



Reading Horizons: A Journal of Literacy and Language Arts

Volume 57
Issue 3 December 2018


Article 3

12-19-2018

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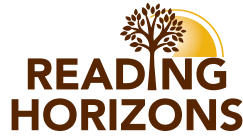
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Recommended Citation

Domke, L. M. (2018). Probing the Promise of Dual-Language Books. *Reading Horizons: A Journal of Literacy and Language Arts*, 57 (3). Retrieved from https://scholarworks.wmich.edu/reading_horizons/vol57/iss3/3

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Probing the Promise of Dual-Language Books

Lisa M. Domke, Michigan State University

Abstract

Because dual-language books (DLBs) are written entirely in two languages, they have the potential to help readers develop multilingual literacy skills while acting as cultural and/or linguistic windows and mirrors. However, the ways in which publishers choose words when translating, format languages, and represent cultures have implications for readers in terms of identity, readability, and language learning. This content analysis of 69 U.S. Spanish–English dual-language picturebooks published from 2013–2016 investigated trends in DLBs’ cultural, linguistic, formatting, and readability factors. It also determined these trends’ relationships with publisher types, original publication language, and author and character ethnicity. Findings include that publishers specializing in multilingual or Latinx literature tend to create more DLBs featuring Latinx characters and with more diverse portrayals than in the past. However, regardless of publisher type, original language, or author/character ethnicity, DLBs’ formatting generally privileges English. The implicit marginalization of Spanish and the need to seek out smaller, lesser-known publishers for diverse Latinx portrayals can have implications for readers’ identity and biliteracy development.

Keywords: dual-language/bilingual books, Spanish/English, children’s literature, language ideologies, biliteracy

Opportunities for reader engagement in children’s literature are often portrayed through Rudine Sims Bishop’s (1990) metaphor of books as mirrors reflecting readers’ experiences and as windows that become sliding glass doors which readers step through to enjoy other experiences vicariously. This metaphor can work on two levels with dual-language books (DLBs) for which the entire text is written in two languages. DLBs act as mirrors and/or windows in relation to their content, as the inclusion of another language often makes it conducive for writers to situate the story within a segment of that language’s culture. However, the books’ two languages also can reflect readers’ linguistic identities or provide linguistic windows and sliding glass doors for readers who may be learning one of the languages. Using multiple languages in DLBs also increases the potential readership

that can engage with the books. This potential, increased readership is especially important, given that almost one-quarter of school-age children in the United States speak a language other than English at home (KIDS COUNT Data Center, 2017).

Studies in the United Kingdom and Canada have found that reading DLBs with young children has supported their cultural/linguistic identities and/or awareness, language learning, and literacy development (specifically their biliteracy development or ability to read and write in multiple languages) (e.g., Ma, 2008; Naqvi, Thorne, McKeogh, & Pfitscher, 2010; Sneddon, 2009). For example, Naqvi et al. (2010) conducted a two-year longitudinal intervention study beginning with 115 multilingual kindergarteners from four schools in Calgary, Canada. They found that DLBs provided a forum for adult readers to share their cultural knowledge and a forum for teachers to value and allow students to use all of their linguistic knowledge to make meaning with the texts. The researchers also found that on measures of literacy skills, kindergarteners who participated in the DLB read-aloud program, especially those who spoke Punjabi and Urdu, showed significantly greater gains in letter recognition than kindergarteners in the English-only read-aloud program.

While DLBs have the potential to support readers' literacy, language, and identity development, there are many challenges to overcome in their creation. Not only do publishers in majority English-speaking countries such as the United States translate relatively few books (Nikolajeva, 2011), but when they do, due to issues of space and translation quality, they often find it easier to create separate monolingual editions rather than a dual-language version. As Philip Lee (2002), cofounder of Lee & Low Books stated, publishers must balance the space needed for both languages with the artwork so that both languages and the artwork are given equal precedence and one language does not dominate the other. Because languages sit side-by-side, enabling comparisons, language translations must be high-quality with accurate word choice, grammar, and mechanics so that attention is given to both the content and form of each language (Lee, 2002). Because errors in translation hinder language learning (Huang & Chen, 2012), the ways in which books are translated can affect their readability (Klingberg, 1986) and the ease with which potential readers may interact with these texts.

Another challenge in creating DLBs relates to formatting languages. Some multilingual scholars, including Isabel Schon, feel languages should be distinct to avoid confusing readers (Naidoo & López-Robertson, 2007); however, printing one language first, in larger font, or in boldfaced text can establish that language as more important (Ernst-Slavit & Mulhern, 2003). This implied precedence could work against biliteracy development, but could be beneficial if learning the larger, boldfaced language was the goal of instruction. These challenges begin to preface some of the key issues related to DLBs that this content analysis explores.

To investigate DLBs' characteristics and potential for supporting students' cultural and linguistic identities and knowledge, I engaged in a content analysis of Spanish–English dual-language picturebooks published in the United States from 2013–2016. I focused on these languages because I am proficient in them and because Spanish is the second most-spoken language in the United States (Gonzalez-Barrera & Lopez, 2013). Through this content analysis, I identified trends in cultural representation, language formatting and representation, translation accuracy, and readability for these DLBs. Then I described the relationships these trends had with publishers, the original language of publication, and author/character ethnicity. This description allowed me to make generalizations about the context in which DLBs are published, which is important because understanding the ways in which language and culture are manifested in DLBs has implications for readers' development of identity, language, and literacy.

Terminology

There are many overlapping terms for multilingual literature. Books written in one language with words from another interspersed throughout may be called “bilingual” (Ernst-Slavit & Mulhern, 2003), “semi-bilingual” (Agosto, 1997), or “interlingual” (Nilsson, 2005). Books written completely in two languages placed in close proximity on the page may be referred to as “bilingual” (Barrera, Quiroa, & West-Williams, 1999; Ernst-Slavit & Mulhern, 2003) or “dual-language” (Multilingual Resources for Children Project, 1995; Naqvi, et al., 2010). The term “dual-language” can also describe one book published in two separate language versions (Barrera et al., 1999); however, many publishing catalogs today tend to refer to separate language versions as a “Spanish edition” or an “English edition.” Many seem to use “dual-language” and “bilingual” interchangeably for books written in two languages regardless of the amount of each language used.

For this study, I adopted Naqvi et al.’s (2010) usage of “dual-language books” (DLBs) to describe books written in two languages with both languages printed on the same page or two-page spread. Usually dual-language books are picturebooks: books of approximately 24–40 pages in which the illustrations and text form a cohesive whole and work together to convey information (Kiefer, 2009). Picturebooks’ relatively short length is typically more conducive to printing an entire story in two languages in contrast to longer books, such as novels, that are divided into chapters.

Conceptual Framework

Naidoo and López-Robertson’s (2007) overview of dual-language books and the bilingual publishing industry provided a conceptual framework for the issues faced in the production of DLBs. They said that “publishers must consider cultural authenticity, the quality of the translation, and various formatting issues” (p. 24), and they discussed ways in which translation and formatting contribute to cultural authenticity. Naidoo and López-Robertson listed authors’ cultural backgrounds and attention to nuances within the wider Latinx culture as important considerations of cultural authenticity. Regarding translation, Naidoo and López-Robertson commented upon the importance of avoiding word-for-word translations in favor of realistic ways of speaking and ensuring grammatical accuracy to communicate respect for the languages. They also reiterated that formatting issues such as using difficult-to-read fonts and always writing English before the other language in the DLB can lessen a book’s cultural authenticity by intimating that the book’s other language is less important than English.

