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Patterns of Spanish-English Code-Switching in Children's Literature in the US: The Use of Español in Books Para Niños

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Patterns of Spanish-English Code-Switching in Children's Literature in the US:

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ABSTRACT

Spanish-English code-switching is a prevalent and significant form of communication in bilingual and bicultural communities. Authors who wish to reflect and validate cultural and linguistic diversity in their written works may incorporate code-switching in their texts. The purpose of this study is to explore the growing trend of the inclusion of the Spanish language in English-based books written for children in the United States. In order to better understand how code-switching is utilized by authors of varying Spanish language proficiency, fourteen non-native Spanish speakers were surveyed and seventeen examples of their children's books that include Spanish-English code-switching were analyzed in regards to the type of code-switching present and the ways in which Spanish words were made accessible to the reader .

Several patterns emerged through the exploration of these seventeen books. While all authors surveyed used a variety of ways to incorporate and define the Spanish language in their English-based texts, evidence suggests that those authors with more advanced language capabilities tended to do so in a more complex and integrated way through the use of varied grammatical entries and the addition of code-switched sentences and phrases. Nevertheless, overall the majority of code-switches from English to Spanish were isolated nouns, many of which were familiar words or cognates that have become a part of the vernacular in the United States. Loan words and borrowings that have made their way into the English language also accounted for a significant portion of the Spanish included in the books of this corpus. The analysis also revealed some

examples of overgeneralizations of Spanish-speaking communities despite the variety of themes and Spanish vocabulary that were present in the selected books. To illustrate the point: in the seventeen books studied, there was a frequent appearance of desert-themed settings and characters of Mexican descent, two common features of the books in this study which do not reflect the geographical and ethnic diversity of Spanish-speaking communities neither in the United States nor around the world.

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INTRODUCTION: CROSSING BORDERS THROUGH CODE-SWITCHING

Written literature has long played a powerful role in expanding the minds of children by granting access to diverse world cultures through imaginative journeys into present, past and imagined future time periods. In this increasingly global society, it is important that children's literature mirror the multicultural and multilingual world around them. Though recently there has been an increase in popularity of books that contain characters and themes that reflect the racial and ethnic diversity of the United States, the field of children's literature in this country still has a long way to go towards representing the demographics of its young audience accurately (López-Flores 196; Naidoo 28). A case in point: although Latinos make up the largest ethnic minority in the United States, they are starkly underrepresented in children's literature both in terms of themes and authors (Naidoo 27). Although the group of authors, illustrators, and publishers of Latino-themed children's literature remains small, this group continues to develop the authenticity of the portrayal of Latin-American and Hispanic culture through the inclusion of Spanish-English code-switching (López-Flores 193; Barrera and Quiroa 247). The purpose of my research is to gain information about how code-switching is utilized in children's books by surveying fourteen children's authors who have employed Spanish-English code-switching and analyzing seventeen examples of how each author incorporated code-switching in their published works.

Code-switching is the alternation between two languages that are in contact with one another and is common in both the spoken and written word in bilingual and

bicultural societies. In oral conversation, code-switching is naturally utilized by bilingual speakers for multiple reasons. According to Bullock and Toribio, "CS [Code-switching] provides a unique window on the structural outcomes of language contact, which can be shown to be systematic rather than aberrant. Further, the act of CS can be studied as a reflection of social constructs and of the cognitive mechanisms that control language switching" (1). Although code-switching is produced by people with different levels of fluency within a language (Bullock and Toribio 2, 4, 7), speakers that deliberately employ code-switching in their natural speech are competent in the syntactic rules of both languages (Pfaff 314; Martin 403). Many scholars are in agreement that code-switching functions under a system of grammatical and social rules (Pfaff 291, 314) in order to fill linguistic gaps, express ethnic identity, and achieve discourse objectives (Bullock and Toribio 10).

This system can also regulate the use of code-switching in written communication. Though the term "code-switching" is used by linguists to describe a phenomenon that occurs primarily in oral communication, many scholars have also applied this term to the mixing of languages in written texts. Because oral code-switching is a natural occurrence in bilingual speech which cannot be replicated exactly when imitated in books, some authors have chosen to define the use of multiple languages in written contexts with unique terminology. Bruce-Novoa, for example, calls the use of words in two languages within the same text "lexical interlingualism" (49). While I understand that the particular language mixing that occurs in the children's books used in this study do not entirely fit the definition of the term "code-switching", I chose to use that word to describe this phenomenon because it continues to be the most

recognizable terminology to describe switching between languages within the same sentence or conversation.

The appearance of code-switching in children's literature has the capacity to imitate conversational patterns that play an important role in Latino cultural identity and at the same time has the pedagogical application of teaching and reinforcing language skills for young readers. As educators and parents continue to support second language acquisition and cross-cultural competence as a pivotal twentieth-century skill, there will be an increase in the need for children's books that create awareness of cultural diversity while at the same time integrating language learning.

In my previous career as an elementary Spanish teacher, I was both delighted and disappointed by the literature available to children that claimed to contain these elements of language and culture. Although I was pleasantly surprised at the amount of children's books that included Spanish words and Spanish-speaking characters, I was also disheartened by the inclusion of stereotypes that created simplified and sometimes insulting caricatures of the Hispanic community. In order to evaluate the educational and cultural validity of children's literature that contains Spanish-English code-switching, one must first document and analyze its use to understand how the Spanish language is being incorporated in English-based texts. In doing so, there is a possibility of uncovering the messages implied by the appearance of Spanish language in English-based texts. The awareness of patterns in the corresponding visual imagery within this genre may also encourage readers to disallow books that perpetuate negative or over-generalized portrayals of Spanish-speaking communities in exchange for the promotion of honest representations that foster cross-cultural competence.

To achieve the goal of better understanding how Spanish-English code-switching is utilized in English-based children's literature, I have surveyed fourteen authors about their motivation for and possible struggle with including a second language in their books. The authors recruited for the study represent a range of Spanish language proficiency levels and have each published between one and twenty children's books that include Spanish-English code-switching. Representative examples of each author's style of code-switching incorporation were selected from their collections of works. I have drawn upon methodology used in research by López-Flores in the field of code-switching in Chicano and Latino-authored literature for children to provide a model for my analysis of the books in my corpus. This allowed me the opportunity to compare and contrast how authors of different ethnic backgrounds and Spanish language proficiency use the Spanish language in their writing. The books chosen for this study have been categorized based on the language proficiency of their authors and by the type of code-switching utilized. López-Flores' methodology and my development of a model for analysis follows the introduction and precedes the descriptions of the books studied, the analysis of how authors use code-switching and the conclusions about my findings.

The analysis of the examples used as evidence as well as the results of the survey of writers will add to the understanding of the use of code-switching in children's literature by extending the limited research that has already been done to include books written by authors who do not have Latino heritage or who do not consider themselves ethnic Latinos.

In the chapters that follow, I explore the following research questions:

- How do authors of children's literature utilize Spanish-English code-switching in their works?

- How does an author's Spanish language proficiency level influence his or her inclusion of Spanish-English code-switching in his or her works?

- What challenges or obstacles do authors face when writing and publishing English-based children's books that include the Spanish language?

- How does the use of code-switching by non-Latino authors compare to its appearance in works created by Latino writers?

The purpose of these research questions is to identify trends—the "what" of code-switching with less emphasis on the "why", except in terms of author response. I have analyzed the evidence of the "how" of Spanish-English code-switching by examining specific examples in their literary context. While I am interested in the authors' purposes and goals in the use of code-switching in their books, the bulk of my analysis focuses on describing the type of code-switching that can be observed in the texts and the outcome of the use of code-switching in these published works.

As one might expect, my initial inspiration to conduct this study was based on an opinion that we need to encourage parents and educators to choose children's literature wisely and to critically examine the content of each book before presenting it as a culturally and linguistically realistic portrayal of the ethnic group being depicted. The existence of inaccurate cultural stereotypes in children's literature should be recognized and documented so that future generations of writers, parents, and teachers can address these books with young readers. However, the purpose of the thesis is to analyze the

evidence of code-switching to provide information about the type of portrayal that is achieved by authors.

Analysis of code-switching through the use of my guiding research questions has revealed several patterns in the representations of Spanish-speakers in the seventeen children's books of this corpus. However, while other researchers have linked imagery and vocabulary use in literature to a greater social context, this type of evaluation is beyond the scope of this particular study, but perhaps the results of this research will provide the evidence necessary to make that assessment and further recommendations.

METHOD: DATA COLLECTION AND MODELS FOR ANALYSIS

Before beginning my analysis, it is important to identify the method I used to collect and analyze data. In order to evaluate the incorporation of Spanish words in English-based texts for children, this investigation has been split into two parts. The first phase of the research required the identification of children's books that include Spanish-English code-switching written by authors who are not of Hispanic or Latino descent. This population of authors was chosen because at the time of this study, only one scholarly investigation was found on the topic of Spanish-English code-switching in children's literature in which only Latino and Chicano authors were represented.

Once a list of possible works and authors was identified, those authors who had public contact information through author webpages were then recruited to participate in an electronic survey that asked them a series of questions geared toward better understanding each author's personal experience with the Spanish language and his/her choice to include it in his/her writing for children. Of the twenty-one authors contacted, fifteen agreed to participate in the study. Only one author dropped out of the study because of travel to complete other projects. The data collection from the electronic surveys of the fourteen remaining participants was then used in qualitative research intended to analyze how the Spanish language is being incorporated in English-based texts.

Questions asked of the authors were both multiple choice and open-ended in format and included inquiries about their native language, their experience and familiarity

with the Spanish language and Spanish-speaking communities, and the process of writing a book that includes Spanish (motivation, method, research required, obstacles encountered, etc.). The purpose of these questions was to gain information about how and why authors incorporate Spanish-English code-switching in their books for children and the challenges in the process of publishing these works. A full list of survey questions can be found in the appendix.

In the second phase of the investigation, books were chosen from the authors' collection of published works according to the following criteria:

- Written by authors who agreed to participate in the survey

- Include Spanish-English code-switching

- Written for children and young teenagers

- Illustrated

- Published in the United States

In the case in which more than one book written by a participant of the study met the criteria, multiple books were chosen when the author demonstrated distinct techniques in incorporating Spanish into the text. For authors who utilize relatively similar code-switching tactics throughout their works, one work was selected to represent the style and strategy of the author. Selected works were analyzed for their use of code-switching following the methodology of López-Flores. Her results were used to compare and contrast books that were written by non-Hispanic authors with books written by Latino and Chicano authors. In doing so, all books were first identified by type of code-switching present:

- Type I code-switching consists of an English-based text with the appearance of a few Spanish words or familiar interjections.

- Type II code-switching occurs frequently throughout the text and is distinguished by entire phrases or sentences produced in a single language with switching occurring at natural phrase or sentence boundaries.

- Type III code-switching is present throughout an entire text.

Once categorized by type, the books were more closely examined to find *where* code-switching was occurring and which types of words and expressions were code-switched based on the following questions:

- Does the title utilize code-switching?

- Does Spanish appear in the narration, dialogue, or both?

- Which parts of speech utilize code-switching?

The code-switching was then analyzed to decide *how* code-switching occurs according to the following considerations:

- Who is doing the code-switching? The narrator, protagonist, or other?

- What is the age and social status of the character doing the code-switching?

- How are code-switches presented? Are they accessible to the monolingual reader?

Data collected in this investigation were then compared against the research collected by López-Flores in order to identify patterns in the ways that cultural insiders

and outsiders differ or relate in their inclusion of Spanish-English code-switching within children's literature.

My contribution, then, was to identify and categorize the code-switching in the books of the authors selected and to place the use of code-switching in the cultural context of the US as a starting point for future studies. In order to place my investigation in the framework of research that has come before it, the next chapter will provide a more in-depth look at previous studies that have been done in the fields of oral and written code-switching. I will discuss what is commonly called *Spanglish*, and explore the notions of cultural identity as these relate to the bilingual and Latino-themed children's literature in general and specifically in regard to the children's books I have used for analysis in my study.

RESEARCH IN REVIEW: TOWARDS UNDERSTANDING THE USE OF

LANGUAGE MIXING AND CODE-SWITCHING

Code-switching is a phenomenon that occurs among members of society in which two languages are in contact with one another. In Latino communities in the United States, code-switching has existed for more than 150 years (López-Flores 194). Code-switching is not a random act but rather a conscious decision that happens when the grammatical structures of each alternating language are known and applied by the speaker (Martin 1). Though code-switching in oral language has been extensively researched, its inclusion in literature, specifically in children's literature, is fairly recent and, according to López-Flores, has been only minimally explored (192). However, the appearance of Spanish-English code-switching, Spanglish, bilingualism, and Latino culture and customs in adult literature has been investigated by several scholars who have evaluated how authors utilize these strategies as a creative means to a variety of ends.

In many ways, the investigation of the use of code-switching in literature must begin with an understanding of its purpose and structure in oral communication. In the article "Making a Minimalist Approach to Codeswitching Work: Adding the Matrix Language", Jake, Myers-Scotton, and Gross found grammatical restrictions to the use of code-switching in oral conversation between speakers who are bilingual in Spanish and English. They discovered that in bilingual speech, there is a matrix language that establishes the grammatical frame of the conversation which can be used to examine code-switching through the Matrix Language Frame Model. In naturally-occurring code-

switching, the matrix language provides the determiner of the sentence. Thus, when a switch occurs from a Spanish word to an English word within a Spanish sentence, the gender of the noun's article is masculine by default so that the distribution of gender does not necessarily need to correspond to its Spanish equivalent or the phonetic rules of Spanish (Jake, Myers-Scotton and Gross 82). For example, in the sentence "Yo lo puse allá en el doorway", the masculine article for the code-switched word "doorway" is used despite the fact that the Spanish counterpart, "la entrada" requires a feminine article (Jake, Myers-Scotton and Gross 82). In their article, Jake, Myers-Scotton and Gross confirmed that with code-switching there is a complete switch from one language to another in regards to the lexical and phonetic levels. This finding allowed them to determine that the difference between code-switching and language borrowing is that in code-switching the components of the embedded language maintain their phonology (Jake, Myers-Scotton and Gross 75). For example, the word "chocolate" in English represents borrowing from Spanish because the word is pronounced according to English phonetic rules. Furthermore, code-switching at the phonetic level is impossible. Therefore, code-switching in the middle of a word is prohibited by phonological rules (Jake, Myers-Scotton and Gross 70).

