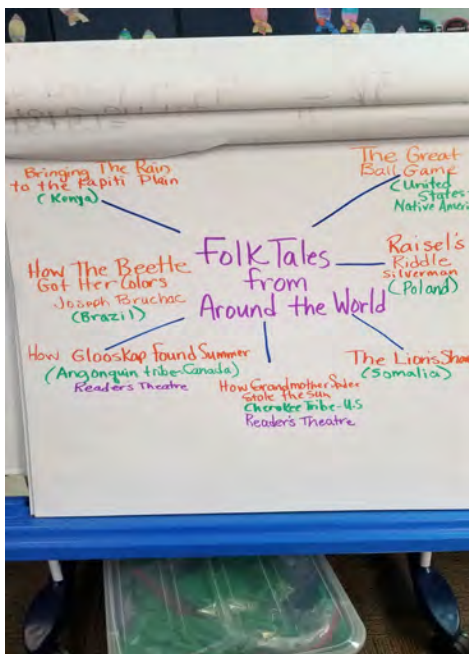


Figure 1. Grade 2 folktale anchor chart.



Figure 2. Second-grade students wearing their masks.

Middle School Reading Rampage

A Reading Rampage was held in conjunction with the Barron Public Library. On an inservice day of professional development for teachers, students were not in school and so had the opportunity to attend a read-a-thon at the public library. The school district librarian and the library aide created a list of books that included global themes of food insecurities, exclusion of people of color, social marginalization, religion, and cultural understanding. These books were purchased so that attendees received two free books. One book was to be used during the read-a-thon and the other book was taken home at the end of the day to build their home libraries. The public library featured displays of global literature and incorporated multicultural crafts into the day's activities. Students were surveyed after the event and some students wrote book reviews of their favorite books from the day.



Figure 3. Selecting books at the Reading Rampage.

The following is one example of a student book review:

I really liked the book *Other Words for Home* because it's about a girl that goes to a different country and has to learn new things and words. I like that for Jude, friends can come easy for her she just has to look hard enuf. The thing that inspired me to read this book is the cover because it has a picture of Jude wearing a headscarf that you can see through, like in the book when she feels like people can see through her and the cover has a picture of where she lived which gives readers a good description of what kind of house she lived in. I liked how much the author expressed how people looked and felt all the time. I think it's cool that Jude has people that understand what she's going through and how she's brave enough to tell them. I like how there's not much words on a page kind of like a poem but it's not and how other people think about how fast I read the book but really it's a pretty short book. I really got into the book and couldn't put it down. I would definitely recommend this to my friends especially the one that reads the same kinds of books as me.

—McKenzie

Middle School Cooking Around the World

Wisconsin is known as America's Dairyland because of our large agricultural society and businesses connected to the dairy industry. Being the number one state for cheese production is something we are proud of. Our traditional dairy industry has seen changes of employment, specifically because of new workers that originate from Mexico. By using cheese and dairy in our FACE class (Families and Consumer Education), we were able to teach about the connection between the foods we produce and are proud of, and different foods around the world. The FACE teacher invited eighth-grade students to research the most popular pizza toppings by country. They also researched the history of pasta by using the World Food Markets of Mexico, Italy, Spain, France, and China. The students synthesized their research, made their global recipes and enjoyed tasting their creations. Students also researched different countries and found the top pizza choices in each region.



Figure 4. Pizza around the world map.

High School Multicultural Art

One of the elective art classes is multicultural art. Projects are selected from India, Japan, Africa, Mexico, Russia, and American Indian cultures. For each focus, a book from the specific culture was shared with students as an inspiration and artistry for their projects. By using what is traditionally considered children's literature, high school students could easily relate to the story using their own personal expression and creativity and focus on the impact of the arts on culture and society.

Final Reflections

As a study group, we were able to dive into global literature and realize how much further we need to go as teachers in making students' educational experiences more global for our 21st-century learners. There are numerous untapped global resources waiting to be discovered by eager students and teachers. Everyone learned that there is a definite distinction between

multicultural literature, global literature, and international literature and as educators we should be sharing these texts with students in classrooms and libraries.

Educators need to expand the selection of global cultures, immigrant authors and illustrators, and translated books for students. There are more books being published and available on the global market with a strong literary merit that portray diverse global cultures with accurate portrayals and sensitivity featuring marginalized groups that are culturally respectful. These books should be the focus of dialogue and human curiosity.

Children's Literature Resources

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