Each of these issues—culture, translation, and formatting—are concepts by which DLBs can be evaluated for the implicit messages they communicate to readers, and they form the conceptual framework for this study with two modifications. First, determining cultural authenticity is fraught with challenges, largely surrounding issues of who is qualified to determine whether something is authentic and whose individual experience is deemed authentic since experiences vary widely within cultures (Fox & Short, 2003). Therefore, instead of determining authenticity, this content analysis will explore issues of cultural representation (conceptualized through both demographic information and character portrayals) because who is represented in books and how they are represented has implications for the ways in which students identify with books as mirrors or can use them as windows/sliding glass doors into other experiences. Second, in addition to examining issues of culture, translation, and formatting, readability is important to explore. If one language has a lower readability score than the other, that likely means it is more difficult to read, which has implications for readers’ language and literacy development and how

they view languages. In sum, this content analysis focuses on how the concepts of cultural representation, linguistic formatting, translation, and readability are manifested in DLBs, and the following literature review will discuss how these concepts have been studied in relation to dual-language and Latinx literature.

Literature Review: Exploring the Concepts

Cultural Representation: Portrayals and Demographics

If books reflect readers' daily lives or offer an introduction to another lived experience, then they must provide portrayals that are accurate and representative of the wider world in terms of both content and amount or availability. This has not been the case for many books featuring Latinxs. From the 1920s through the 1990s, many books about Latinxs were written by non-Latinx authors and contained stereotypes featuring themes of poverty, rural living and migrant farmworkers, and characters limited by not speaking English (Barrera, Liguori, & Salas, 1993; Naidoo, 2011). Barrera and Garza de Cortes's (1997) content analysis of 67 Mexican-American-themed children's books published in the United States from 1992–1995 found that many of the books exoticized/foreignized Mexican Americans by focusing on their holidays and foods. Many also depicted Mexican Americans as immigrants or migrants, thus ignoring their diversity of experiences.

Martínez-Roldán's (2013) critical analysis of *Skippyjon Jones*, a popular English-language picturebook by Judy Schachner, showed that Latinx stereotyping in children's literature continues today. Martínez-Roldán explained that while children's literature often uses anthropomorphic animal characters, there were many stereotypes inherent in Schachner's depiction of Mexicans as "crazy" Chihuahuas that have fiestas, take siestas, and eat tortillas and beans (p. 10). Moreover, Schachner's use of mock Spanish and writing English words as if spoken with a Spanish accent also perpetuated negative stereotypes.

In addition to examining stereotypes, studies have looked more broadly at Latinx demographic representation in children's literature. Nilsson's (2005) synthesis of studies from 1966–2003 of Latinx characters in children's literature focused on Mexican Americans, Puerto Ricans, or Latinxs in general and included Spanish-only, English-only, bilingual, and DLBs. Nilsson found that while recently more Latinxs (specifically Mexican Americans and Puerto Ricans) were portrayed in children's books, there were still few Latinxs overall. This representation tended to cast Latinxs in low socioeconomic status jobs and settings. Also, the number of Latinxs in books varied by genre with some in mysteries, but not in science-fiction stories.

In another analysis of representation in children's books, the Cooperative Children's Book Center (2018) noted recent increases in the number of books written by and about Latinxs. From 2002–2017 the annual average number of books featuring Latinx characters was 83, with 169 books featuring Latinxs in 2016 and 216 in 2017. For books written by Latinxs, the average was 58, with 104 authored by Latinxs in 2016 and 116 in 2017. However, compared to the average 3,220 books the CCBC receives yearly, few Latinxs are featured in books, and few Latinx authors are published. Issues of representation (as indicated through both portrayals and demographics) are important not only for reader response as to whether readers "see" themselves in the literature (Bishop, 1990), but also when considering issues of cultural authenticity (Fox & Short, 2003).

Translation and Linguistic Representation

Naidoo and López-Robertson (2007) cited another area of consideration for DLBs: translation quality, which takes into account word choice, grammar, content, and decisions of whether to use regional Spanish or a “universal neutral Spanish” (p. 26). Inherent in translation quality is accuracy, which continues to be a challenge for DLBs (Barrera & Garza de Cortes, 1997; Barrera et al., 1999; Huang & Chen, 2012; Naidoo & López-Robertson, 2007).

To my knowledge, no studies have systematically analyzed the translations of Spanish–English DLBs. However, Huang and Chen (2012) analyzed 31 dual-language Chinese–English picturebooks published from 1998–2008. They found that over half of the books used incorrect Chinese characters and/or inappropriate expressions. In approximately one quarter of the books, necessary Chinese characters were omitted. Missing details from the original text could be a translation error or a publishing decision to achieve visual balance between the languages (Edwards & Walker, 1996; Multilingual Resources for Children Project, 1995). Translation errors could also result from the lack of multilingual editors, proofreaders, or translators of specific languages and the underpayment of literary translators (Chace, 2011; Edwards & Walker, 1996; Jobe, 2004; Multilingual Resources for Children Project, 1995).

In addition to accuracy, translating texts for children is especially challenging because translators must capture the original text’s spirit while considering readers’ background knowledge (O’Sullivan, 2013). Therefore, an analysis of what is translated or the amount and ways in which languages are represented can indicate the book producer’s idea of the intended audience. In the case of DLBs, an examination of the words in illustrations, glossaries, and author’s notes can provide insight into the intended audience and expected cultural and linguistic knowledge.

Formatting

A third important element of DLBs is language formatting—including typeface, spacing, font size, and placement—which communicates important messages to readers about languages’ perceived difficulty and importance. One of publishers’ initial considerations is to provide enough space for both languages and the illustrations to achieve balance (Lee, 2002) and to avoid an abundance of text, which can make the book difficult to read (Naidoo & López-Robertson, 2007).

Ensuring adequate space leads to issues of language placement. Languages are usually placed one above another with either a large space or some sort of line between them (Multilingual Resources for Children Project, 1995). The choice of which language is first may reflect the book’s original publication language (Naidoo & López-Robertson, 2007) or the language of the target audience (Galletti, 2009). In either case, the language displayed first can be interpreted as more important (Ernst-Slavit & Mulhern, 2003).

Typography, including font, size, spacing, weight, and color, can also promote one language over another. Sometimes book producers decrease the font size of one language so that both take up the same amount of space, which affects readers’ perceptions as to which language is more important and easier to read (Walker, Edwards, & Blacksell, 1996). Other times, to distinguish between the two languages, one is boldfaced, making it seem more important (Edwards & Walker, 1996; Ernst-Slavit & Mulhern, 2003).

Daly (2018) analyzed the linguistic representation and formatting of 211 Spanish–English DLBs published before 2008 that were part of The Marantz Picturebook Collection

for the Study of Picturebook Art at Kent State University, Ohio. Daly found that the majority of books displayed English first. In addition, if books had glossaries, the majority defined only Spanish words rather than both Spanish and English, and author/illustrator bios and extra information (such as author's notes) were presented either bilingually—usually with English printed first—or only in English. Half of the books also had different font sizes for titles, with the majority of those displaying English larger than Spanish. In these ways, formatting and language presence conveys implicit messages to the reader about which languages are valued—in this case, English.

Readability

Finally, one aspect infrequently discussed regarding DLBs is the potential difference in readability between the two languages. Naidoo & López-Robertson (2007) alluded to it when they stated that many Latinx children's literature experts believed that publishers tend to prioritize accuracy over "making the text readable and enjoyable for young Spanish readers" (p. 29). However, describing readability as prioritizing accuracy frames readability more in terms of language quality than text difficulty. As readers of DLBs try to read and make meaning across languages, issues of text difficulty are important. Few articles have explored multilingual texts' readability, perhaps due to limitations of readability formulas.

Valdés, Barrera, and Cardenas (1984) discussed readability in the context of constructing matching passages in English and Spanish to measure students' reading achievement. They stated that no formulas to calculate text difficulty or readability had been created *originally* for Spanish texts. Instead, all were adaptations of English formulas. Using formulas adapted from English is problematic because these formulas focus on a language's surface-level features such as word length and word frequency, both of which vary between languages.