In "Constraints on Language Mixing: Intrasentential Code-Switching and Borrowing in Spanish/English", Pfaff similarly found that although there are social motivations for the use of code-switching, the execution of the mixing of two languages is limited by functional and structural syntactic restrictions. First of all, there are functional limitations. For example, the gender and number of adjectives are not maintained in the switching of English adjectives as seen in the phrase "No están free" in

which the adjective does not correspond to the number of people who are not "*libres*"
(Pfaff 305). There also exist structural limitations because it is favorable to code-switch
when there are grammatical structures that both languages share. Common examples of
code-switching within similar structures appear in verbal constructions with helping
verbs such as "¿Dónde estás teaching?" o "va a charter un camión" (Pfaff 299, 300). She
also found that there is a semantic restriction that makes the appearance of lone Spanish
nouns within predominantly English sentences very uncommon. (Pfaff 310). This
finding relates to the study of code-switching in children's literature because although
semantic limitations rarely allow lone Spanish nouns to occur in natural conversation,
they appear frequently in children's books. Finally, Pfaff explained that there are
discursive limitations. For example, the switching of isolated conjunctions is used to
mark the conversation socially to identify ethnic solidarity between interlocutors even for
speakers without effective control of the Spanish language (314). This is seen in the
statement "Pero we didn't get together yesterday so we were planning to celebrate today"
in which the entire sentence is produced in English except for the conjunction "pero"
meaning "but" (Pfaff 314). In addition, code-switching in longer turns is motivated by
the conversation through the use of asides, metaphors, parenthetical comments, etc. In
the following English-based sentence, "Because my sister, her husband, él es de México
y así los criaron a ellos, you know; his family, ugly, and she's the same, you know?" the
parenthetical comment in Spanish is used as a framing device to provide additional
information (Pfaff 314).

  Conversational motivations for code-switching were also the central theme of
Gafaranga's research. Gafaranga affirmed that in bilingual speech, there is a preference

for speech in the same medium, in which the norm is for the entire conversation to take place in one language (123). However, when code-switching occurs, the interlocutors recognize its functional traits within a conversation (Gafaranga 124). Therefore, although it represents an alternation into a new medium of speech, they do not try to repair it as they would with other divergences from the rules of conversation analysis. Consequently, Gafaranga decided that, with respect to conversation analysis, code-switching has the purpose of carrying out functions related to the organization of the conversation. It can be a coping strategy for various tasks related to conversation organization such as the process of turn-taking (Gafaranga 120).

The same syntactic and discourse patterns as defined by the Matrix Language Frame Model for oral communication generally corresponds to written code-switching as well (Callahan 11). Callahan found that in literature, the matrix language can shift fluidly to accommodate code-switching in terms of its functional and structural restrictions (Callahan 1). Furthermore, in written code-switching, she argued the matrix language can infiltrate embedded language islands. For example, in the sentence "I would also join los slow ones", the noun phrase "los slow ones" represents an embedded Spanish island (marked by the determiner "los") which has been penetrated by the sentence's matrix language (English) (Callahan11-12). These two findings led her to the conclusion that although there are similarities in the use of code-switching in oral conversation and literature, it is necessary to make some modifications to the Matrix Language Frame Model in order to effectively apply the model to the evaluation of written communication (Callahan 14).

Martin also concluded that there are many shared ways in which code-switching is utilized in literature and oral communication in her article "Code-Switching in US Ethnic Literature: Multiple Perspectives Presented through Multiple Languages". But, like Callahan, Martin recognized that code-switching has specific characteristics that are unique to its purpose in the literary world. Martin wrote that "For multilingual authors, switching between two or more languages is not an arbitrary act, nor is it simply an attempt to mimic the speech of their communities; code-switching results from a conscious decision to create a desired effect and to promote the validity of authors' heritage languages" (403-404). This desired effect is achieved by the authors with varying results. First of all, code-switching in literature allows authors to present multiple perspectives that enhance the richness of their expression. In works written by Chicanos, for example, she explains the use of two languages expresses the schism within their bicultural identity while intensifying the meaning of the author's words both visually and aurally (Martin 407). Martin also found that code-switching with respect to written works has several objectives. It can express either semantic connections, shared or identical characteristics, or genus-species relationships (Martin 405). Lastly, Martin suggests that code-switching texts would enrich what is otherwise a monolingual classroom, asserting "The alternative, 'English-only', not only forces authors to stifle their native and heritage languages, but also ignores the diverse, linguistic environment of the United States and precludes students from experiencing the transcendent, expressive possibilities of interlingualism" (414). Thus, multilingual literature can be a catalyst for the development of a wider worldview which celebrates language and cultural diversity.

There are a growing number of books that incorporate the phenomenon of Spanglish in bilingual and bicultural communities in their portrayal of Latino culture. Spanglish is defined as "a hybrid form of Spanish that has been infused and combined with English at the lexical and syntactical levels of speech" (Chappell and Faltis 256). In their study of "Spanglish, Bilingualism, Culture and Identity in Latino Children's Literature", Chappell and Faltis examined the messages conveyed in children's books about Latinos with a specific emphasis on practices and attitudes toward different communication strategies in the bilingual Latino communities of the United States. However, Chappell and Faltis concluded that children's books that infuse the narratives with examples of code-switching or Spanglish to tap into Latino ethnicity tend to confuse issues of identity. They asserted that "Many of the books present an inconsistent, paradoxical, even confused relationship among language, culture, and identity" (Chappell and Faltis 260) in which bilingual children are forced to compartmentalize their two languages and the mixing of languages becomes stigmatized as uneducated. However, for texts in which the main characters belonged to lower socioeconomic classes, the mix of Spanish and English was presented as a normal way of communicating among other bilingual speakers (Chappell and Faltis 257).

This blending of languages and cultures often results in code-switching. Christianson found that books that feature Latino families have a consistent pattern of Spanish-English code-switching which suggests the prevalence of bilingualism and occurrence of code-switching in Latino communities in the United States (2, 12). Compared to studies of bilingualism, Spanglish, and issues of cultural identity, code-switching in children's literature is at this time the least investigated attribute of books

that feature Latino culture. In one of the few scholarly studies that has explored code-switching in children's literature, López-Flores researched how Chicano and Latino authors utilized code-switching in children's literature by categorizing books into three types and analyzing them based on five different criteria. In "Living in Two Languages: Code-Switching in Picture and Chapter Books Authored by Chicanos and Latinos," she focused on 1) types of words, 2) grammatical entries, 3) method used, 4) localization, 5) illustrations, and 6) functions (47). She discovered that in the 30 books she studied only two of the three types of code-switching were present. Seventeen of the books were classified as Type I because their level of code-switching was the most basic: texts are mainly monolingual with only a few second language words or short phrases included for "flavor" (47). Thirteen of the works fell into the Type II category: books that include code-switching at the intersentential level "in which an entire sentence is produced in a single language, with switching occurring at the phrase or sentence boundaries" (48). None of the books chosen for the study represented Type III code-switching in which the switches are an integral part of communication throughout the entirety of the text (López-Flores 55).

There are several variances in the way that Spanish is included in English-based children's books depending on the style of writing. López-Flores noticed that code-switching could be located either in narration, dialogue, as a part of characterization, or in a combination of these places within a text. Regardless of the localization of code-switching in the books she examined, López-Flores concluded that the most common parts of speech in which switches were used were in nouns, and most particularly, nouns related to food and terms of endearment (157). She proposed in her study that the

inclusion of Spanish vocabulary increases the authenticity of the setting, theme, or relationships between characters while the range of translation strategies also made the code-switching narratives an effective teaching tool for language acquisition (López-Flores 191-193).

Barrera and Quiroa echo López-Flores' argument that the inclusion of Spanish in English-based texts can occur in many ways to fulfill many functions and purposes, but is often limited to terms of endearment, food, and location words (249, 263). They argued that both the variety and restrictions in the inclusion of code-switching may result from the author's desire to address the audience's comprehension level of the text and, in so doing, adjust the use of foreign elements accordingly so that "Ideally the author who chooses to incorporate Spanish words and phrases into English-based text must do so in a manner that enhances the literary merits of the story and makes it comprehensible and engaging to both monolingual and bilingual readers, without slighting the language and literary interests of either" (249). Because authors need to write with their audience in mind while at the same time creating a literary work that obeys an aesthetic canon, Barrera and Quiroa argued that the language created within a particular literary work does not necessarily need to reflect the actual speech of the community portrayed, but rather, "need only suggest social reality" (249). The study of code-switching within children's books can provide evidence of whether this style of writing mimics how languages are alternated in actual bilingual conversation or if code-switching is meant to remind audiences of the many people who communicate bilingually.

Although more children's authors are including this reminder of code-switching's place in society in their texts, Chappell and Faltis and López-Flores agree that it

continues to be "…viewed by some academicians as vernacular street talk or bad Spanish-English" (López-Flores, 192) and use of Spanglish or code-switching still has not gained the respect necessary to be considered the effective and rule-governed language variation that it truly is. Stavans laments that "Spanglish is often described as the trap, *la trampa*, Hispanics fall into on the road to assimilation—*el obstáculo en el camino*. Alas, the growing lower class uses it, thus procrastinating the possibility of *un futuro mejor*, better future" (3, my italics). In this example Stavans not only explains the social perceptions and targeted cultural implications of code-switching, he also accurately employs it to show how the juxtaposition of Spanish and English can successfully add emphasis and force to words in ways that a single language cannot. However, research indicates that many authors and editors continue to lack the skills, willingness, or cultural sensitivity to use multiple languages effectively (Barrera and Quiroa 263). Barrera and Quiroa point out, "Historically, in English-based text, Spanish words and phrases often have been added only for cultural flavor, or worse yet, to stereotype and disparage Latino people and cultures" (247). The incidence of culturally-unacceptable books has left parents, teachers and students with few options for children's fiction that reflects Latino communities accurately. This is an issue for readers of children's literature in our communities because although Latinos in the United States constitute the largest ethnic minority, the nearly eight million Latino children enrolled in U.S. nursery schools, kindergartens, and elementary schools have a very limited selection of age-appropriate literature that reflects the rich diversity of their heritage and cultures (Naidoo 27).

Research on the effects on Latino children from exposure to culturally accurate portrayals of Latinos in books is pertinent to analysis of the incidence of painting this

"social reality" of Latino ethnicity in English-based texts. Naidoo quotes the National

Education Association as arguing that "Exposing Latino children to books that reflect

their culture as well as their language is one of the most effective ways of motivating

them to stay in school" (27). However, the Cooperative Children's Book Center found

that in 2006 of the five thousand books published in the United States, only 1.5%

included themes and topics rooted in the Latino culture and a meager 1% were written or

illustrated by Latinos (Naidoo 27). In Naidoo's analysis of 71 children's picture books

that have been awarded the Américas Awards for their authentic representation of Latin

American and Caribbean culture, the evidence revealed that rather than providing an

accurate portrayal, many of the books that were studied depicted a stereotypical view of

Latinos in both narration and illustrations. He concluded that the award-winning texts

presented a skewed perspective of the diversity of Latin American cultures and that many

South and Central American Latino subcultures were overlooked and only a mere 4%

represented mixed race families—a percentage that grossly underrepresents the racial

make-up of the population. Consequently, Mexican, Mexican-American, and Caribbean

subcultures were overrepresented with 15.5%, 33.8%, and 18.3% of the books

embodying these subcultures accordingly (Naidoo 29).

In addition, Naidoo explained that gender stereotypes were perpetuated in a large

portion of the books analyzed. Naidoo's investigation revealed that 37% of the books

contained gender stereotyping for female characters and 23% of the books included

gender stereotyping in their depiction of male Latinos (29-30, 32). He encountered

differences between Latino and non-Latino authors in terms of their portrayal of gender

roles. While Latino writers and illustrators created a wider range of authentic cultural

depictions in their works, it was found that non-Latino authors and illustrators more often portrayed Latinos more diversely with less reliance on gender stereotypes (Naidoo 32). The comparison of the representation of Latinos in children's literature by Latino and non-Latino authors is furthered to include patterns of linguistic portrayals that emerge from the examination of Spanish-English code-switching in similar books.

Though historically limited, the number of culturally-authentic Latino children's books is now increasing. Among these texts, the use of Spanish in English-based texts is becoming more acceptable as a technique for "enhancing the realism and cultural authenticity" of the narratives (Barrera and Quiroa 247). However, within the present corpus of children's literature that contains Spanish-English code-switching, the uniform overuse of common terms "does not appear to invite bilingual readers to expand their worlds, or to use their dual-language experiences to construct and reconstruct the text" (Barrera and Quiroa 263). Nor does this watered-down use of language promote cross-cultural understanding because it limits audiences to one-dimensional portrayals of culture and cultural identity. Therefore, further understanding of code-switching and its applications in literature is needed in order to truly use this linguistic resource to its fullest potential to bring about "a higher degree of literacy in English as well as more bilingual and multilingual fluency for everybody" (Sollors 3). This is why the author survey was an important element of my overall investigation. Authors reveal only one perspective of why each decided to use code-switching in their writing. The results of the author survey provide some the insight into authorial intention and even perhaps to potential reception, however, the analysis of the texts themselves will provide the best

evidence for how language is used to create a specific hybridized context for

consumption.

RESULTS OF AUTHOR SURVEY

The author survey was a valuable tool in answering my second guiding research question: How does an author's Spanish language proficiency level influence his or her inclusion of Spanish-English code-switching in his or her works? The fourteen participating authors in this study represent writers from a wide range of backgrounds and experiences. All participants are native English speakers whose language capabilities in Spanish vary from those with minimal exposure to those who speak Spanish fluently. In order to understand the communicative abilities in the Spanish language, survey respondents were asked to rate themselves on the following scale:

    a. Minimal (can recognize and use loan words or borrowings that are common in the English language)

    b. Familiar (can recognize and use some basic words and phrases; able to communicate mainly through the use of memorized sentences or structures)

    c. Proficient (can handle basic social situations and casual conversations by applying and producing elementary or intermediate grammatical constructions; speaking vocabulary is sufficient enough to respond simply)

    d. Fluent (is comfortable speaking on a variety topics with a good control of grammar and broad vocabulary; can use the language in a professional setting)

  e. Bilingual (has proficiency equivalent to a native speaker with the

    understanding of idioms, colloquialisms, and cultural references)

Using these descriptions, the largest portion of responders self-identified as having

minimal skills in the Spanish language and only one author described himself as fluent,

with fifty percent of participants falling somewhere in-between (see Figure 1).

Figure 1:
Communication Skills
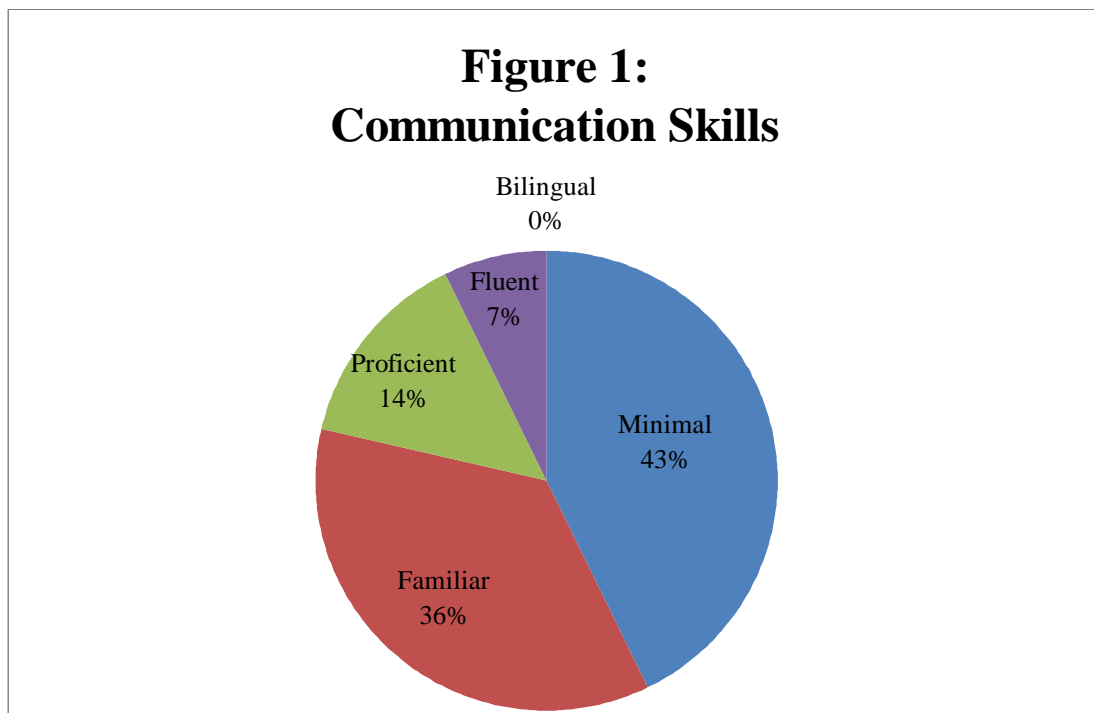
  All authors claimed some level of interaction with the Spanish language and

Spanish-speaking communities (See Figure 2). Eleven of the fourteen authors were

acquainted with friends, neighbors, or students who speak the language and six authors

studied the language on their own. Participants with higher proficiency levels were more

likely to have had personal first-hand experience using the language in the classroom or

in study or travel abroad to Spanish-speaking countries. The two authors in the study

who studied and lived abroad also used the Spanish language professionally.

Figure 2:
Relationship to Spanish Language
by Author Proficiency Level
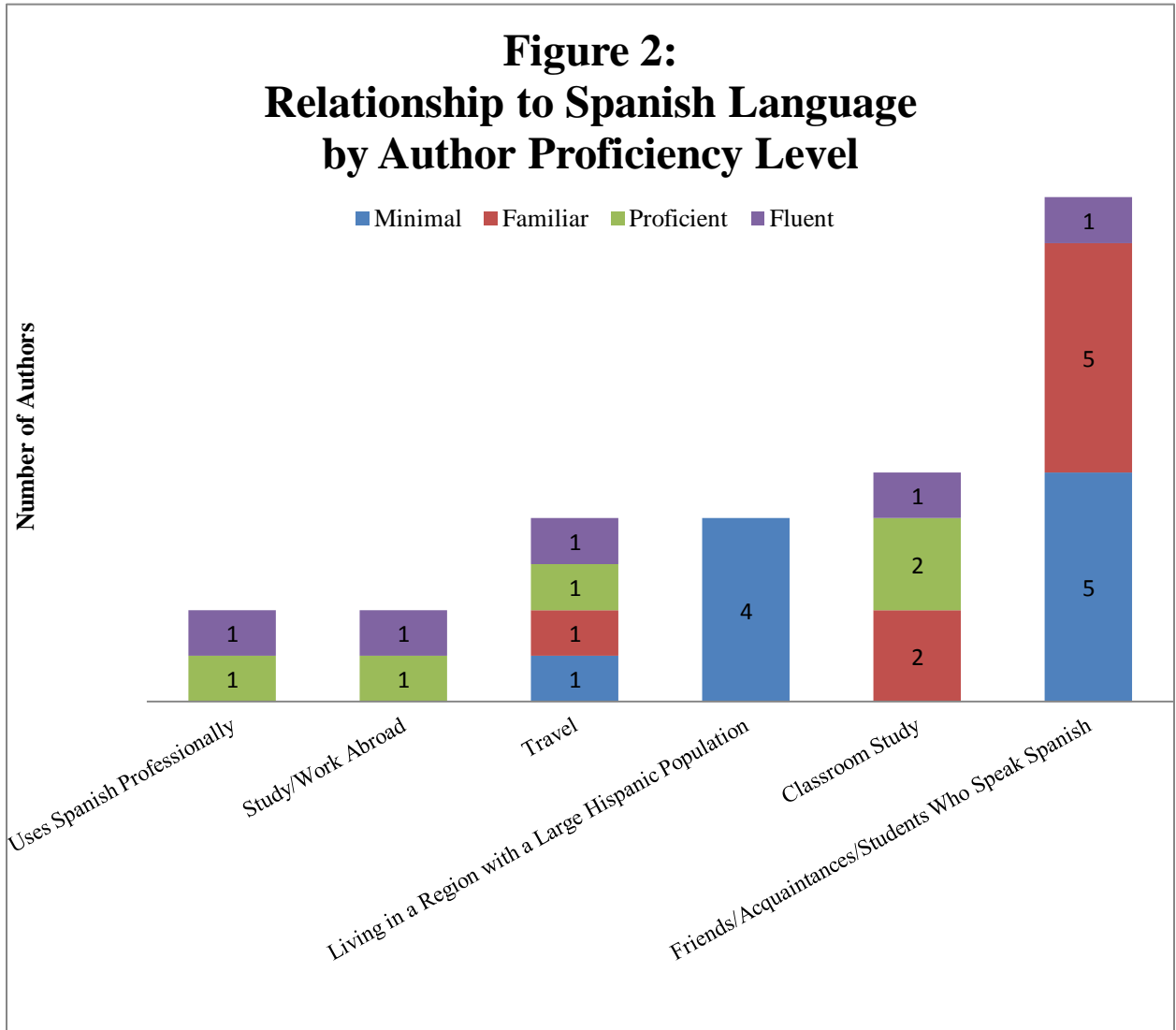
Just as the level of fluency in Spanish varies amongst the writers, so does their use

of the Spanish language in their works. According to the websites of the authors

participating in the study, the amount of Spanish included in their published works ranges

from one book that includes Spanish to over twenty. The data collected in the survey

show the number of published books that include Spanish does not directly correspond to

the level of language capabilities, but there are some patterns that emerge. Though there

is some overlap, for the most part, the number of books published with the inclusion of

Spanish words increased with author Spanish language proficiency (See Figure 3).

Figure 3:
Published Books that Include Spanish by Author Proficiency Level
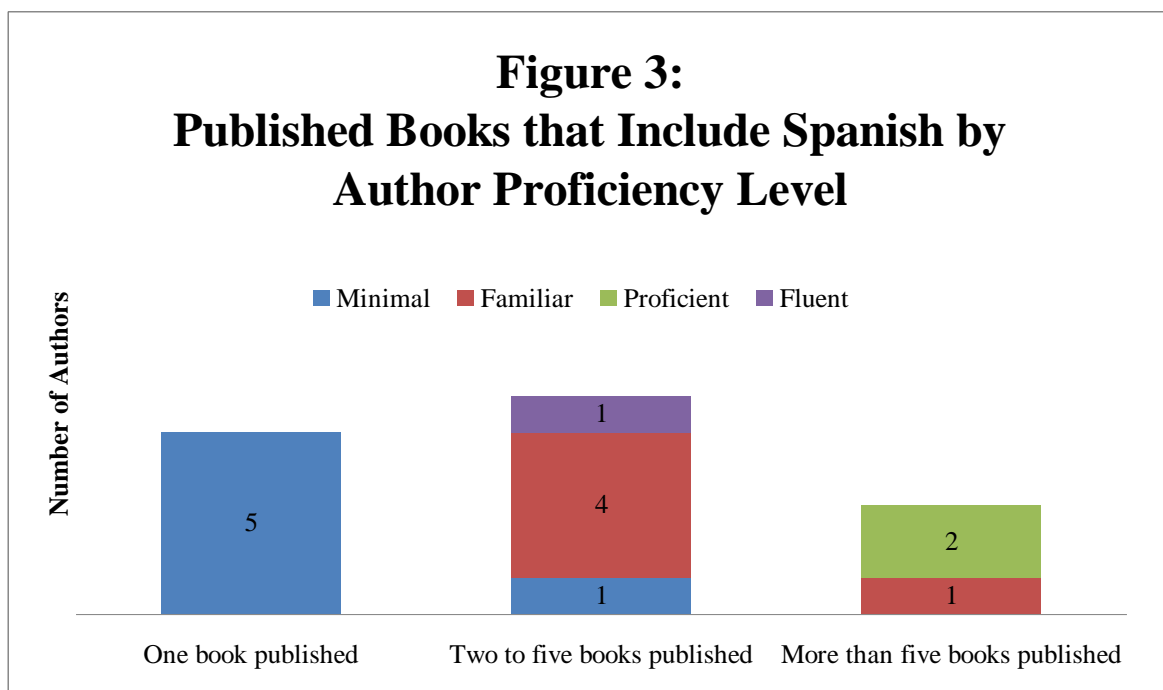
On average, as author proficiency in Spanish increased, so did the number of Spanish words included within their children's stories (see Figure 4). The number of code-switched Spanish words in a text was a good indicator of the type of switching that is occurring: Spanish was either sprinkled throughout the text for flavor (Type I) or Spanish words and phrases were frequently incorporated into the story as a more integral part of the text (Type II). The survey results indicate that authors with higher proficiency levels in Spanish were also more likely to include Type II level Spanish-English code-switching than those authors with lower proficiency (see Figure 5). Eighty percent of the books written by proficient and fluent authors were in the Type II category while only one-third of books written by authors who have more limited exposure fell into this category. All six of the books written by the authors in this study who identified with

having minimal Spanish language abilities were categorized as Type I code-switching.

**Figure 4:
Average Number of Spanish Words/Book
By Author Proficiency**

■ Number of Words

10.3	22	30	36.5
Minimal	Familiar	Proficient	Fluent

**Figure 5:
Type of Code-Switching by
Author Proficiency Level**

■ Minimal ■ Familiar ■ Proficient ■ Fluent

Number of Books

Type I: 6, 2, 1
Type II: 4, 3, 1
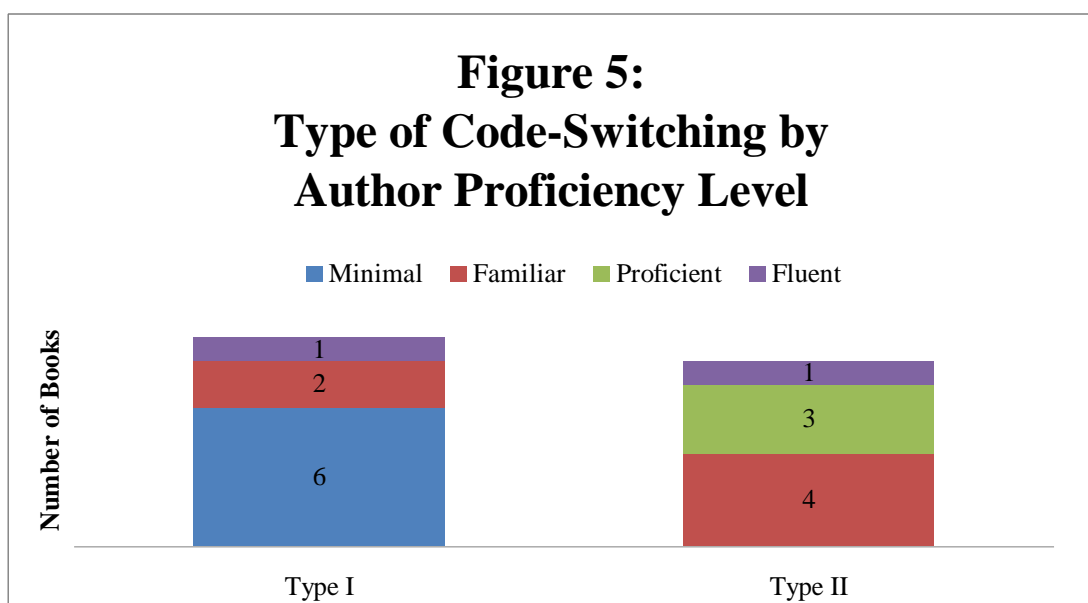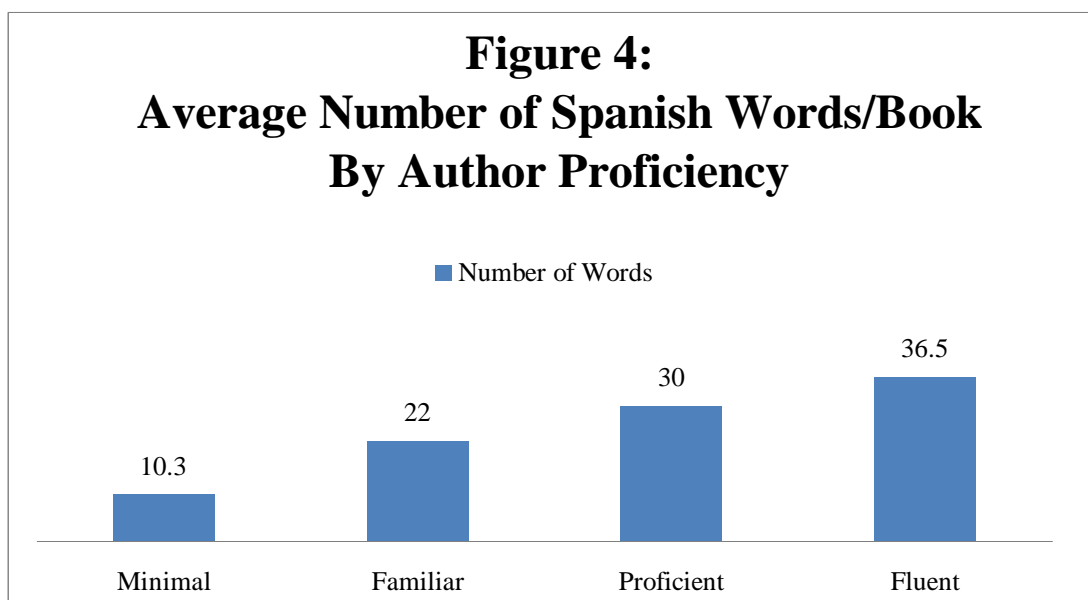
Despite differences in Spanish language capabilities and number of books written, most authors who included Spanish-English code-switching in their works indicated they did so because of their belief in the importance of multicultural children's literature and

second language-learning. Seventy-one percent of participants credited their inspiration for including Spanish in their books to the desire for introducing their young readers to other languages and cultures and to validate the experience of their Latino-reading audience who may not have as many opportunities to see themselves reflected in children's books. Figure 6 shows common reasons that the participating authors gave for including Spanish in their children's books and how many authors of each proficiency level named each reason. Code-switching in these books then serves the two-fold purpose of representing character identity and educating readers.