Hiebert (2010) discussed other shortcomings of readability formulas. First, readability formulas often overrate informational texts' difficulty because they focus on the large number of rare/infrequent words repeated throughout the text and ignore that this repetition facilitates vocabulary development and reading. Second, readability formulas often underrate narrative texts' difficulty because narratives' frequent short sentences of dialogue indicate easier text, even though the sentences and their ideas may actually be very complex. Finally, texts can vary greatly in their readability throughout, with some sections being easier to read than others. Therefore, the overall readability score may not reflect this internal variation, or readability measures based on multiple samples of text may be skewed.

While readability formulas must be treated with caution, there are few other ways to consistently measure the potential linguistic challenges a reader may face, especially across multiple languages. Measures of text complexity that try to account for a wider variety of factors influencing readability either only work for English texts (e.g., Coh-Metrix) or are proprietary and cannot be published (e.g., Lexile). Therefore, while results of readability measures must be interpreted with caution, they provide a starting point for analyzing multilingual texts and how the ways in which they are translated could potentially influence how readers interact with them.

The Concepts Together

When studies have focused on linguistic, formatting, and cultural concerns important for DLBs, they have included a mix of language editions in their corpuses, not

only DLBs (e.g., Barrera & Garza de Cortes, 1997; Barrera & Quiroa, 2003; Barrera et al., 1999). Studies analyzing only DLBs have typically delved into children's perceptions of these characteristics (e.g., Multilingual Resources for Children Project, 1995), focused on languages other than Spanish (e.g., Huang & Chen, 2016; Daly, 2016), and/or analyzed DLBs' characteristics separately (e.g., Daly, 2017; Huang & Chen, 2012, 2015). While Daly's (2018) study focused on Spanish–English DLBs, it analyzed an older sample of DLBs published before 2008, and it focused only on linguistic formatting and representation, not issues of culture, translation, and readability. As these books were part of a special university collection largely established from a single donation, it is unclear how this collection represents the broader U.S. publishing industry. With this question of representation in mind, this content analysis attempts to look across issues of culture, language, formatting, and readability by analyzing recently published Spanish–English DLBs to determine possible implications of these books' characteristics for U.S. readers.

Research Questions

Given a seeming lack of research and the large U.S. Spanish-speaking population (Gonzalez-Barrera & Lopez, 2013), I had two research questions for this study: (1) What are the trends of cultural representation, translation and linguistic representation, formatting, and readability in recently U.S.-published Spanish–English DLBs? (2) What are the relationships between these trends and types of publishing companies, original publication language, authors' and illustrators' ethnicities, and books' focus on Latinx characters and contexts? From these questions, I inferred how DLBs' characteristics might provide affordances and limitations for readers developing their identities and literacy skills in Spanish and/or English.

Methods

As my research questions involved identifying DLBs' characteristics to infer their potential implications for readers, I engaged in a content analysis because its defining features include inferring and connecting interpretations to context (Hoffman, Wilson, Martínez, & Sailors, 2011; Krippendorff, 2013). According to Krippendorff (2013), every content analysis has six components: (1) defined units of analysis, (2) a sampling plan and rationale, (3) an enacted plan for coding, (4) data reduction and analysis, (5) inferences from the texts to the context, and (6) a narrative of answers to the research questions. I will address the first four components in this methods section and the last two in the findings and discussion sections.

Units of Analysis

I analyzed 69 Spanish–English dual-language picturebooks published in the United States between January 2013 and December 2016. For multiple books in a series published during that time, I obtained two books from the series to rule out major differences. However, in the sample I included only the most recent book, or if both series titles were published the same year, I included the first title when listed in alphabetical order.

I focused on picturebooks because teachers and families tend to use them for beginning literacy instruction and because they are more likely to be published as dual-language versions, in contrast to novels or early chapter books, which tend to be single-language translations. I excluded board books (i.e., short books published on thick cardboard for infants and toddlers) as well as dictionaries and word books (e.g., *My First 100 Spanish Words*) because these tend to teach isolated vocabulary as opposed to providing a cohesive text.

Sampling Plan and Rationale

To locate DLBs, I searched publishers' online catalogs for "dual-language," "bilingual," and/or "Spanish" tradebooks with copyrights from 2013 through 2016. Books came from the five largest U.S. publishers—Hachette, HarperCollins, Macmillan, Penguin Random House, and Simon & Schuster (Ciabattari, 2013)—and seven additional publishing companies and/or distributors with Spanish–English DLBs—Arte Público, Cinco Puntos Press, Lectorum, Lectura Books, Lee & Low, Santillana, and Scholastic. I identified publishers by consulting a children's literature expert and lists in children's and Latinx literature textbooks (e.g., Kiefer, 2009; Naidoo, 2011).

The seven aforementioned publishing companies range in size and represent independent businesses and corporations both domestic and multinational, but still focusing on U.S. markets. This was important because foreign books' topics and translations would differ from those designed for the United States. Arte Público (2014), Cinco Puntos (2018), and Lectura Books (Del Monte & Lectura Books, 2018) are independent publishers specializing in Latinx literature and DLBs with Arte Público as the country's oldest and largest publisher of books by U.S. Latinxs. The remaining publishers are the largest in their respective areas, including Lectorum (2012), the United States' largest Spanish-language book distributor; Lee & Low (2018), the largest U.S. multicultural children's book publisher; Santillana (2018), the largest educational publisher in the Spanish-speaking world with tradebooks and curricular textbooks; and Scholastic (2018), the largest publisher and distributor worldwide of children's books.

Coding and Data Reduction

Initial coding began with a general description of DLBs' membership in a series, copyright year, publisher, original publication language, genre, and theme. (See Table 1 for genre and theme codes.) For subjective codes such as theme, I established interrater reliability by creating a subsample of 20 books representative in terms of publisher, original publication language, genre, character ethnicity, copyright, and author ethnicity. Two multilingual elementary educators, a second children's literature university instructor, and I discussed the coding of the subsample, reached agreement, and I checked the remaining codes based on our decisions (Saldaña, 2016). Then I coded books' cultural representation, translation and linguistic representation, formatting, and readability as follows:

Cultural representation. I used demographic information obtained from the DLBs themselves and online research to indicate cultural representation—coding author's/illustrators' ethnicities, the specificity of Latinx characters' ethnicities, i.e., Peruvian American as opposed to an unspecified Latinx ethnicity, and whether publishers specialized in Latinx or multilingual literature. To analyze cultural representation as evident through character portrayals, I engaged in close readings of the DLBs and contextualized my observations using previous studies and analyses of Latinx literature.

Translation and linguistic representation. To determine the accuracy with which DLBs were translated or written in Spanish, two native-Spanish-speaking preschool/elementary teachers and I read the previously described subsample of 20 books and marked Spanish errors and phrases we would have translated differently. While we had much discussion about word choice, the translations still made sense. We found very few errors: 15 or 0.09% of the 16,655 words in 20 books. Because these errors were minor, such as missing articles or incorrect punctuation, and did not affect comprehension, I will not discuss translation accuracy further in the findings section.

However, the ways DLBs represent languages through intermixing languages within the story, in illustrations (e.g., bilingual signs in pictures), glossaries, and authors' notes are also important qualities and reveal the book's intended audience. To analyze linguistic representation, I first counted the number of words of each language in illustrations as well as the number of Spanish words used in the English text and vice versa. I compared these counts to determine whether books used mostly English, mostly Spanish, an even mix of both, or no mixing of the languages in these contexts.

I also analyzed books' glossaries and authors' notes to determine the potential audience. For example, if glossaries defined only Spanish words, they were meant for English speakers. If authors' notes included more information in Spanish than in English, they were meant for Spanish speakers. When glossaries and authors' notes translated the same information in both languages, I decided those were for speakers of both languages, as one language was not accommodated more than another.

Linguistic formatting. To investigate the ways in which languages were formatted, I coded books as to which language was displayed first, in a larger font, in bold or italics, or in a color that stood out. If languages were larger or a bolder color, I marked them as being privileged, and I marked italicized languages as subordinate because italics tends to "other," or indicate difference from the norm (Torres, 2007).