Figure 6:
Reason for Including Spanish
by Author Proficency Level
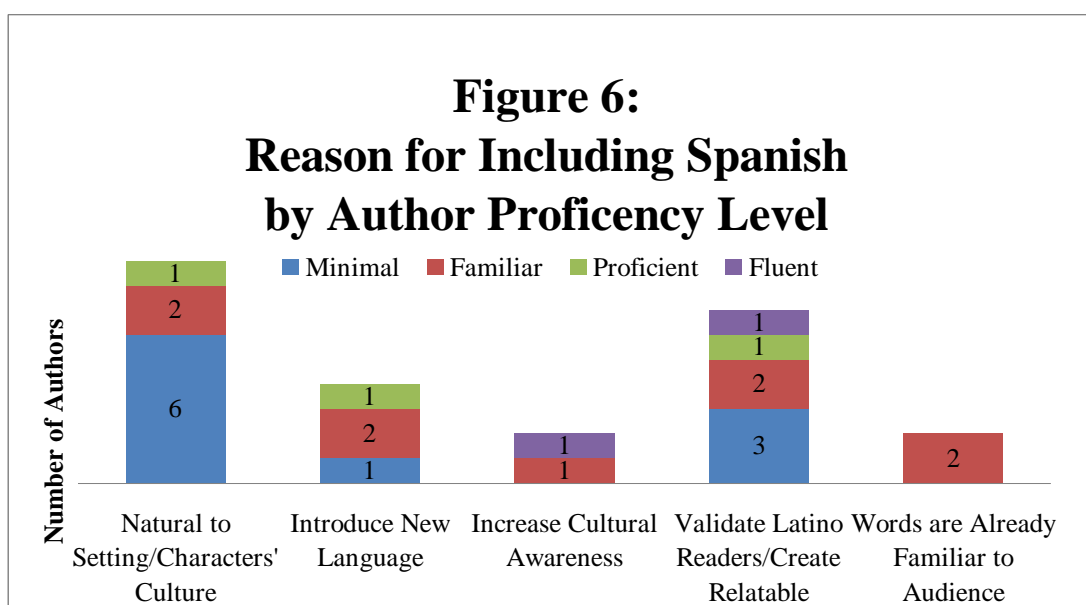
Evidence from the survey also indicates that living in a community with a large Hispanic population may have an effect on the choice to include Spanish-English code-switching. All four authors who described their relationship to the Spanish language to be related to the cultural and linguistic make-up of the community in which they live also indicated their inspiration for adding Spanish to their books was to represent the dual language that was natural to their stories' settings. This suggests that code-switching in

children's literature is also utilized to mirror the common occurrence of language interaction in linguistically diverse communities.

Although the inclusion of Spanish in English-based children's books may seem a natural fit for some, the meaning of the words included may not always be intuitive for readers. Authors who choose to include multiple languages in their books must find a way to make the language accessible for monolingual English readers who may have limited exposure to other languages. Finding a balance between English and Spanish is essential to validating the experience of Spanish-speaking communities while making the story inclusive for readers with diverse language competency. For the authors who responded to the survey, this validation was accomplished in a variety of ways.

According to the survey results, responding authors expressed the opinion that the most effective ways to make Spanish accessible to their readers are the inclusion of a glossary, defining the unfamiliar words or phrases in the text, providing context clues throughout the story and illustrations, and choosing words that are commonly recognized by the general audience in the United States (see Figure 7). Several authors also used other techniques in addition to those that they mentioned in the survey such as using rhyme to aid in pronunciation and changing the typeface of Spanish words to highlight them in the text. These techniques will be described more in depth in the Descriptive Analysis and Results Chapters.

Figure 7:
Ways of Making Spanish Accessible
(By Author Language Proficiency)

■ Minimal ■ Familiar ■ Proficient ■ Fluent

Number of Authors

| Glossary | Definitions/Translations in the Text | Context and Illustrations | Use of Well-Known Words |
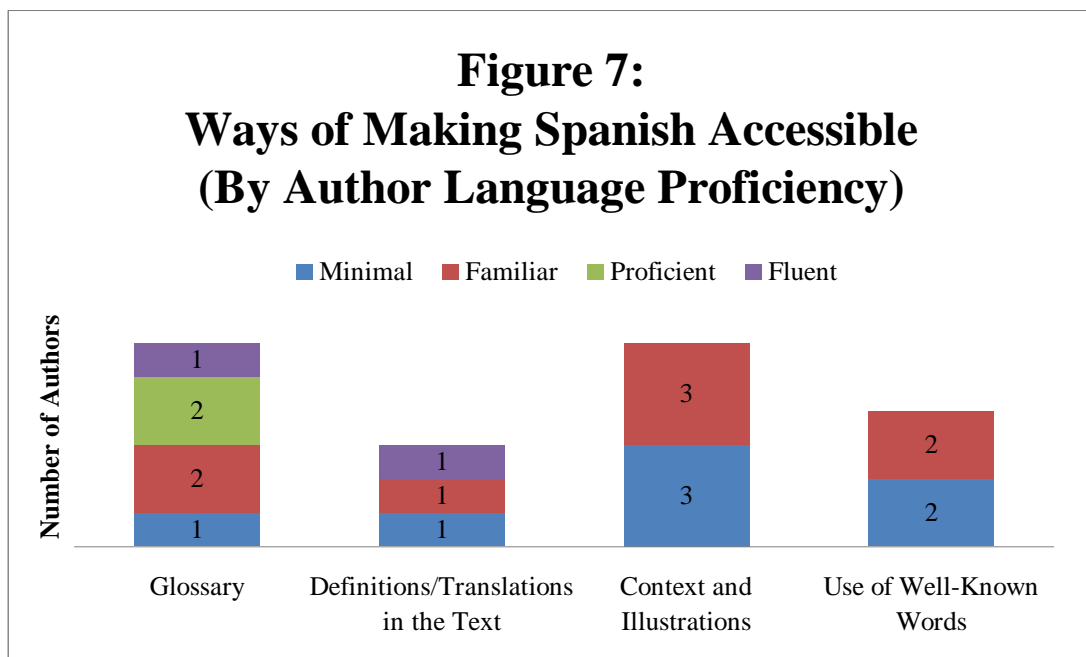
The dilemma of making Spanish vocabulary accessible to all readers is just one of the challenges to publishing works that include languages other than English. Surveyed authors were asked to share challenging experiences in order to respond to my third guiding research question: What challenges or obstacles do authors face when writing and publishing English-based children's books that include the Spanish language? Sixty-four percent of authors reported facing obstacles in the publication of books with Spanish-English code-switching (See Figure 8). Code-switching books that did not sell well went out of print and writers indicated there was some discouragement from publishers to write similar works. Another difficulty has to do with reader reception because writers reported feeling that there is a public assumption that books that include Spanish will only appeal to a Spanish-speaking audience. For non-native Spanish speakers like the participants in this study, the most common hurdle was overcoming the pressures of writing from outside their own community.

In the heated debate of cultural authenticity in multicultural literature, five of the fourteen authors mentioned their worry about having their credibility questioned because of their own ethnicity. This concern might be seen as a challenge in publishing stories that include Spanish. Of those five authors, two gave specific examples of criticism they had received because they wrote outside of their own cultural experiences. Lastly, disagreements with editors and reviewers about the formatting of Spanish words in an English-based text and the vocabulary became a common obstacle. With the diversity of the Spanish language, including regional differences and colloquialisms, it can prove to be difficult to choose the most appropriate vocabulary to fit the story's setting and the character's identity.

Figure 8: Challenges/Obstacles by Author Proficiency Level
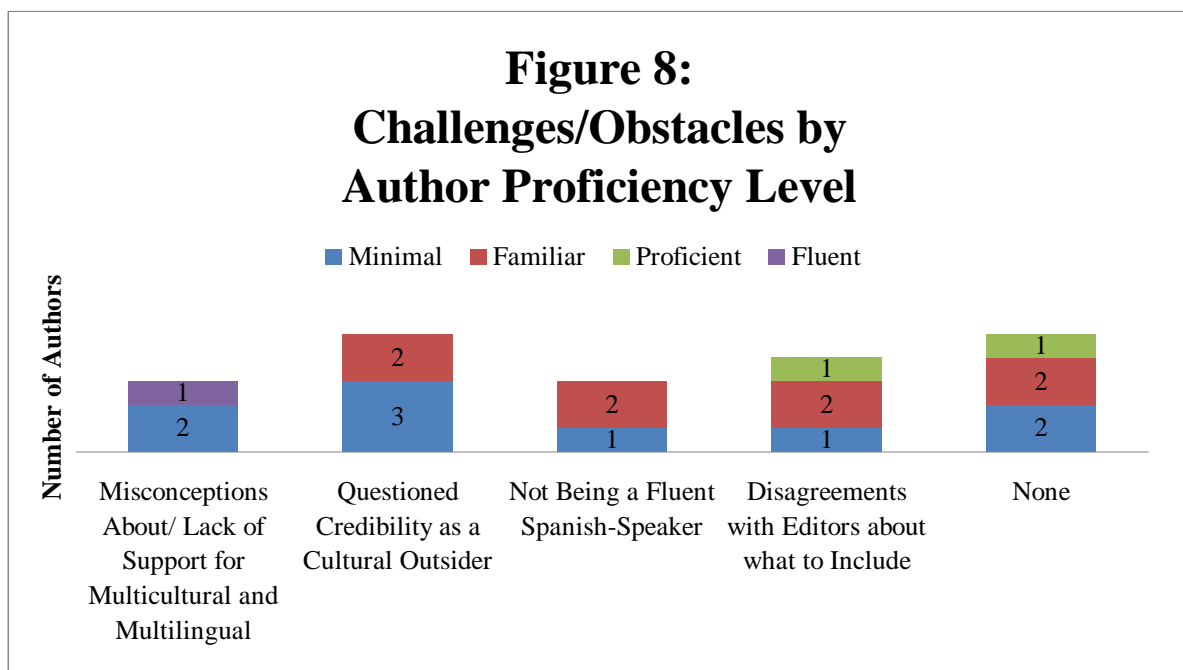
Authors choosing to write books that include language and culture outside of their own heritage face numerous obstacles. Participants in this study used a variety of means to become more familiar with their subject matter and the Spanish language in their

books that included code-switching (See Figure 9). Fifty percent of authors surveyed consulted Spanish-speakers to review their Spanish use for grammatical and cultural accuracy. In addition, nearly thirty percent of authors surveyed spoke with cultural insiders in order to assure positive and appropriate representations of the culture portrayed in their works. Half of authors also noted that their own life experiences provided the foundation for including Spanish-speaking characters in their books. This life experience included travel, language study, and interactions with members of local Latino communities.

Figure 9:
Type of Research by
Author Proficiency Level

■ Minimal   ■ Familiar   ■ Proficient   ■ Fluent

Number of Authors

| Language Review by Spanish-Speakers | Interviews with Cultural Insiders | Review by Bilingual Childrens' Book Reviewers | Research Trips to Spanish-Speaking Countries | Life Experience | Use of Spanish-English Dictionary | Reference to Other Books/Resources about Culture |

The evidence indicates that authors chose to include Spanish-English code-switching in their children's books for a variety of reasons and used code-switching in a variety of ways. Evidence from this study shows that the fourteen non-native Spanish speakers who participated in this study were most likely to include Spanish in their texts

when its use reflected the natural linguistic environment of the setting or characters portrayed in their works.

The number of Spanish words included largely depended on the language proficiency level of the author. Authors who were more skilled in the Spanish language produced a greater number of books that included more advanced (Type II) code-switching than did authors with minimal Spanish language experience. Non-native Spanish language speakers used consultation with fluent Spanish speakers to check grammatical and cultural accuracy of the language they used.

The results from this author survey show that the most common of the challenges in creating a multicultural and multilingual book for a young audience is creating credible depictions of Spanish-speaking communities when the author's own status is that of a cultural outsider. While non-native Spanish-speakers may be criticized for their use of a language that is not their own, their perspective may allow them the advantage of seeing Spanish from a learner's point of view, therefore providing insight into how to make code-switching accessible for other native English speakers.

To demonstrate the techniques of how authors make code-switching accessible to readers, I examined the diverse ways in which code-switching had been included in English-based children's literature by taking a closer look at each of the books produced by these writers. This analysis revealed several trends in the use of Spanish-English code-switching by the authors who participated in this study. The conclusions based on analysis of individual works follow the descriptive analysis.

DESCRIPTIVE ANALYSIS OF CHILDRENS' BOOKS

This chapter intends to familiarize the audience with the seventeen books chosen for this corpus by providing a plot summary of each book, along with a descriptive analysis of the ways in which Spanish is incorporated into each text. In this explanation, the books have been identified with the code-switching category under which they fall. Books have been categorized as Type I if only a few Spanish words and familiar interjections are sprinkled throughout the text and as Type II if there is a much more frequent inclusion of Spanish words, phrases, and sentences throughout the text. None of the books fit the Type III categorization of books that code-switch in the totality of the text.

The inconsistency in the inclusion (or lack) of italics and/or bold typeface in quotations to identify Spanish code-switching is due to the diversity amongst authors'/editors' preference for the use of typeface to distinguish new vocabulary from the English-based text.

These books included in my analysis were chosen based on the following criteria:

- Written by the fourteen authors who agreed to participate in the survey
- Include Spanish-English code-switching
- Written for children and young teenagers
- Illustrated
- Published in the United States

Get Set! Swim! by Jeannine Atkins, 1998

Get Set! Swim! by Jeannine Atkins is the story of Jessenia and her underdog swim team at their first away meet. Jessenia and her teammates worry about their chances of winning against a team of "lucky girls" (Atkins 7) who live in big houses and practice laps in a pool that "probably isn't broken half the winter" (Atkins 10). To calm their fears, their coach tries to encourage them that "Everyone is equal in the water" (Atkins 10). When Jessenia takes her place at the platform, the blue of the pool glimmers like the beautiful colors her mother uses to describe her home in Puerto Rico and even though she had once been tired of hearing her mother's stories, the reminder gives Jessenia comfort and strength to move forward. As she swims her final lap, Jessenia hears her mother's voice cheering in her ear and swims fast "with all the strength of her mother's dreams for her" (Atkins 24) to win the race. Though her team loses the meet in the end, she has faith that they will be back to win again.

Get Set! Swim! is a Type I book with very little Spanish included in the mainly English text. The few words and sentences that are included are there to symbolize the Spanish-speaking heritage of Jessenia's Puerto Rican mother whose identity is further marked by her daughter calling her "Mami". Though the story begins with Jessenia feeling some resentment toward the way Mami seemed to always be dreaming about life back in Puerto Rico, it ends with Jessenia's understanding of her mother's desire for her to share in their Puerto Rican heritage while at the same time living her own dreams in the United States. The annoyance that may be signaled with her English response to her mother's "*Te amo*" (Atkins 8) is turned around with a "*Te amo*" (Atkins 26) and a "*Gracias*" (Atkins 28) at the end of the story. When Mami answers her daughter by

responding "I love you, too" (Atkins 26), it is not only a way of translating the phrase for the reader; it is a symbol of how her identity is shaped not only by her own past, but also by the present bilingual life of her daughter.

Dream Carver by Diana Cohn, 2002

Dream Carver, by Diana Cohn, is the story of a young boy from Oaxaca, Mexico named Mateo who dreams of making large carvings of the animals of his world in a colorful way that represents their lively spirit rather than following his family's tradition of making handheld wooden toys. Despite the fact that his father does not find the value in changing the way the family has carved for hundreds of years for some "foolish dream" (Cohn 12), Mateo sneaks away after his day's work and begins carving his vision. Through practice and determination, Mateo is able to carve up any animal his imagination desires. Though worried about what his father will think of his secret masterpieces, Mateo ventures to display them at the upcoming celebration of El Día de los Muertos. To Mateo's delight, the villagers marvel at the colorful carvings until they have nearly all been sold. When the buzz of excitement begins to lull, Mateo is met with the gentle encouragement of his once skeptical father who proudly admits that "it's time for you to teach me a new way to carve!" (Cohn 29). In these words of praise that Mateo had most sought out, he learns that with the courage to follow his dreams, he has the power to create change. Through this inspirational message, readers are also introduced to the beautiful art form of Oaxacan wood carving in the beautiful illustrations which are supplemented by the inclusion of the brief biography of real-life Oaxacan wood carver Manuel Jimenez at the end of the book.

This book falls into the category of Type I code-switching because the use of Spanish words and phrases are sprinkled throughout the text rather than being integrated more seamlessly into the overall linguistic style of the book. The majority of the words that appear in Spanish are nouns that help set the scene in a small village in Oaxaca and to remind the reader of the Spanish-speaking identity of the family and their community. Cohn immediately ties the protagonist's family to their Spanish-speaking heritage with her first description of them: "His family grew blue corn and green alfalfa in the fields outside their *casa*" (2). The culture of the village of Monte Alban is also expressed through the juxtaposition of Spanish words with the English text used to describe events and scenery such as the "village *fiestas*" (Cohn 3, 5) in "the *zócalo,* the village square" (Cohn 6) or the shade of Mateo's "favorite *guaje* tree" (Cohn 9) and the "fresh green wood from the *copalillo* tree" (Cohn 15).

Though most of the Spanish words in *Dream Carver* are explained to the non-Spanish reader through juxtaposition ("The next *fiesta* was *Día de los Muertos*, Day of the Dead" (Cohn 25)) and direct definition ("as he carved the *quetzal*, the iridescent bird of the rain forest" (Cohn17)), several of the Spanish words used are left to the reader to infer their meaning through context clues and illustrations. Cohn chooses to reveal the meaning of many of the Spanish words and phrases in her story through creative translations in which the English word is worked into the sentence to assist the reader in understanding new vocabulary. For example, Cohn writes "Then Mateo would start to carve…and carve…and carve some more, until he said, '*Hola conejito!*' and a little rabbit would pop right out of the wood as if waking from a deep sleep" (22). Here the proximity of the description "a little rabbit" and the drawing of a smiling Mateo holding a

carved bunny help the reader piece together the meaning of the word "*conejito.*" In the following example, the ability to infer is the reader's only tool for uncovering the significance of the Spanish text. The reader may be able to guess the meaning of the word "*machetazo*" through his or her understanding of the loan word "*machete*" and the accompanying description: "But in the afternoon, he snuck away and cut a giant branch of fresh green wood from the *copalillo* tree and peeled it with his *machete*. With a few bold *machetazos*, he tried to carve the mighty jaguar that had been in his dream the night before, but it looked clumsy" (Cohn15-16). Along with the drawing of a disappointed Mateo holding the handle of a *machete* in one hand and the splintered remains of his attempted carving in the other, the reader can begin to understand that the word *machetazo* must refer to the forceful way of striking the wood with a *machete*. In other instances, the illustration provides the sole meaning of the Spanish included in the story. In an illustration of Mateo painting the beautiful *quetzal*, the paints are labeled with their Spanish names "Azul", "Amarillo" and "Rojo", words that the reader can guess describe the color that is held in each jar (Cohn 17-18).

Carmen Learns English by Judy Cox, 2010

Despite what the title may suggest, *Carmen Learns English* by Judy Cox is not about linguistic assimilation, but rather celebrates bilingualism and the discovery of one's own unique voice among many. Carmen is a Mexican-American kindergartner whose limited abilities in the English language make her nervous to start the first day of school where she is unsure if she will find others who speak her language. Carmen's teacher, Señora Coski helps to calm her nerves by introducing herself to Carmen in Spanish and

inviting Carmen to help teach her English-speaking classmates some words in her own language. At home, Carmen shares her newly-learned vocabulary with her younger sister and mother, gaining confidence in her English skills. Carmen compares her learning experience with that of her classmates, showing her combined role of teacher-learner in explaining, "I learned to say 'please' instead of '*por favor*' and my class learned to say '*gracias'* for 'thank you.' Every morning I came to school and said 'Good morning,' and the kids said, '*¡Buenos días!';* and when I got on the bus to go home, I said, 'Good-bye, Señora Coski,' and she said, '*¡Adiós, amiga!'*'" (Cox 18). Though she may have found encouragement in the welcoming gestures of her teacher and classmates, Carmen's understanding and assertion of her identity as a bilingual speaker comes from within. Carmen affirms the ability to speak two languages when she confronts a boy who teased her for the "funny" way she talks and proudly declares "'Excuse me?' I said as polite as la Señora Coski. 'Excuse me? I don't got an accent. It's you who got the accent!'" (Cox 21).

The code-switching seen in this book is central to Carmen's identity as a Mexican-American and reflects real language use by fluent bilingual speakers and second language learners. As in spoken bilingual conversation, Carmen's language consists of several full sentences produced fully in Spanish and code-switching often happens at the phrase or clause boundaries, making *Carmen Learns English* a Type II text. Cox cleverly translates these sentences without providing word-for-word English counterparts, but rather allowing the reader to pull meaning from context. An example of this technique is seen in Carmen's nervous admission that "I did not know where the bathroom was. *'¿Dónde está el baño, por favor?'* I asked." (Cox 4). In the context of the sentence, the

question "Where is the bathroom, please?" is clear without knowing the meaning of each specific word. Other times, Carmen translates Spanish dialogue for the reader. For example, when she meets her teacher for the first time, she is introduced with the words "'*Mi nombre es Señora Coski*,' she said. '*Soy su maestra.*' My teacher! Her Spanish sounded *muy* terrible!" (Cox 3). Here Carmen acts as an interpreter for the audience, giving clues to the meaning of the unfamiliar words by explaining that the "*maestra*" is her teacher. When the Spanish words are not defined directly or indirectly in the text, the illustrations provide meaning such as a picture of the numbers one through six alongside the narration "One day, la Señora Coski wrote the numbers on the number line. I was happy to see those numbers. I knew them all! '*Uno, dos, tres, cuatro, cinco, seis,*' I shouted in Spanish."

Though the meanings of the Spanish used in this book can be inferred from the context of the text and illustrations, Cox also includes a glossary to provide further assistance to non-Spanish speakers. By creating a space within the book to explicitly teach a foreign vocabulary, the audience steps in Carmen's shoes to share in the uncertain experience of learning a new language.

Cinco de Mouse-O! by Judy Cox, 2010

On the fifth of May curious little mouse goes exploring the streets of the city in search of the sweet smells of a Mexican fiesta in the book *Cinco de Mouse-O!* by Judy Cox. He arrives at the city park to find the "food and drink, sombreros, serapes, and bright paper flowers" (Cox 7) of Cinco de Mayo. A colorful piñata catches Mouse's eye

and he decides to track it down for his own fiesta. However, Mouse gets distracted from

his pursuit by the delicious scraps of "Tacos, tamales, chorizo, and flan" (Cox 10) that

drop from the mouths and napkins of the people around him. Dozing after his feast,

Mouse inadvertently becomes the perfect target for the hungry Cat, but luckily, he is able

to scurry away before becoming Cat's dinner and he finds refuge on the brim of a

mariachi's hat. Still craving the candy from the piñata, Mouse adventurously climbs the

rope that attaches it to the tree, safe from Cat's reach until the piñata is struck and bursts

into pieces, sending Mouse flying with the rest of its sweet contents. When it seems that

Cat may finally get his paws on his rodent treat, a child steps on his tail and sends him

home screeching with pain. Though Mouse was saved, the candy was not. Every piece

was gathered up by the party-goers. All except one forgotten lemon drop. Lucky for

Mouse, the tiny piece of candy is just his size and he realizes he will be able to have his

fiesta after all!

The code-switching in *Cinco de Mouse-O!* is essential to creating the atmosphere

of a Mexican fiesta where Spanish is likely to be heard. With several stand-alone phrases

that can be understood through familiarity or context clues such as "¡Viva México!" (Cox

15) and "¡Qué felicidad!" (Cox 30), the code-switching in this book falls into the Type II

category. Besides context clues, Cox uses cognates such as "¡Fantástico!" (1) or

"guitarrón" (15) and loan words such as "mariachis" (15) or "tamales" (10) to make the

Spanish in her book accessible to readers who are not familiar with the Spanish language.

In addition to Spanish included in the narrative of the text, several Spanish words are

seen on the first page of the story within the illustration of Mouse's bed made from a

pack of "Lotería" (Cox 1) cards. By including Spanish in the pictures of the book, the

reader gets a sense of the environment in which Mouse lives, an area where Hispanic and Latino games and traditions are a part of everyday life.

Cowboy José by Susan Middleton Elya, 2005

In the book *Cowboy José*, Susan Middleton Elya tells the story of a poor cowboy and his trusty horse, Feo. With Feo's encouragement, José agrees to enter a rodeo in hopes of winning the cash prize that will attract the attention of a shallow beauty named Rosita who tells him "She'd rather go out with a wealthy **vaquero**" (Elya 7). While Feo supports his friend by giving him advice and his lucky horseshoe, all Rosita does is yell bossily from the sidelines. José's endurance and determination win him first place and the accompanying **dinero** which impresses the greedy Rosita who is eager to spend it. Despite Rosita's newfound affections, José turns her down, saying "You're just not my choosin'. I want one who cares if I'm winning' or losin'" (Elya 26). The story concludes with the moral that it is important to surround yourself with people who like you for who you are, and not what you have. In the end, José honors his steadfast friendship with Feo by taking him as his **cita** for dinner and leaving Rosita in their dust as "they ride toward the sunset—**la puesta de sol**" (Elya 29).

With Spanish vocabulary in nearly every sentence, and a pair of Spanish phrases that stand on their own, Elya has created a Type II text whose rhymes and helpful translations aid readers in both comprehension and pronunciation. Elya rhymes unfamiliar Spanish vocabulary with English and more well-known Spanish words to make the new sounds flow effortlessly into her story. In the example "Then Loco bucks

one guy. The second is thrown. The third one falls off in the corner—**rincón**" (Elya 14),

Elya makes it easy for readers to pronounce the unfamiliar word "**rincón**" with the

appropriate vowel sounds and accented stress in the second syllable because of the rhyme

with "thrown". Additionally, the juxtaposition of the Spanish word with its English

counterpart makes the definition of the new vocabulary clear for monolingual readers.

Other ways that Spanish is made accessible to the reader is through direct

definition, inference and supporting visual aids. In the sentence "José is so **pobre**, he

hasn't got money!" (Elya 8), the word "**pobre**" is defined as someone who doesn't have

money, essentially, someone who is poor. In other instances, the reader must use context

clues and illustrations to understand the Spanish incorporated into the text. For example,

accompanying a picture of Cowboy José and Feo rounding up cows while José holds a

pair of maracas is the description "They sing **canciones**. José plays **maracas**. 'Get

along, little dogies, get along, little **vacas**'" (Elya 4). These sentences force the reader

use his or her understanding of the English text to create meaning from the unknown

Spanish words. The word "**canciones**" can be inferred to mean "songs" since it is known

that they are something that one sings. The meaning of the word "**maracas**" is given

away in the picture of José holding the instruments. Lastly, if the reader is not familiar

with the meaning of the English word "dogies" which refers to calves in a herd of cattle,

the translation of "**vacas**" can still be guessed through the picture of cows. For additional

support, Elya provides her readers with a glossary in the front of the book with a

pronunciation guide to check understanding.

Home at Last by Susan Middleton Elya, 2002

 Home at Last by Susan Middleton Elya explores the meaning of the word "home" for an immigrant mother and her family. While eight-year-old Ana Patiño and her father begin to find their place in the United States through school and work and the English they are learning, Mamá struggles to adjust to her new surroundings and unfamiliar language and continues to think of Mexico as her true home. The difficulties Mamá faces with the English language begin to pile on her, first at the grocery store where the clerk snaps "Speak English, lady!" (Elya 11) when she tries to explain that she has been overcharged, then as she worries about the implications of a note from Ana's teacher that she is unable to read. Finally, when her request for help for her sick infant is met by her neighbor's reply "I don't understand what you're saying" (Elya 17), she agrees to take an English class to help her communicate with the people around her. With the new vocabulary from her night class, Mamá is given the chance to vindicate herself at the grocery store where she explains in English that the overpriced chicken is actually on sale for a lower price. With this personal victory and the encouragement of her daughter, Mamá feels that she can finally call her new apartment home.