Readability. To calculate readability, I digitized all DLBs. I used Microsoft Word to count the words and sentences in the English and Spanish storylines and to calculate the Flesch-Kincaid readability score for the English texts. I used the INFLESZ program to count the syllables in the Spanish texts in order to calculate the Fernández Huerta (1959) readability score, the Spanish equivalent of the Flesch-Kincaid. Because I had total word and syllable counts, I calculated Spanish readability as $206.84 - 0.6 * [\text{total syllables} / (\text{total words}/100)] - 1.02 * [\text{total sentences} / (\text{total words}/100)]$. Using the total counts as opposed to 100-word samples alleviates the criticism that readability formulas do not give an accurate picture of the entire text (Hiebert, 2010). I noted whether there was at least a 10-point difference in readability between the English and Spanish because these particular readability scales have historically indicated changes in degrees of difficulty and/or grade level by increments of 10 points.

Data Analysis

In SPSS, I analyzed trends by creating crosstabs and calculating frequencies and chi-square statistics. From these results, I engaged in qualitative analysis to determine commonalities between books that fit or did not fit the quantitative trends. For example, I asked questions (Corbin & Strauss, 2008) such as "What do the books originally written in English and later turned into bilingual editions have in common?" and answered them using constant comparative analysis (Corbin & Strauss, 2008).

Findings

The findings for this study are divided into two sections. First, I describe overall trends in the sample of DLBs related to cultural representation, linguistic representation, linguistic formatting, and readability (research question 1). Then I describe relationships between these trends (research question 2), focusing on trends in the types of books published by Latinx/Spanish-language publishers, books' original publication language, and language formatting and privilege.

Describing the Sample / Overall Trends

To answer my first research question, I described the 69 U.S.-published Spanish–English DLBs and then determined overall trends in culture, language, formatting, and readability (Table 1). Of this sample, Arte Público and other publishers (i.e., books distributed by Lectorum but created by publishers other than the 12 targeted in my study) each published approximately 25% of the sample, and over 60% were published between 2015–2016. The recency of the sample can partially be attributed to my inclusion of the most recent titles in a series. While the majority of texts were stand-alone titles, almost 15% were from a series. In addition, 78% of the sample was originally published as dual-language texts or simultaneously as dual-language and English-only versions.

Half of the books were realistic or historical fiction (51%), followed by fantasy or traditional literature (16%), informational texts (13%), and poetry and song (12%). These results correspond to books' themes. The theme of friendship, family, community, and/or celebrations represents approximately 40% of the books and lends itself to the genre of realistic fiction as opposed to the theme of learning about a topic (23%), which is more likely to be informational.

Cultural representation. Just over half (55%) of the books were published by Latinx-/bilingual-focused publishers (Table 2). Approximately half (55%) were also written by Latinx authors, with nine writing more than one book. Monica Brown, Diane Gonzales Bertrand, and René Colato Laínez each wrote three or more books in the sample. Latinx illustrators created approximately half (49%) of the books, with seven illustrating more than one book; Carolyn Dee Flores illustrated three.

Over half of the books (59%) featured Latinx characters or contexts, and more than half of those characters came from specific Latinx backgrounds. Most of these characters were Mexican or Mexican American (59%), but 18% had Caribbean or Caribbean American heritage, and 18% had Central or South American heritage.

While the theme of friendship, family, community, and/or celebrations was most prominent, Latinx characters in these books were not cast in traditional, stereotypical roles of poor rural farmworkers or immigrants struggling to learn English. For example, only three books mentioned immigration. In *A Charmed Life / Una vida con suerte* (Barbieri, 2016), a secondary character talks about her grandparents immigrating from Ireland for a better life. *Francisco's Kites / Las cometas de Francisco* (Klepeis, 2015) hints at immigration because Francisco and his mother moved from El Salvador to Chicago, but the main focus of the story is how Francisco starts making kites out of recycled materials to cope with his loneliness and boredom after the move. Finally, *Mamá the Alien / Mamá la extraterrestre* (Colato Laínez, 2016) is the only book in the sample focused explicitly on immigration, and it tells the story of a girl learning the difference between an extraterrestrial alien and the immigration term of a resident alien when she finds an old immigration card in her mother's purse. These books do not focus on a lack of English proficiency, and instead, many of the characters are in agentive roles.

Table 1 Overall Sample Descriptives and Readability

Characteristics	n	%
Part of a Series	10	14.5
Original Publication Language		
English	15	21.7
Dual-language or simultaneous	54	78.3
Publishing Company		
Arte Público	18	26.1
Cinco Puntos	6	8.7
Largest 5	13	18.8
Lee & Low	8	11.6
Scholastic	7	10.1
Other	17	24.6
Copyright		
2013	13	18.8
2014	11	15.9
2015	20	29.0
2016	25	36.2
Genre		
Fantasy or traditional literature	11	15.9
Informational	9	13.0
Multigenre ^a	6	8.7
Poetry & song	8	11.6
Realistic or historical fiction	35	50.7
Theme		
Learning about a topic	16	23.2
Friendship, family, community, &/or celebrations	28	40.6
Life skills/lessons	12	17.4
Other	13	18.8
More than 10-Point Difference Readability between Languages	28	40.6
Spanish as the More Difficult Language (Readability)	52	72.4

^a Examples of multigenre texts include rhyming books about nonfiction concepts or fictional stories featuring real people and events.

Table 2 Cultural and Linguistic Representation

	n (Total = 69)	%
Latinx- / Bilingual-Focused Publishing Company	38	55.1
Latinx Author	38	55.1
Latinx Illustrator	34	49.3
Characters		
Specific Latinx ethnicity	22	31.9
Nonspecific Latinx ethnicity	17	24.6
Not Latinx	30	43.5
Latinx Characters or Context	41	59.4
Language Use in Illustrations ^a		
Mostly English	15	41.7
Mostly Spanish	7	19.4
Mostly even mix	14	38.9
Language Mixing in Text ^a		
Mostly English words included in Spanish	1	3.7
Mostly Spanish words included in English	25	92.6
Mostly even mix	1	3.7
Audience for Glossary & Author's Notes ^a		
English	13	35
Spanish	3	8.1
Both	21	56.8

^aThese characteristics were not present in all books, so the total is less than 69.

Linguistic representation. Even though over half of the books featured Latinx characters or contexts, when books used words in illustrations such as on signs, labels, and other forms of environmental print, 42% used mostly English, and 39% evenly represented English and Spanish (Table 2). However, 93% of texts that mixed languages within the stories used Spanish within the English text. Finally, the majority (57%) of books that featured glossaries and/or authors' notes were written for both Spanish and English speakers, but 35% of the books' extra information focused on English speakers.

Table 3 Language Formatting

Language	Title		Book Text	
	n ^a	% ^a	n	%
Written First				
English	47	68.1	53	76.8
Spanish	17	24.6	16	23.2
Larger Font				
Neither	41	59.4	67	97.1
English	19	27.5	0	0
Spanish	4	5.8	2	2.9
Bold/Italic Font				
Neither	56	81.2	62	89.9
English	4	5.8	1	1.4
Spanish	3	4.3	5	7.2
Both bold/italic	1	1.4	1	1.4
Color Stands Out				
Same color	34	49.3	54	78.3
English	12	17.4	4	5.8
Spanish	1	1.4	0	0
Different colors, neither stands out	17	24.6	11	5.9
Language Privilege (Font)				
Neither or both equally privileged			37	53.6
English			27	39.1
Spanish			5	7.2
Language Privilege (Font & Order)				
Neither or both equally privileged			1	1.4
English			53	76.8
Spanish			15	21.7

^a These totals do not equal 69, and the percentages do not equal 100 because 5 titles are not dual-language.

Formatting. Regarding linguistic formatting (Table 3), over two-thirds of the books displayed English first in both the title (68%) and text (77%). Most books did not show one language in a larger font size for the main text of the book; however, 28% of the titles used a larger font for English. Similarly, in over 80% of books neither language was bold or italic. Additionally, over 70% of books and titles did not feature one language in a color that stood out more than the other, but the remaining books tended to have a color that spotlighted English.

When analyzing only font—including size, typeface, and color—half of the books did not privilege one language over the other (Table 3), but when analyzing font combined with language order, 77% of the books privileged English—i.e., English was printed first and/or in a font that was easier to read/more visible due to larger size, color, and/or typeface. Using these criteria, the one book that did not favor either language was *Mi familia calaca / My Skeleton Family* (Weill, 2013) (Figure 1). Displaying the title in a larger font in Spanish on the cover canceled out the fact that English was displayed first on each page.

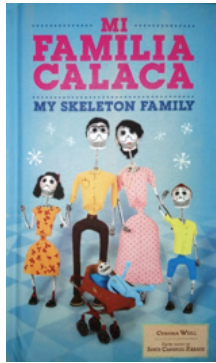


Figure 1. Weill, C. (2013). *Mi familia calaca / My skeleton family: A Mexican folk art family in English and Spanish*. El Paso, TX: Cinco Puntos Press.

Readability. Spanish was the more difficult language according to readability scores for 75% of the sample, but 41% of books had more than a 10-point difference between languages' readability scores (Table 1). All but four of these texts had limited text; controlled text or decodable words in English; and/or were poetry, song, or English rhyme. The fact that most of the books with large readability differences had limited or controlled text or word play shows the difficulty of replicating word play across languages and creating or translating books that are easy for beginning readers in both languages. It is difficult to replicate the short, simple words in beginning English reading books because Spanish words tend to be longer, which decreases readability.

Relationship of Trends

Describing each trend separately paints only part of the picture of U.S. DLBs. To further investigate these trends' relationships and answer my second research question, I examined how issues of cultural representation, linguistic representation, formatting, and readability intersected with publisher, language, and ethnicity characteristics. The chi-square statistical results for these relationships are shown in Table 4.

The focus of Latinx/bilingual publishers. Even though the sample is rather evenly distributed between general publishers and those specializing in Latinx/bilingual literature, unsurprisingly, specialist publishers were significantly more likely to publish books by Latinx authors and illustrators. They published 74% of books written by Latinx authors and 68% of books by Latinx illustrators.

In addition, over 75% of books by Latinx authors featured Latinx characters and/or contexts. Because specialist publishing companies tend to publish Latinx authors, who tend to write books featuring Latinx characters and/or contexts, these findings and their statistical significance are not surprising.

Table 4 Chi-Square Relationships between Book Trends and Cultural and Linguistic Publishing Characteristics

	Cultural and Linguistic Publishing Characteristics			
	Latinx / Bilingual Publishers	Orig. Dual-Language	Latinx Author	Latinx Characters or Context
	X ² (df)	X ² (df)	X ² (df)	X ² (df)
Latinx Publishers		23.50** (1)	11.84** (1)	31.68** (1)
Orig. Dual-Language	23.50** (1)		13.50** (1)	16.88** (1)
Latinx Author	11.84** (1)	13.50** (1)		17.22** (1)
Latinx Illustrator	4.28* (1)	3.92* (1)	12.40** (1)	14.62** (1)
Latinx Characters or Context	31.68** (1)	16.88** (1)	17.22** (1)	
Genre	28.51** (4)	13.75* (4)	9.91* (4)	23.91** (4)
Theme	16.88** (3)	4.43 (3)	13.01* (3)	12.15* (3)
Lang. in Illustrations	4.16 (2)	0.21 (2)	0.39 (2) ^a	0.62 (2)
Lang. Mixing in Text	15.39** (3)	5.43 (3)	4.67 (3)	23.94** (3)
Lang. Privilege (Font)	1.73 (2)	1.92 (2)	5.04 (2)	1.10 (2)
Lang. Privilege (Font & Order)	2.44 (2)	1.14 (2)	1.29 (2)	0.93 (2)
Audience Extra Info	1.02 (2)	3.30 (2)	0.60 (2)	1.38 (2)
≥10-Point Readability Diff. between Lang.	13.38** (1)	16.88** (1)	4.75* (1)	18.60** (1)

^a Correlated with Latinx illustrators (vs. Latinx authors)

* p < .05 ** p < .01

Of the books published by specialist companies, only four did not feature Latinx characters and/or contexts: *Call Me Tree / Llámame árbol* (Gonzalez, 2014), *My Super Cool Friends / Mis amigos super fabulosos* (Lectura Books PreK Team, 2016), *The Story Circle / El círculo de cuentos* (Bertrand, 2016), and *Water Rolls, Water Rises / El agua rueda, el agua sube* (Mora, 2014). These books featured either a multicultural range of characters, as was the case for the first three, and/or were written by prolific Latinx authors including Maya Christina Gonzalez, Diane Gonzales Bertrand, and Pat Mora.

General publishing companies, mainly Scholastic and Macmillan, published only seven books featuring Latinx characters or contexts. Two of these books won Pura Belpré awards: *Green Is a Chile Pepper / El chile es verde* (Thong, 2015) for its English edition and *Viva Frida* (Morales, 2014). Several were created by award-winning authors and/or illustrators such as Monica Brown, Yuyi Morales, and Duncan Tonatiuh. In addition, several had strong cultural ties and/or received extensive media coverage. For example, the characters featured in *El Chavo: Estrella de fútbol / El Chavo: Soccer Star* (Gómez Bolaños, 2015) are based on a very famous Mexican sketch comedy. *Maria Had a Little Llama / María tenía una llamita* (Dominguez, 2013) set the English song “Mary Had

a Little Lamb” in a Peruvian context. *Tito Puente: Mambo King / Tito Puente: Rey del mambo* (Brown, 2013) and *Viva Frida* (Morales, 2014) described famous Latinxs, and *Waiting for the Biblioburro / Esperando el Biblioburro* (Brown, 2016) told the story of Luis Soriano Bohórquez’s work bringing books to children in remote areas of Colombia, which was featured in a PBS television *POV* documentary (Zipagauta, 2011) and another English picturebook (Winter, 2010). It seems general publishers only publish DLBs about Latinx characters and/or contexts when the books have received widespread notice, such as for winning awards or featuring famous people or characters.

As shown in Table 4, theme and genre also had statistically significant relationships with publisher. Generally, most books giving information about a specific topic were not published by specialist publishers (81%), did not feature Latinx characters and/or contexts (75%), and were not written by Latinx authors (81%). In contrast, most books about families, friends, communities, and/or celebrations, and books about life skills/lessons, tended to be published and written by and featured Latinx people and/or contexts. Regarding genre, most realistic or historical fiction books (86%) were published by specialist companies, whereas general publishers tended to publish most fantasy or traditional literature, informational texts, poetry and song books, and others. These trends matched the relationships between Latinx characters and/or contexts and genre in that Latinx characters and/or contexts tended to appear in realistic fiction books published by specialist publishers but not in the other genres published by general publishers.

Also, specialist companies only published original dual-language titles, whereas general companies had an even split between books originally in English and those originally dual-language—a statistically significant difference. In addition, the majority of DLBs published by specialist publishers (58%) included some language mixing—usually Spanish words within English texts. This statistically significant difference was unsurprising, as specialist publishers tend to publish books about Latinx characters and contexts, which would feature Spanish. However, although most books (68%) that included Spanish words within the English text were written by Latinx authors, this was not a statistically significant difference. Being Latinx did not make an author more likely to include Spanish in the story than a non-Latinx author. Instead, the story’s context seemed to drive language use.