 The Type II code-switching in *Home at Last* is integrally tied to the identity and language abilities of the main characters. The Spanish used in the book is almost entirely within the dialogue between the family members to mimic a bilingual relationship in which Spanish is spoken in the home and English is spoken in the public realm. Most of the conversations between Ana and her parents happen entirely in Spanish with the narrator translating for the audience who may find themselves just as confused by the full Spanish sentences as Mamá is with English. In the following example, a question

directed at Spanish-speaking Mamá is juxtaposed with the English translation: "'Ahora aprenderás inglés?' Ana asked. Will you learn English now?" (Elya 20). This formula of describing the Spanish dialogue in English is the most common form of creating meaning for the monolingual reader within this text.

Occasionally, Ana or Papá will use their English skills to act as language interpreters for the benefit of Mamá and the reader. When Ana's teacher sends a note home in English, the reader can make the connection between the English words and their Spanish counterparts in the scenario where "That evening Papá read the note: 'Ana learns well.' Then he repeated it in Spanish for Mamá. 'Ana aprende bien'" (Elya 16). In another bilingual conversation, Ana's suggestion "You could learn English too" (Elya 9) creates context for her mother's Spanish reply "'¡Inglés!' Mamá said. '¡Imposible!'" (Elya 9). Along with the cognate "imposible", the meaning of the word "Inglés" is also understood. It is not until Mamá accepts her own bilingual identity in her United States' home that code-switching appears within the same thought to reflect the multiple layers of herself as in the example "'Sí,' said Mamá. 'We're home'" (Elya 29).

Burro's Tortillas by Terri Fields, 2007

In the pun-filled adaptation of the popular children's folktale "The Little Red Hen", Terri Fields tells the story of a hardworking young burro living in the Southwest and his friends who have an excuse for everything work-related. Throughout the story of *Burro's Tortillas*, the burro tries to elicit help from the bobcat, coyote, and jackrabbit in the labor-intensive task of making corn *tortillas*, but from gathering the kernels to flipping the *tortillas* on the griddle, his friends seem to be too busy to lend a hand. It is

not until the scent of freshly made *tortillas* fills the air that the lazy trio offers to help in eating the "*tortillas muy deliciosas*" (Fields 16). By then, the little burro realizes that if they weren't willing to share in the work of making the *tortillas*, they shouldn't share in the fruits of his labor, so he alone enjoys the *tortillas* he made all by himself. This story not only teaches young readers the value of hard work, it also outlines an unfamiliar way to make a familiar food from scratch. Fields supplements her story with a lesson on ways that corn has been used in the diets of different cultures, a brief history of *tortilla* making and a vocabulary matching activity to strengthen understanding of Spanish words. The Spanish words in the text have the dual purpose of expressing the bilingual, Mexican-American ancestry of the American Southwest, personified in the language of the little burro and his "*amigos*" (Fields 2, 6, 14, 18, 25) and in facilitating the description of traditional tortilla-making tools that may not have a specific English counterpart.

The familiarity of the story for target audiences allows Fields to expand her use of Spanish beyond the insertion of individual words to phrases and sentences that the reader can grasp based on his or her existing knowledge of the folktale. Therefore, the recognizable chorus of "Not I" from the lazy friends of the little red hen is easily understood by English-speakers in the Spanish translation "*Yo no*" repeated throughout the story. Because *Burro's Tortillas* includes entire sentences produced in a single language with switches being made at natural breaks in phrases, clauses, or sentences, this book is classified as a Type II text. These sentences or phrases are supported by context clues and illustrations to assist reader comprehension. For example, Fields writes, "He called his friends. 'Whinnee aw ah aw. *Mis amigos—vengan aquí.*' The bobcat, the coyote, and the jackrabbit came immediately" (2) and the non-Spanish reader

can infer the meaning of the likely unfamiliar phrase "*vengan aquí*" through the cause and effect relationship between the words and the arrival of the burro's friends.

Spanish words that are essential to the process of making *tortillas* but not characteristic of the original version of the folktale, for example, are made accessible to non-Spanish readers through the use of accompanying illustrations and definitions of the word that appear later in the text. "*La masa*" (Fields 14) is a Spanish word that is left undefined when originally introduced by the burro who says "*Amigos*, the corn is ground. Who will help me make *la masa*?" (Fields 14) but is later explained in English when the burro goes to work: "He made small little balls of dough. This time, he didn't even call his friends when it was time to put each ball onto *la tortillera* to flatten it into a *tortilla* shape" (Fields 16). Readers can make the connection between the next step in the process being the making of "*la masa*" (Fields 14) to description of the dough for the *tortillas*. Whereas the reader must rely on subsequent information in the story for the definition of "*la masa*" (Fields 14), "*la tortillera*" (Fields 16) is given meaning mainly through the illustration of the burro placing balls of dough between the plates of the traditional press used to flatten *tortillas*. Likewise, when Fields describes "He stood over the *metate* and used the pestle to grind the corn" (12), it is only through the illustration of grinding kernels with mortar and pestle that the word takes meaning for those unfamiliar with traditional *tortilla*-making.

Jazz Fly 2: The Jungle Pachanga by Matthew Gollub, 2010

When a jazz band of insects gets lost in the rain forest, Jazz Fly must use his Spanish phrase book to communicate with the local animals in order to find his way. With the help of a sloth, monkey, and a parrot, the band eventually makes their way to *El Termite Nook*, a Latin-style nightclub where they are scheduled to perform. Just as the crowd starts shaking to the beat of the Jazz Fly's *americana* sound, the club is torn open by the claws of a hungry anteater. While the termite house band tries to calm the partygoers with the sounds of the conga, bongo, and maracas, Jazz Fly uses his Spanish once more to tell the anteater to go away and stop trying to eat his friends. This attracts the attention of a nearby leopard who quickly scares off the anteater so that the party can continue until dawn. His bilingual bravery in the face of danger makes Jazz Fly a hero and his band is awarded the chance to set sail on a Caribbean cruise ship: the "S.S. Se Habla Español" (Gollub 27-28).

Jazz Fly's ability to speak two languages (with the help of his trusty Spanish phrase book) gives him the power to overcome dangers for himself and his friends. Code-switching is essential to successful communication. This moral of the story is expressed clearly by the manager of *El Termite Nook:* "*Es bueno,*" said the moth, "that you learned *español.* Another language helps when you're in a hole" (Gollub 26). Gollub's Type II inclusion of Spanish in his text is essential to give a voice to many of the jungle animals who cannot speak English. Much of the Spanish used by these animals is not translated for the reader. Just like Jazz Fly, when faced with unfamiliar phrases the audience must use context clues to decipher the meaning. For example, when the sloth asks Jazz Fly "*¿Qué te pasa?*" (Gollub 4), the reader's only hint to the meaning

of the sentence is the description of the sloth's "puzzled look" (Gollub 4) that implies confusion. To further extract meaning, the reader must follow the example of the book's protagonist and refer to the glossary which translates the Spanish vocabulary and phrases into English.

The narrator also acts as a translator for the audience by juxtaposing Spanish and English—"*Pa'arriba y pa'abajo.* High and low" (Gollub 9)—or by explaining the meaning to the reader by "roughly" translating it (Gollub 22). This is apparent in the book's longest string of Spanish phrases when the Jazz Fly tells the anteater, in his mix of made-up scat and Spanish, "CHOO-ka CHOO-ka TING. *¡Ay, caramba! ¿Qué te pasa calabaza? Es nuestra pachanga. Uno, dos, tres. No seas loco. Cuatro, cinco, seis. ¡Aléjate un poco!* TAKA-TON TING. *Mi ritmo es caliente.* RRAKA-DON-ga DON. *¡No te comas a mi gente!*" (Gollub 22). Rather than directly translating the entire paragraph, which may be otherwise inaccessible to monolingual English readers, Gollub explains the basic gist of the words: "Make a move from here. Come on, pumpkin. Can't you hear? 1, 2, 3. My rhythm's HOT…4, 5, 6, eat my people NOT!" (22).

Jazz Fly 2: The Jungle Pachanga is very unique in its blend of languages because the musical book is meant to be sung to fit the specific rhythm of the fly's native jazz swing and the beat of the *clave* in the Latin tempo. Gollub includes a CD with the book so that audiences can hear the distinct code-switches both linguistically and musically between Spanish, English and what he calls "'jazz' or 'scat': rhythmic, nonsensical words that don't appear in the dictionary" (29). Additionally, the text color-codes the three languages so that the reader can identify each code-switch. With the inclusion of color and music, the story of Jazz Fly's adventure becomes a multi-sensory experience which

excites the possibility of learning new languages in the reader and guides pronunciation through rhythm and rhyme.

The Moon Was at a Fiesta by Matthew Gollub, 1994

The Moon Was at a Fiesta by Matthew Gollub tells of the Oaxacan folktale that explains why the moon occasionally appears in the daytime sky. According to the legend that is recounted in the book, though the moon and the sun almost always stay in their separate realms, the reason why the moon is sometimes seen during the day is because she was up all night at a fiesta and lost track of time, forgetting to go back behind the sky before the sun came up. It all started when Moon got jealous of all of the fun that Sun had during the day, while all she did was watch over the town while they were asleep. Unable to stay awake long enough to enjoy the daytime merriment, the moon devises a plan to make a nighttime fiesta—despite the sun's warnings. With *monigotes, faroles, mole, tamales* and fish soup, the celebration was so much fun that Moon stayed up until dawn with the townsfolk. When the sun came up that morning, all the people were getting into bed instead of working as they should. When the moon realized the trouble her all-night party caused, she felt sorry for her actions and decided to remain in the evening sky, but every once and a while she will come out to celebrate again and when the people in Oaxaca see her the next morning they say "The moon was at a fiesta" (Gollub 31).

Besides the reoccurrence of the word "fiesta" throughout the story, the Type I code-switching in this story is limited to key Spanish words that have a specific cultural

significance in regards to the planning and preparation of a celebration. Many of the words that were chosen for this distinct purpose of setting the scene for the fiesta do not have exact counterparts in English, therefore, Gollub not only creates meaning in the text of the story, he also gives a more in-depth explanation of the words' definition in the included glossary. This is especially helpful for words that may have multiple meanings separate from their use in the story, such as *monigote* or *padrino*. For example, though *monigote* is described in the text as a "Towering, stilt-legged" figure (Gollub 9) and defined late in the story as "The giant doll" (Gollub 14), the word is best understood through the glossary's description of what it is made of and how it is used in Oaxacan celebrations. Likewise, the word *padrino* (which can also mean "godfather") is used in the story to identify those in charge of preparing and hosting parties. The text gives meaning to this word implicitly by describing how the *padrinos* behave. They are described as the people who "arrange for all the food" (Gollub 15), and "decorated the site of the fiesta" (Gollub 19). The descriptive glossary supplements the strategies used within the text with cultural context that gives the reader a deeper understanding of the region where the story takes place.

No English by Jacqueline Jules, 2007

For Blanca Cruz, the new student from Argentina, being surrounded by a foreign language is a nerve-wracking and isolating experience from which her only defense mechanism is the two words: "No English". As the young narrator tries to befriend Blanca, the frustration of being misunderstood becomes apparent for both girls. When the librarian finds a bilingual book for the girls to read, a friendship begins to form as the

familiar words and the opportunity to teach them to her classmate give Blanca the courage to let down her guard. A pattern emerges of communicating through friendly drawings that the girls pass back and forth with whispers and giggles and eventually, Blanca no longer needs to hide behind her protective shield. The story concludes with a message about the power of friendship and reaching out to those who are not "weird," but "just different" (Jules 6), showing that we all have something to learn, and something to share.

In the story of Blanca Cruz, Jacqueline Jules sprinkles some familiar Spanish words throughout the text to represent the linguistic differences between the new student and her classmates. Because the story is told from the viewpoint of an English-speaking child, these examples of Spanish are infrequent and therefore demonstrate Type I level code-switching. The Spanish in the book consists of elementary vocabulary that the young narrator—and thus average reader—would be acquainted with such as "Español" (Jules 1), "hola" (Jules 5), and "uno, dos, tres" (Jules 8). With these few basic shared recognizable words in Blanca's native tongue, the reader can imagine the difficulty in trying to break down the language barriers to build relationships. The Spanish in the book is therefore not meant to mimic Blanca's speech, but rather is symbolic of how the narrator, Diane, tries to find common ground despite her own linguistic limitations.

The Three Little Tamales by Eric A. Kimmel, 2009

The well-known classic of The Three Little Pigs is given a Southwestern twist in Eric A. Kimmel's *The Three Little Tamales*. When the tasty protagonists are set out to

cool in the *taquería* window, they meet a tortilla who tells them they must escape if they don't want to be eaten. Quickly deciding to take fate into their own hands, the three little tamales run away to make new homes for themselves. The first tamale makes her *casita* out of sagebrush in the prairie. The second tamale makes his *casita* out of cornstalks in the field. The final tamale makes a strong, sturdy *casita* out of cactus to protect her in the desert. As the reader might expect, the tamales soon had their architecture put to the test when Señor Lobo decides to destroy the houses by huffing and puffing "like a Texas tornado" in order to eat the delicious inhabitants (Kimmel 12, 15, 20). Sadly, the first two *casitas* were no match for the hungry Señor Lobo, so the two tamales are forced to run to safety with their sister in the cactus *casita*. The strong roots of the cactus would not be budged and when Señor Lobo tried to sneak in through the chimney, he landed in a pot of boiling water that the tamales had set as a trap. Not wanting to become a "wolf tamale" (Kimmel 28), Señor Lobo runs away never to bother the three little tamales again.

Kimmel uses a variety of methods to make the Type II code-switching in this book accessible to monolingual readers. While many of the words are defined for the reader through juxtaposition of the English counterpart and visual support ("Tío José and Tía Lupe owned a *taquería*, a little restaurant" (Kimmel 1)), words for which there are no direct translations are described for the reader ("she wrapped the tamales in cornstalks and steamed them in a pot" (Kimmel 1)). There are also a variety of adjectives that the tamales use to appease or insult the wolf that would be difficult to understand by the monolingual English-speaking reader without reference to the book's glossary. For example, in the poem that repeats with each appearance of Señor Lobo at one of the

tamale's homes, they reply by calling him *"Señor Lobo, muy lindo"* (Kimmel 12), *"Señor Lobo, muy guapo"* (Kimmel 15), and finally *"Señor Lobo, muy tonto"* (Kimmel 20). The three adjectives in these noun phrases are not likely to be familiar to the English-speaking reader and the illustrations do not give clues to their meaning. Since they are not essential to the understanding of the plot, these insertions become an extra layer of humor for the Spanish-speaking audience without taking away from the English-speaking audience's experience of the story.

Estela's Swap by Alexis O'Neill, 2002

Estela's Swap by Alexis O'Neill takes place at a Californian Swap Meet where the young protagonist, Estela, hopes that her music box will sell for enough money to pay for dance lessons at the "Ballet Folklórico" (O'Neill 1). With her goal of earning the last ten dollars needed for her folk-dancing lessons, Estela sets out to get some pointers from her father on how to bargain with potential customers by first naming a price that is slightly higher than what she wants to make from the sale. To her dismay, however, the music box proves a difficult sell. While trying to attract buyers by playing the music box's song, Estela gets the attention of an elderly flower seller who is reminded of her childhood by the tune of "Cielito Lindo" (O'Neill 13).

When a strong wind begins to tear through the Swap Meet, Estela rushes to help her friend gather the flowers that have been strewn about the streets, and in doing so, leaves her music box to be toppled over with broken flowerpots. Seeing the flower seller's entire supply ruined, Estela selflessly gives away her one source of income for

the day so that her new friend will have the comforting music to listen to while she makes new flowers to restock her booth. At the end of the day, Estela is surprised by the flower seller giving her a beautiful embroidered skirt in exchange for her music box. With this gift, the once disheartened Estela realizes that the Swap Meet has been a success after all.

The bilingual atmosphere of Swap Meets is where both Spanish and English are heard regularly. The text is sprinkled with Spanish words as a part of the identity of the story's setting. Although there are very few code-switches in this Type I book, their inclusion begins to give the reader an idea of the language heard in Estela's environment. With the small amount of Spanish included, the reader can rely on the book's glossary and the familiarity of the words used. For example, though not translated in the text, the meaning of the sentence "'*Gracias*, little one'" (O'Neill 24) is likely part of the reader's vocabulary already. To support the understanding of the Spanish, the reader is given context clues in the description of the flower seller accepting the gift from Estela. With less-common vocabulary, O'Neill includes an adjacent description of the word's meaning within the text to guide comprehension as in "the flower seller was sewing the hem of a *falda*, a beautiful full skirt" (11).

Tortuga in Trouble by Ann Whitford Paul, 2009

In *Tortuga in Trouble*, Ann Whitford Paul weaves Spanish into her new twist on the story of "Little Red Riding Hood". When Tortuga sets off with a "*canasta*" full of delicious "*ensalada, tamales,* and *flan*" for his *abuela*, his three *amigos* decide to follow him in hopes of getting some treats for themselves (Paul 3-4). Along the way, they see

Tortuga talking to the mean-looking Coyote who seems to want to eat more than just the food in the basket and they warn their friend of the trouble he may be getting into. Unfortunately, Tortuga doesn't heed the advice of Conejo, Culebra, and Iguana and finds himself in the home of his *abuela* with an imposter who has "big *orejas*", "big *ojos*", and worst of all, "big *dientes*" (Paul 14-15). Lucky for Tortuga and Abuela, just as Coyote is setting the table for turtle soup, the three *amigos* make a racket of spooky noises outside the house and scare Coyote away screaming. Their bravery is rewarded with a supper of *ensalada, tamales,* and *flan* shared with Tortuga and Abuela.

Paul has incorporated Spanish creatively and meaningfully in nearly every sentence of her story, but because the language use is limited to single words that flavor the story rather than full phrases or sentences, the story falls into the Type I category. By using Spanish vocabulary to name her characters, Paul creates a solid association between character and the meaning of the word for her readers. Therefore, the code-switching in this book serves an important educational purpose, if not necessarily a culturally important element in the story. The way that Paul chunks Spanish learning cleverly into the text (three new animal names, three new food names, three new body part names) and repeats targeted words throughout the story makes the new vocabulary memorable and easily-acquired for young readers. This repetition, combined with the familiarity of the fairytale makes direct translation unnecessary. Though Paul does include a glossary for reference, the seamlessness with which the story switches from English to Spanish does not necessarily require its use for comprehension of the text.

Skippyjon Jones by Judy Schachner, 2010

When Skippyjon Jones, an overly imaginative Siamese cat, gets put in time-out for not acting cat-like enough, the last thing he does is think about how to conform to feline social norms. Instead, he decides he is not a Siamese cat at all, but rather a Zorro-like Chihuahua named Skippito Friskito. With one step into his magical closet, he is transported to Mexico where he befriends a group of Chihuahuas called Los Chimichangos who declare that Skippito is just the "dog" to help them defend themselves from the dreadful Alfredo Buzzito who has stolen all their *frijoles*. With one stab of his sword, Skippito defeats the giant bumblebee villain releasing all of the stolen beans back to their rightful owners. Just when Los Chimichangos begin to celebrate with burritos, Skippyjon Jones' mother comes back into his room to find the closet exploding with the contents of his birthday piñata. Though the story concludes with Skippyjon Jones admitting that he really is a cat, his one-of-a-kind imagination keeps him marching to the beat of his own drum.

The Spanish incorporated into *Skippyjon Jones* is a part of Skippito's understanding of his own assumed identity as a Chihuahua from Mexico. In code-switched conversations that include both English and Spanish, Skippito and his Chihuahua friends Don Diego and Poquito Tito act as interpreters for the non-Spanish-speaking audience in creative ways. For example, when Don Diego announces "*Yo quiero frijoles*" and Skippito is confused, Poquito Tito directly defines the Spanish words by explaining that "The dude just wants his beans back" (Schachner 19). In other instances, the meaning of the Spanish sentences can be inferred because of the natural progression in the story as in when Skippito asks "*¿Por qué?*" (Schachner 19) and his

question is met with a reply that begins with "because", a word that signals the answer to questioning *why* something happened.

The code-switching included to tell the story of *Skippyjon Jones* is unique from other books in this corpus in that there are full switches into Spanish sentences and phrases that mark the text as Type II, but there are also multiple instances of made-up language that imitates Spanish in its use of Spanish articles and diminutive noun endings such as "El Skippito" (Schachner 12, 14, 24) and "maskito" (Schachner 13). Some of these Spanglish-like words are added to the text to create rhymes. In the sentence "*Vamos*, Skippito—or it is you the Bandito will eato!" (Schachner 20), the word "eato", though grammatically inappropriate for Spanglish construction, has the purpose of fitting the rhythmic beat of the narration and dialogue. Because the story is being told through the eyes of the young protagonist, this imaginary vocabulary is meant to mimic the way that children talk when pretending to speak another language. For the Spanish-speaking reader, these words are likely to be recognized as nonsense, but for the reader with little Spanish background, there may be confusion between actual Spanish words and look-alikes such as "bandito" (Schachner 9, 18, 19, 20, 21, 22) and "mysterioso" (Schachner 12). These two examples in particular are especially difficult to distinguish because it is unclear whether they are part of Skippito's imaginative speech or misspellings of "bandido" and "misterisoso".

Te Amo, Bebé, Little One by Lisa Wheeler, 2004

In singsong rhyme, Lisa Wheeler tells the story of a relationship between a mother and her beloved baby in the first year of his life. As the baby grows throughout the seasons and explores his environment from palm trees to cacti, one thing stays ever constant: his mother's love. These unconditional feelings are repeated by his Mama who tells him over and over "I love you once. I love you twice. I love you more than beans and rice. I love you more than rain or sun. Te amo, bebé, little one" (Wheeler 2). Her words stick with the baby who holds them so dear that on his first birthday he turns down all the cakes and treats for the beans and rice from his mother's familiar tune.

Wheeler's central theme of a mother's love song for her child makes translation unnecessary for the Spanish phrase "te amo". Although the phrase is never defined for the audience, its meaning can be inferred because it follows the first three lines of the poem which start with its English counterpart: "I love you". Readers who can guess the pattern will soon understand the Spanish words. Likewise, other non-translated Spanish words are naturally inferred through the use of supporting illustrations. For example, accompanying a picture of the mother and child rocking under a cheerful crescent moon, the meaning of "beneath la luna, smiling bright" can easily be assumed to refer to the moon. This simple but sweet story for young readers contains very few Spanish words aside from the refrain of "Te amo bebé, little one" (Wheeler 2, 8, 14, 20, 30). Therefore, although the code-switch at the natural phrase boundary is commonly an indicator of a Type II text, the infrequency of Spanish vocabulary requires the text to be categorized more accurately as Type I.

Tiny Tortilla by Arlene Williams, 2005

Arlene Williams illustrates the importance of patience in her book *Tiny Tortilla*. Throughout the story, readers follow a hungry Juan Carlos who struggles with his lesson as he is confronted with numerous obstacles while trying to pat his ever-shrinking ball of *masa* into a thin, flat tortilla. Each time Juan Carlos begins to open his mouth to take a bite of his not-quite-tortilla, he remembers the wisdom of the old tortilla woman who had given him the dough and takes a deep breath while counting out three more pats. The magical *masa* protects Juan Carlos from the unpredictable elements of the desert as it transforms itself into a *sombrero* to shade him, a *chalupa* to float through the rain-filled *laguna*, and a wind-swept *pluma* to safely carry him back home. In all of these magical adventures, the tortilla nearly escapes from Juan Carlos and he is only able to grab a tiny corner, each time smaller than before. Despite his challenges, Juan Carlos' perseverance prevails when the thinnest, lightest, tiniest tortilla he can make suddenly grows to the huge, delicious tortilla of his dreams.

Though the book's use of code-switching is best classified as Type I because the switches from English into Spanish do not go beyond words and phrases into full sentence production, the variety of Spanish vocabulary plays an important role in giving life to the world in which Juan Carlos lives. The Spanish vocabulary in this story is fluidly integrated into the text and made meaningful through context clues and illustrations with little need for direct definition. One way that Williams allows the reader to draw connections between unfamiliar words and their purpose in the story through repetition. In the description of the tiny ball of dough, Juan Carlos is continuously worried by its "*muy pequeña*" size (Williams 5, 7, 14, 21, 26). Though

Williams does provide the audience with a juxtaposed translation of the phrase at its second appearance in the text ("It just looked *muy pequeña*—very little" (7)), her repetitive association with phrases and words that express its meaning ("even smaller" (13), "tiniest" (26), etc.) makes this translation unnecessary. The book's illustrations that show the ball of dough's diminishing size in Juan Carlos' hands further reiterates the meaning for the reader.

Williams' association of Spanish words with their English meaning through her personification of the weather that keeps getting in Juan Carlos' way is unique. Throughout the story, Williams adds the characters of "Señor Sol" (9), "Señora Lluvia" (15) and "Señor Viento" (21) that distract Juan Carlos from his patient work of creating the perfect tortilla. The words are not only inferred through the use of pictures and context clues, they are also translated at the end of the story when Williams brings them together as essential ingredients for success: "It tasted like *el sol*, the sun—very hot. It tasted like *la lluvia*, the rain—very fresh. It tasted like *el viento,* the wind—so soft and airy" (28).

Jalapeño Bagels by Natasha Wing, 1996

When young Pablo is faced with the difficult decision of what to bring to represent his culture for his school's International Day, he looks to his Mexican-American mother and Jewish-American father for suggestions. Mama shows him around the family's *panadería* and Pablo thinks about sharing of her specialties—*pan dulce, empanadas de calabaza*, and *chango* bars—with his class. Then, as he helps Papa with

some more baking, he begins to consider *challah* bread or bagels made from his *bubbe*'s (grandmother's) recipe. While all of the treats in their bakery are important representations of his unique family tree, one stands out in particular: *jalapeño* bagels. Following the recipe his parents made, the mix of Mexican *chiles* and Yiddish bread dough becomes the perfect reflection of Pablo's family. When asked why he chose the jalapeño bagels for International Day, he replies simply: "Because they are a mixture of both of you. Just like me!" (Wing 18).

Just as the chosen recipe fuses the culinary traditions of Pablo's mixed heritage, so does the code-switching used in *Jalapeño Bagels*. In her book, Wing incorporates a balance of Spanish and Yiddish words into the English-based text to mark the multicultural identity of Pablo's family. The Type I switches flavor the text like the special ingredients in one of the family's recipes. In the narration of the story, Pablo acts as the cultural broker for the book's audience, often using direct definition to give meaning to non-English words. For example, when Pablo explains "She gets out the pans and ingredients for *pan dulce*. Pan dulce is Mexican sweet bread" (Wing 3) Wing takes time to explicitly describe the possibly unfamiliar food to the reader. Less frequently, Wing juxtaposes the Spanish with the English translation within the same sentence: "Next we make *empanadas de calabaza*—pumpkin turnovers" (6). For Spanish and Yiddish words that have become English loan words, such as "jalapeños" or "bagels", Wing incorporates them into the text with only visual clues to support their meaning. The glossary in the back of the book provides more in-depth descriptions of these words that are shared in the English-language to recognize their linguistic origins

Several patterns can be identified from the investigation and analysis of the seventeen children's books used for this study. In the following chapter I provide an overview of the state of Spanish-English code-switching in books written by fourteen non-Latino, non-native Spanish speakers from the years of 1994 to 2010 with individual summaries of the amount/type of Spanish-English code-switching in the books analyzed.

RESULTS OF ANALYSIS: DISCUSSION OF PATTERNS OF CODE-SWITCHING

IN CHILDREN'S BOOKS

In this discussion, I identify the categorization of code-switching by type, and indicate where and how code-switching occurs in these books in order to answer my first research question: How do authors of children's literature utilize Spanish-English code-switching in their works? My fourth research question (How does the use of code-switching by non-Latino authors compare to its appearance in works created by Latino writers?) was explored through the comparison of my results to the findings of López-Flores' study of the same field of literature produced by Latino and Chicano authors. Evidence suggests various similarities and differences in the utilization of Spanish in English-based books between Latino and non-native Spanish speaker writers.

Code-Switching on the Rise

Children's literature that includes Spanish-English code-switching is becoming more prevalent in our country (López-Flores 196). The books collected to be considered for this study were identified from multicultural children's book lists at local libraries and from the recommendation of publishers of similar books. Of the forty-eight books gathered through these avenues, seventy-five percent were written after the year 2000. The data collected suggest that a growing number of books that include Spanish-English code-switching have been published since 2000. The books chosen for my study span

sixteen years over the past two decades. Figure 10 shows the distribution of these seventeen books by code-switching type and years of publication.