Characteristics of original English and dual-language texts. Of the books originally published as dual-language, over 70% were from specialist publishers and featured Latinx characters and/or contexts. Of the books originally published in English, all but one—*The Lost (and Found) Balloon* (Jenkins, 2013) which Simon & Schuster published as dual-language for distribution in Cheerios cereal boxes—fit into three categories: famous title or author, focus on morals or life skills, and informational texts. Of these three categories, over half (8) were famous or award-winning titles such as *Are You My Mother? / ¿Eres tú mi mamá?* (Eastman, 2016) and *Green Is a Chile Pepper / El chile es verde* (Thong, 2015), a Pura Belpré honor book; or were by famous authors, including Eric Carle, Bill Martin, Jr., Yuyi Morales, Dr. Seuss, and Monica Brown. Three books were informational texts about animals, and three focused on morals/life skills such as acceptance and manners. Of the books originally published in English, only three featured Latinx characters or authors, and all were award-winning either for the book itself (*Green Is a Chile Pepper / El chile es verde*) or for the author, such as Yuyi Morales (*Little Night / Nochecita*) and Monica Brown (*Waiting for the Biblioburro / Esperando el Biblioburro*). Therefore, it seems that deciding to convert an English text into a dual-language edition is influenced by notoriety and a topic focused on teaching something.

In addition, most books originally published as dual-language versions (72%) had English and Spanish readability scores with less than a 10-point difference, whereas only 13% of books originally published in English had similar English–Spanish readability scores. In other words, books originally published in English and later turned into DLBs were significantly more likely to differ by at least one grade level between Spanish and English readability. Perhaps authors think about the eventual translation when composing, or perhaps since most books originally published as DLBs come from specialist publishers, these companies have more translators and editors with experience keeping readability between languages similar.

Language formatting and privilege. Even though specialist publishers create DLBs about Latinx characters and/or contexts written by Latinx authors, DLBs still tend to privilege English—regardless of publisher. For example, as previously described, English appeared more frequently in illustrations, and if extra information privileged a language, it privileged English speakers. When considering both language order and font characteristics, most books privileged English. However, when compared to publisher, original publication language, author and/or illustrator ethnicity, and the presence of Latinx characters and/or contexts, there were no significant differences regarding the language used in illustrations, the audience for extra information, and the language privileged by font choice and/or order. These findings demonstrate that, even though specialist publishers may focus on DLBs or Latinx characters and/or contexts, they still tend to privilege English over Spanish.

Discussion

Over three-quarters of the sample was originally published as dual-language texts. Although there was an approximately even distribution of books that were created by Latinx authors and/or illustrators and that featured Latinx characters and/or contexts, specialist publishers tended to publish more original dual-language books by Latinx authors and illustrators featuring Latinx characters and/or contexts. However, regardless of publisher, original publication language, author ethnicity, and books' ethnic focus, texts tended to privilege English. These results lead to two main themes describing the context of DLB publication that have potential implications for readers: (1) expanding Latinx portrayals constrained to specialist publishers and (2) privileging English across contexts.

Expanding Latinx Portrayals Constrained to Specialist Publishers

Traditionally, Latinx children's literature has featured pan-Latinx characterizations (Barrera et al., 1993; Naidoo, 2011) and lacked many realistic fiction examples featuring everyday problems and contexts beyond holidays, immigration, and language (Ada, 2003; Barrera & Garza de Cortes, 1997; Naidoo & Quiroa, 2016). However, in this recent dual-language sample, over half of the Latinx characters came from a variety of backgrounds, and most books were realistic fiction highlighting family, friendship, community, and/or celebrations. The few books featuring celebrations did not exoticize traditions as has been a problem with past books (Ada, 2003; Barrera & Garza de Cortes, 1997; Davila, 2012). Instead, this sample tended to focus on interactions with family and friends at celebrations. Additionally, none of this sample discussed difficulties learning English or crossing the U.S.–Mexico border, as has been the focus of previous Latinx children's books.

Therefore, readers are receiving a more multifaceted picture of Latinxs in these DLBs, representing a wider range of Latinx cultures not pigeonholed into roles of struggling immigrants. Instead, in these books Latinxs are making new friends (*¡Juguemos al fútbol y al football! / Let's Play Fútbol and Football!*; Colato Lainez, 2014), fighting fears (*Sofi & the Magic, Musical Mural / Sofi y el mágico mural musical*; Ortiz, 2015), and becoming famous musicians (*Tito Puente: Mambo King / Tito Puente: Rey del mambo*; Brown, 2013).

These diverse portrayals are important for English- and Spanish-speaking readers alike because they provide more opportunities for children to find books that are mirrors and windows/sliding glass doors (Bishop, 1990). However, just because a book is in Spanish does not mean Spanish-speaking readers will have the necessary cultural knowledge. For example, *Sofi and the Magic, Musical Mural / Sofi y el mágico mural musical* (Ortiz, 2015) features Puerto Rican-specific references to trickster figures (the *vejigante*) and music (*plenas*) that would be unfamiliar to Spanish speakers from other areas.

While these realistic fiction DLBs have increasingly varied portrayals of Latinxs, other DLB genres including informational and fantasy did not seem to feature them. In fantasy/speculative fiction for all ages, lack of character diversity has been an issue for some time (Obeso, 2014; Older, 2014). Moreover, to find varied Latinx portrayals, readers, teachers, parents, and librarians will need to turn to publishers focused on Latinx and/or bilingual literature who tend to print these texts. Because specialist publishers tend to be smaller, they may not have the advertising budget to make consumers aware of their products—an issue that has plagued the Spanish-language book market (Kanellos, 2008). The fact that the majority of books featuring Latinx characters are published by often lesser-known specialist publishers further complicates the ability to place DLBs and books with diverse Latinx portrayals in readers' hands.

Privileging English

The second major finding from this content analysis is that regardless of publisher, language, or ethnicity of author, illustrator, or character, English and English-speaking audiences are still privileged. While it is encouraging that many DLBs do not privilege a language through font, when one font is privileged, very infrequently is Spanish larger, bolder, or a brighter color. Moreover, in most books English is the first language of the story and the title. When illustrations favor a language, English is used more often than Spanish, regardless of books' focus on Latinx characters and/or contexts. If texts favor an audience in glossaries and/or author's notes, it is English speakers.

Much of this emphasis on English reflects not only U.S. society (Kanellos, 2008), but also the U.S. book market and publishing industry where readers are largely imagined as monolingual English speakers (Torres, 2007). The United States does not have a tradition of publishing translated or imported books (Jobe, 2004; Nikolajeva, 2011), and it is expensive to find and hire editors and translators fluent in multiple languages (Chace, 2011; Naidoo & López-Robertson, 2007). The United States also lacks distributors and bookstores with buyers competent in Spanish or promotional infrastructure for Spanish-language books, especially since small publishers lack advertising capital (Kanellos, 2008). The lack of history and supports for publishing and selling multilingual literature help explain the emphasis on English in DLBs, and they complicate the ability to locate and provide multilingual books for children.

Although the focus on English helps English readers by reinforcing their linguistic identities, it can also aid Spanish-speaking students who are learning English as an additional language by highlighting English with Spanish as a scaffold. However, the drawback to focusing on English is that Spanish-speaking readers are not receiving messages about the importance of their native language. It also negates the importance of learning Spanish as an additional language. The Spanish language may be printed, but it is usually second and is frequently smaller on the cover. When readers are implicitly told that English is more important, their biliteracy development is complicated by a lack of impetus for or focus on learning Spanish. In these books, Spanish acts almost as a stepping stone to learning English.

Moreover, the focus of many glossaries on defining only Spanish words paints Spanish as a foreign, unintelligible language, thereby further othering it (Fagan, 2013; Pérez & Enciso, 2017). Some books try to make the glossary small and unobtrusive, but two books in particular, *Mamá the Alien / Mamá la extraterrestre* (Colato Laínez, 2016) and *Rainbow Weaver / Tejedora del arcoíris* (Marshall, 2016), include characters' names *Sofía* and *Ixchel* in the glossary. The ways these words are capitalized and used in stories enables readers to infer their function as names. Their inclusion in a glossary defining their personhood could further ostracize Spanish-speaking readers and complicate their biliteracy development.

Limitations

While I could not identify all DLBs published in the United States, I tried to identify the majority by including the largest and most well-known general and specialist publishers. However, it is likely I omitted other texts whose characteristics could impact trends, particularly as the sample included a relatively small number of texts (69). Due to sample size, chi-square statistics for genre should be interpreted with some caution because the disproportionately large number of realistic fiction books yielded lower than expected counts in approximately half of the cells.

Another limitation is the use of readability formulas. As discussed in the literature review, counting sentences, words, and their lengths does not fully capture text complexity. Even with formula adaptations, Spanish words tend to be longer than English, which can make very short texts seem more difficult to read in Spanish than in English.

Finally, this study should not be used to conclude that more Latinx authors and illustrators are publishing books because many created multiple books in the sample. Although Latinx- and bilingual-focused publishers tend to publish books by Latinxs, they tended to use repeat authors and illustrators.

Conclusions and Implications

For books often thought to provide the “best of both worlds” or a “two-for-one” opportunity (Schon, 2004), this content analysis reveals DLBs' many complexities. The fact that I identified 69 DLBs, without including additional series titles, published in the United States over four years shows a lack of Spanish–English picturebooks being published overall. This small number of books complicates access. An added difficulty is that smaller, more specialized publishers are the ones that tend to publish DLBs featuring Latinx characters. Adults may not be familiar with these publishers, which complicates the ability to put these books in the hands of children. Therefore, teachers and librarians will likely benefit from resources and/or professional development that helps them locate publishers specializing in dual-language books and Latinx-focused children's literature so that more books can serve as mirrors and windows/sliding glass doors for the children who interact with them. In addition, these resources and professional development need to help teachers and librarians recognize differences in readability levels between languages, especially in books with limited text, and differences in Spanish-language culture. For example, even though some DLBs use Spanish and feature Latinx characters and/or contexts, Spanish-speaking students may still find these books to be windows/sliding glass doors, especially if they feature unfamiliar regional expressions or cultural elements, as the teachers and I discovered in our discussion of the Puerto Rican elements of *Sofi and the Magic, Musical Mural / Sofi y el mágico mural musical* (Ortiz, 2015).

Having such a small sample of Spanish–English DLBs as compared to the approximately 13,500 children’s books published in the United States from 2013–2016 (CCBC, 2018) reinforces publishers’ comments about the challenges of creating DLBs—that issues of spacing, translation, and the like often make it easier to create separate language editions instead (Lee, 2002; Naidoo & López-Robertson, 2007). It also reinforces the complexities involved with the Spanish-language book market—namely the lack of advertising to boost sales and extra costs involved with printing translated books at lower volumes (Kanellos, 2008). Additionally, the small sample of DLBs reflects and is affected by the lack of emphasis on Spanish and multilingualism in U.S. society, which results in fewer Latinxs speaking Spanish at home as more of the Latinx population is born in the United States (Krogstad, Stepler, & Lopez, 2015). DLBs that privilege English, which the majority seem to, reinforce this trend to speak more English.

Although this content analysis found that this sample of DLBs privileged English (as did a sample of DLBs published before 2008, see Daly, 2017), it begs the question of how privileging English affects readers’ biliteracy development. Very few studies have investigated how children read DLBs and navigate the languages. Other than one of the cases in Sneddon’s (2009) multiple case study, adults in two studies in the United Kingdom (e.g., Ma, 2008; Sneddon, 2009) and one study in Canada (e.g., Naqvi et al., 2010) have read DLBs with children and helped them navigate the languages. More studies are needed, especially in the United States, that explore how the privileging of languages and issues of DLBs’ formatting, linguistic, and cultural features impact the ways in which children read DLBs and develop biliteracy. Further examination of how children interact with and make meaning from DLBs will help researchers and educators probe the two-for-one promise of dual-language books.

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External Funding:

This work was supported by the Michigan State University College of Education and Graduate School Summer Research Renewable Fellowship and the Michigan State University Department of Teacher Education Research Practicum Development Fellowship.

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Appendix A
Books Used in Analysis (Alphabetized by Title)

Title	Author	Illustrator	Publisher	©	Series? ^a	Orig. Lang.
<i>About Insects/Sobre insectos</i>	Sill, Cathryn	Sill, John	Peachtree	2015	Y	Eng.
<i>Animal Talk: Mexican Folk Art Animal Sounds in English and Spanish</i>	Weill, Cynthia	Fuentes, Rubi & Efraim Broa	Cinco Puntos	2016	N	Dual
<i>Are You My Mother? / ¿Eres tú mi mamá?</i>	Eastman, P.D.	Eastman, P.D.	Random House	2016	N	Eng.
<i>The Art of Memory / El arte de recordar</i>	(multiple)	(multiple)	Lectura	2016	N	Dual
<i>A Bean and Cheese Taco Birthday / Un cumpleaños con tacos de frijoles con queso</i>	Bertrand, Diane Gonzales	Trujillo, Robert	Arte Público	2015	N	Dual
<i>Boy Zorro and the Bully / El niño Zorro y el peleón</i>	Aragon, Kat	Ill, Noël	Lectura	2014	N	Dual
<i>Call Me Tree / Llámame árbol</i>	Gonzalez, Maya Christina	Gonzalez, Maya Christina	Lee & Low	2014	N	Dual
<i>Canta, Rana, canta / Sing, Froggie, Sing</i>	(Traditional Spanish song)	Flores, Carolyn Dee	Arte Público	2013	N	Dual
<i>The Cat in the Hat / El gato ensombrerado</i>	Seuss, Dr.	Seuss, Dr.	Random House	2015	N	Eng.
<i>Cecilia and Miguel Are Best Friends / Cecilia y Miguel son mejores amigos</i>	Bertrand, Diane Gonzales	Muraida, Thelma	Arte Público	2014	N	Dual
<i>A Charmed Life / Una vida con suerte</i>	Barbieri, Gladys E.	Fields, Lisa	Arte Público	2016	N	Dual
<i>El Chavo: Estrella de fútbol / El Chavo: Soccer Star</i>	Gómez Bolaños, Roberto (adapted by María Domínguez & Juan Pablo Lombana)	(unknown)	Scholastic	2015	Y	Dual
<i>Cinco Centavos / Nickels</i>	Morgan, Elizabeth	None (photographs)	Rosen / Power-Kids	2016	Y	Dual
<i>The Cucuy Stole My Cascarones / El Coco me robó los cascarones</i>	Rivas, Spellile	Cervantes, Valeria	Arte Público	2013	N	Dua
<i>Dalia's Wondrous Hair / El cabello maravilloso de Dalia</i>	Lacámara, Laura	Lacámara, Laura	Arte Público	2014	N	Dual
<i>Dale, dale, dale: Una fiesta de números / Hit It, Hit It, Hit It: A Fiesta of Numbers</i>	Saldaña, Jr., René	Flores, Carolyn Dee	Arte Público	2013	N	Dual
<i>Don't Say a Word, Mamá / No digas nada, Mamá</i>	Hayes, Joe	Andrade Valencia, Esau	Cinco Puntos	2013	N	Dual

<i>Estas manos: Manitas de mi familia / These Hands: My Family's Hands</i>	Caraballo, Samuel	Costello, Shawn	Arte Público	2014	N	Dual
<i>Every Day Birds / Pájaros de todos los días</i>	VanDerwater, Amy Ludwig	Metrano, Dylan	Scholastic	2016	N	Eng.
<i>Finding the Music / En pos de la música</i>	Torres, Jennifer	Alarcão, Renato	Lee & Low	2015	N	Dual
<i>Flutter & Hum: Animal Poems / Aleteo y Zumbido: Poemas de Animales</i>	Paschkis, Julie	Paschkis, Julie	Henry Holt / Macmillan	2015	N	Dual
<i>Francisco's Kites / Las cometas de Francisco</i>	Klepeis, Alicia Z.	Undercuffler, Gary	Arte Público	2015	N	Dual
<i>Goldilocks and the Three Bears / Ricitos de oro y los tres osos</i>	Mlauer, Teresa	Cuéllar, Olga	Adirondack	2014	Y	Dual
<i>The Great & Mighty Nikko</i>	Garza, Xavier	Garza, Xavier	Cinco Puntos	2015	N	Dual
<i>Green Is a Chile Pepper / El chile es verde</i>	Thong, Roseanne Greenfield	Parra, John	Scholastic	2015	Y	Eng.
<i>¿Ha visto a mi gato? / Have You Seen My Cat?</i>	Carle, Eric	Carle, Eric	Simon & Schuster	2016	N	Eng.
<i>How Do You Say? / ¿Cómo se dice?</i>	Dominguez, Angela	Dominguez, Angela	Henry Holt / Macmillan	2016	N	Dual
<i>I Love Our Earth / Amo nuestra tierra</i>	Martin Jr., Bill & Michael Sampson	Lipow, Dan	Charlesbridge	2013	N	Eng.
<i>I Wish You More / Te deseo más</i>	Rosenthal, Amy Krouse	Lichtenheld, Tom	Scholastic	2015	N	Eng.
<i>¡Juguemos al fútbol y al football! / Let's Play Fútbol and Football!</i>	Colato Laínez, René	Ink, Lancman	Alfaguara / Santillana	2014	N	Dual
<i>Let's Salsa / Bailemos salsa</i>	Ruiz-Flores, Lupe	Casilla, Robert	Arte Público	2013	N	Dual
<i>Little Chanclas</i>	Lozano, José	Lozano, José	Cinco Puntos	2015	N	Dual
<i>Little Night / Nochecita</i>	Morales, Yuyi	Morales, Yuyi	Square Fish / Macmillan	2016	N	Eng.
<i>The Lost (and Found) Balloon / El globo perdido y encontrado (Cheerios edition)</i>	Jenkins, Celeste	Bogade, María	Simon & Schuster	2013	N	Eng.
<i>Lupita's First Dance / El primer baile de Lupita</i>	Ruiz-Flores, Lupe	Utomo, Gabhor	Arte Público	2013	N	Dual
<i>Mamá the Alien / Mamá la extraterrestre</i>	Laínez, René Colato	Lacámara, Laura	Lee & Low	2016	N	Dual
<i>María Had a Little Llama / María tenía una llanita</i>	Dominguez, Angela	Dominguez, Angela	Henry Holt / Macmillan	2013	N	Dual
<i>Marisol McDonald and the Monster / Marisol McDonald y el monstruo</i>	Brown, Monica	Palacios, Sara	Lee & Low	2016	Y	Dual

<i>Maya's Blanket / La manta de Maya</i>	Brown, Monica	Diaz, David	Lee & Low	2015	N	Dual
<i>Mi Familia Calaca / My Skeleton Family</i>	Weill, Cynthia	Zárate, Jesús Canseco	Cinco Puntos	2013	N	Dual
<i>My Car / Mi carro</i>	Barton, Byron	Barton, Byron	Greenwillow / Harper Collins	2016	N	Eng.
<i>My Super Cool Friends / Mis amigos super fabulosos</i>	Lectura Books PreK Team	Martinez, Luciano	Lectura	2016	N	Dual
<i>My Tata's Remedies / Los remedios de mi Tata</i>	Rivera-Ashford, Roni Capin	Castro L., Antonio	Cinco Puntos	2015	N	Dual
<i>¡Olinguito, de la A a la Z! Descubriendo el bosque nublado / Olinguito from A to Z! Unveiling the Cloud Forest</i>	Delacre, Lulu	Delacre, Lulu	Lee & Low	2016	N	Dual
<i>Los otros osos / The Other Bears</i>	Thompson, Michael	Thompson, Michael	Star Bright	2013	N	Eng.
<i>The Patchwork Garden / Pedacitos de huerto</i>	de Anda, Diane	Kemarskaya, Oksana	Arte Público	2013	N	Dual
<i>El Perro con Sombrero: A Bilingual Doggy Tale</i>	Kent, Derek Taylor	Henry, Jed	Henry Holt / Macmillan	2015	N	Dual
<i>The Place Where You Live / El lugar donde vives</i>	Luna, James	Muraida, Thelma	Arte Público	2015	N	Dual
<i>Please, Mr. Panda / Por favor, Sr. Panda</i>	Antony, Steve	Antony, Steve	Scholastic	2015	N	Eng.
<i>¿Por qué las plantas tienen semillas? / Why Do Plants Have Seeds?</i>	Bishop, Celeste	None (photographs)	Rosen / PowerKids	2016	Y	Dual
<i>¿Qué hacen los bibliotecarios? / What Do Librarians Do?</i>	Austen, Mary	None (photographs)	Rosen / PowerKids	2016	Y	Dual
<i>Rainbow Weaver / Tejedora del arcoíris</i>	Marshall, Linda Elovitz	Casilla, Robert	Lee & Low	2016	N	Dual
<i>The Remembering Day / El Día de los Muertos</i>	Mora, Pat	Arte Público	Arte Público	2015	N	Dual
<i>Salsa: Un poema para cocinar / Salsa: A Cooking Poem</i>	Argueta, Jorge	Tonatiuh, Duncan	Scholastic	2015	Y	Dual
<i>Sofi & the Magic, Musical Mural / Sofi y el mágico mural musical</i>	Ortiz, Raquel M.	Dominguez, Maria	Arte Público	2015	N	Dual
<i>Stripes of All Types / Rayas de todas las tallas</i>	Stockdale, Susan	Stockdale, Susan	Peachtree	2014	N	Eng.
<i>The Story Circle / El círculo de cuentos</i>	Bertrand, Diane Gonzales	Martin, Wendy	Arte Público	2016	N	Dual
<i>A Surprise for Teresita / Una sorpresa para Teresita</i>	Sánchez-Korrol, Virginia	Flores, Carolyn Dee	Arte Público	2016	N	Dual
<i>Sweet Memories / Dulces recuerdos</i>	Contreras, Kathleen	Lindmark, Margaret	Lectorum	2014	N	Dual
<i>Tito Puente: Mambo King / Tito Puente: Rey del mambo</i>	Brown, Monica	López, Rafael	Harper Collins	2013	N	Dual

<i>El torneo de trabalenguas / The Tongue Twister Tournament</i>	Kanellos, Nicolás	Vega, Anne	Arte Público	2016	N	Dual
<i>¡Vámonos! Let's Go!: An Adaptation of "The Wheels on the Bus" in English and Spanish</i>	Colato Laínez, René	Cepeda, Joe	Holiday House	2015	N	Dual
<i>Vamos a agrupar por...Formas / Sort It Out! Sort It by Shape</i>	Alexander, Emmett	None (photographs)	Gareth Stevens	2016	Y	Dual
<i>Viva Frida</i>	Morales, Yuyi	O'Meara, Tim & Yuyi Morales	Roaring Brook / Macmillan	2014	N	Dual
<i>Vivimos en una ciudad / We Live in a City</i>	Rogers, Amy B.	None (photographs)	Rosen / PowerKids	2016	Y	Dual
<i>Waiting for Biblioburro / Esperando el Biblioburro</i>	Brown, Monica	Parra, John	Tricycle / Penguin	2016	N	Eng.
<i>Water Rolls, Water Rises / El agua rueda, el agua sube</i>	Mora, Pat	So, Meilo	Lee & Low	2014	N	Dual
<i>What Will We Build Today? / ¿Qué construiremos hoy?</i>	Durgin-Bruce, Katherine	Byrne, Mike	Scholastic	2016	N	Dual
<i>Where Love Begins: A Poem / Donde comienza el amor: Un poema</i>	Phillips, Helen Nieto	Arena, Susan	Lectura	2016	N	Dual

^a This indicates whether multiple, related books were published as part of a series during 2013–2016. (Some books may be part of an extended series, such as *Animal Talk* and *Tito Puente*, but there were no other related books published during these years.)