**Figure 10:
Number of Books Published per Year
by Code-Switching Type**
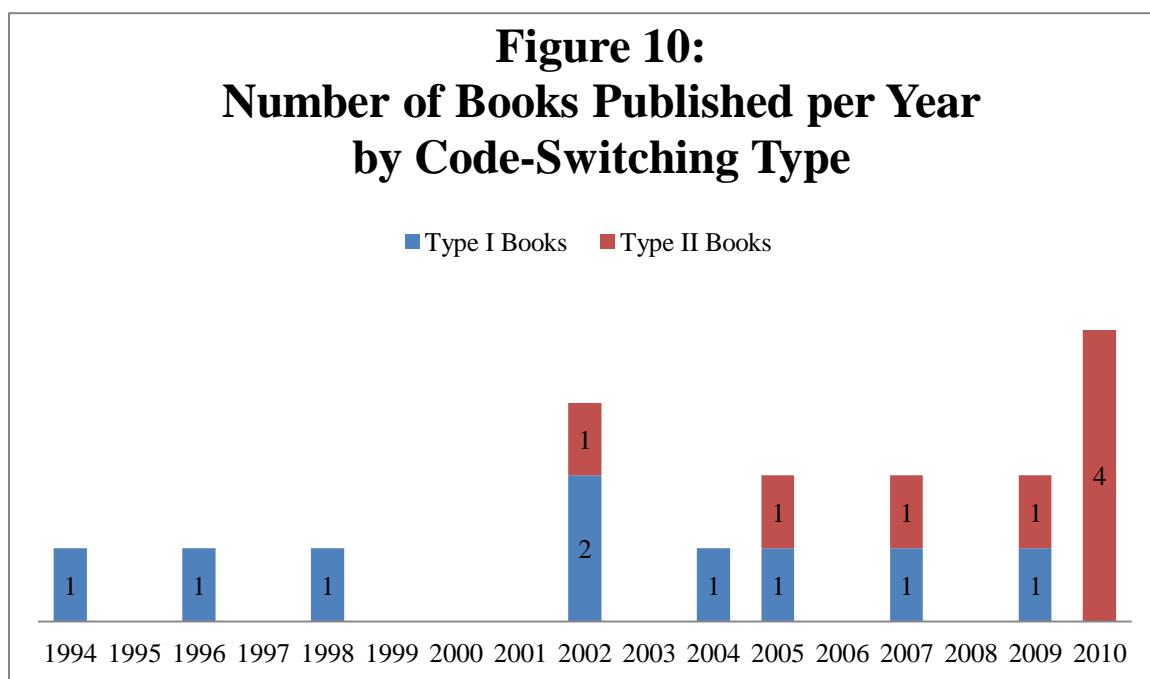
Also growing is the number of Spanish words and phrases included in these books which suggests that the amount and sophistication of the code-switching in children's literature is increasing (López-Flores 196-197). In this corpus, the average number of Spanish words included per book[1] has grown over time from an average of 7.3 words per book published before 2000 to an average of 22.8 Spanish words per book published in the twenty-first century. Figure 11 shows the average number of words per book for each year represented by the seventeen books in this study. The change is largely due to the fact that many of the selected books written since 2000 include Type II code-switching. Results from this research show that Type II books include significantly more Spanish

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[1] The word count for this study is a summation of the total number of unique Spanish vocabulary words included in each books. For example, while the word "fiesta" appears on eight separate occasions in the book *The Moon Was at a Fiesta* by Matthew Gollub, for analysis purposes, it is counted as one word.

words than Type I books. Figure 12 shows how the seventeen selected books are distributed based on the number of Spanish words they include. Type I books in this study have an average of twelve Spanish words per book whereas Type II books have more than double that with an average of thirty-one Spanish words per book. Overall, the books in this study have an average of twenty-one Spanish words each.

Figure 11:
Average Number of Spanish Words per Book

Figure 12:
Number of Spanish Words per Book by Type
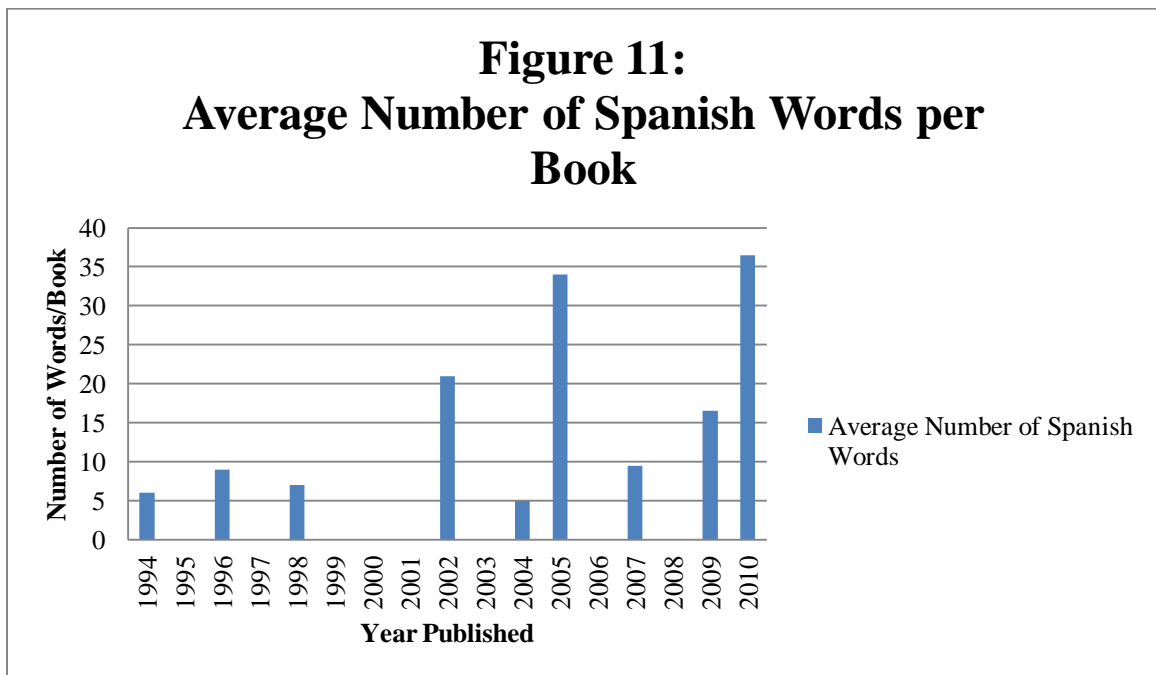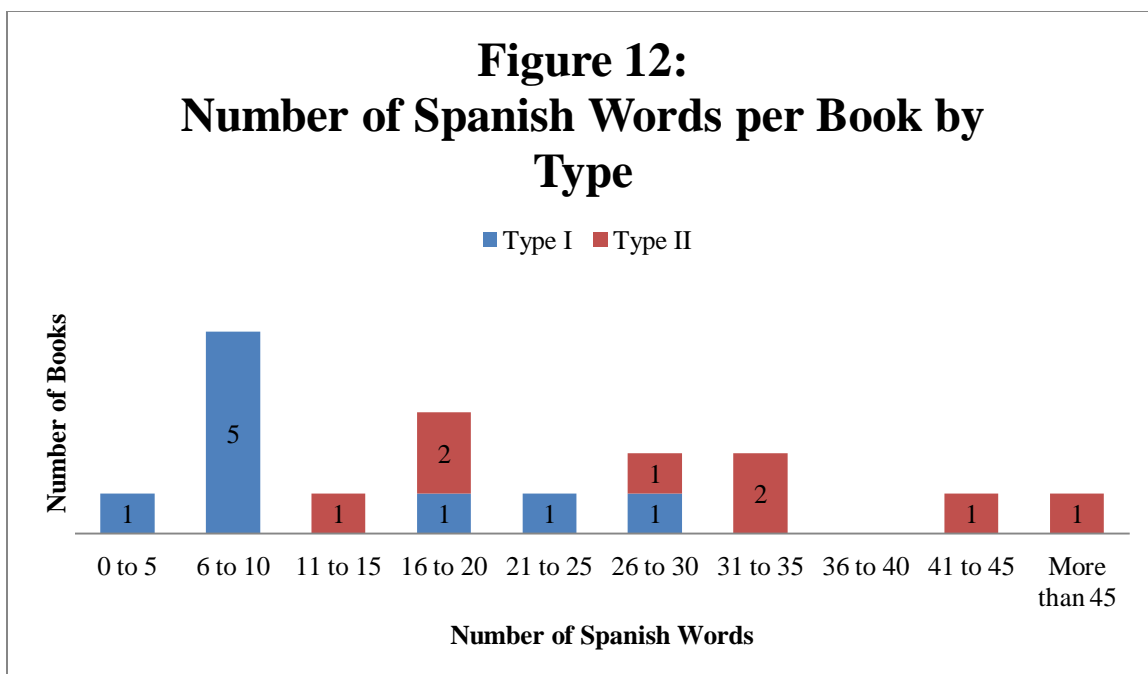
    While there is a relatively equal amount of Type I and Type II books included in this study (see Figure 13), in this particular sample of seventeen books, the distribution of these types of code-switching has not been even over the years. This is seen in the eight Type II books chosen for this study that were all published in the twenty-first century (see Figure 10). Of the fourteen books in this study that were published by the participating authors after 2000, fifty-seven percent of the texts are categorized as having more advanced Type II code-switching. Type II code-switching was identified in seventy percent of the seventeen books used in this study that were published after 2005. Four of the books chosen for this study were published in 2010. Analysis led to the categorization of all four as Type II, therefore possibly representing a trend toward more advanced integration of Spanish-English code-switching than their counterparts from the

previous century.

Figure 13:
Books Classified by Type
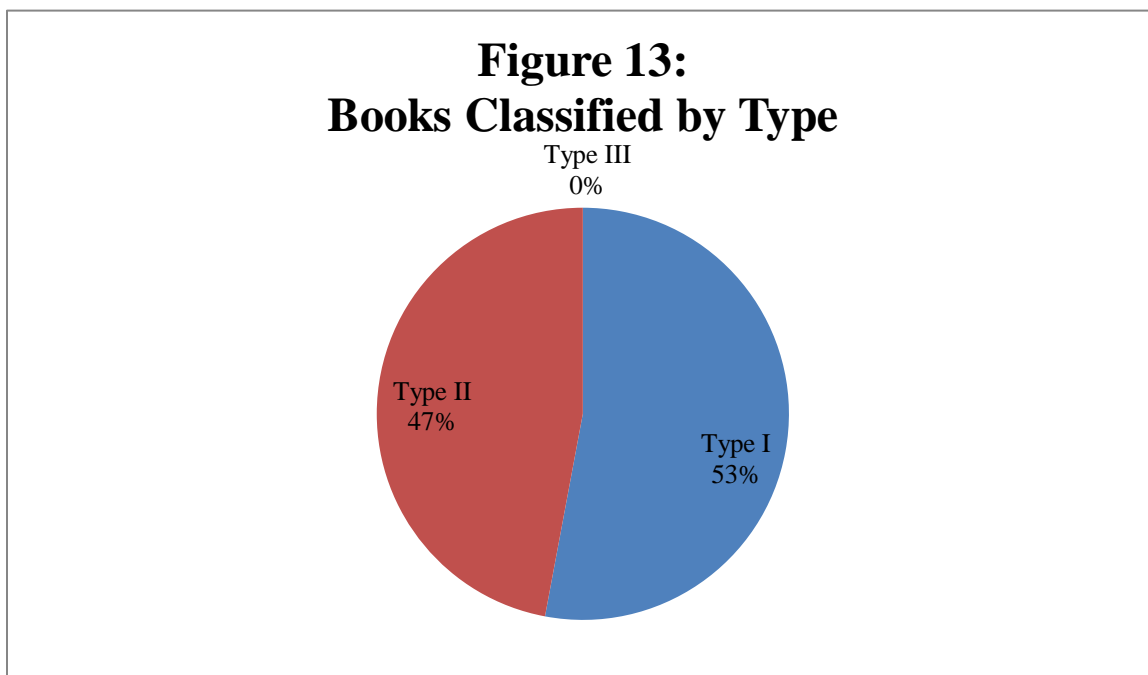
Analysis of the post 2000 production of the fourteen participating authors indicates that there has been an increase of Type II books published since the publication of López-Flores study (57-58). This increase is due perhaps to the fact that López-Flores' study was published in 2005, resulting in only forty percent of the works studied being published in the twenty-first century. Although sixty percent of the books written by Latino authors after 2000 were categorized as Type I, this percentage shows a slight decrease from those books written in the 1980's and 1990's in which larger majority of books were Type I (López-Flores 57-58).

Conversely, López-Flores found that the proportion of Type II books written by Chicano and Latino authors was on the rise from thirty-three percent of books published before 2000 to forty percent of books published after 2000 (57-58). It is unknown whether these ratios have continued to increase for Latino authors who have published

works that include Spanish-English code-switching since the completion of López-Flores' dissertation in 2005. Though my study does not include information about Latino and Chicano authors, the results gathered from ten books written since 2005 can be used to support López-Flores argument that the use of code-switching in children's books continues to increase over time (196).

Where Code-Switching Occurs

Each of the books in this study was analyzed in terms of the localization of the code-switching (whether it occurred in the title, narrative, dialogue, or a in a variety of areas in the text) and the grammatical entries that were code-switched. The guiding questions used for analysis were:

- Does the title utilize code-switching?

- Does Spanish appear in the narration, dialogue, or both?

- Which parts of speech utilize code-switching?

  The examination of these three aspects of code-switching provided a better understanding of the complexity of code-switching being utilized in works written by non-Latino authors.

Code-switching in the title of a literary work prepares the reader for the inclusion of Spanish as an integral part of the story's setting or the culture of the main characters. This is not indicative, however, of the amount or type of code-switching included. A documentation of where code-switching occurs within the seventeen books in this study is shown in Table 1. While the majority of books included code-switching in the

narration and dialogue, this appeared less frequently in the titles of these books. In the seventeen books I reviewed, fifty-three percent included Spanish in the title. Books that included code-switching in the title were evenly distributed among the Type I and Type II categories with fifty-five percent of the nine Type I books including Spanish in their titles and fifty percent of the eight Type II books having code-switching titles. The majority of titles that included Spanish-English code-switching used familiar Spanish vocabulary or loan words. For example, the book *Cinco de Mouse-O!* by Judy Cox uses Spanish in its play on words of the well-known holiday Cinco de Mayo. Likewise, the word "fiesta" in *The Moon was at a Fiesta* by Matthew Gollub is recognizable to many English-speaking audiences in the United States because of the frequency of its colloquial use. Many of the other examples included loan words in English from the Spanish language to describe foods such as "jalapeño" in *Jalapeño Bagels* by Natasha Wing, "tortilla" in *Burro's Tortillas* by Terri Fields and *Tiny Tortilla* by Arlene Williams and "tamales" in *The Three Little Tamales* by Eric A. Kimmel. While these loan words are borrowed as part of the English language, their appearance in code-switched titles maintain their importance in characterizing the book as having Spanish or Latino themes.

Table 1: Localization of Code-Switching					
Author	**Title**	**Type**	**Title**	**Narrative**	**Dialogue**
Jeannine Atkins	*Get Set! Swim!*	Type I		x	x
Diana Cohn	*Dream Carver*	Type I		x	x
Judy Cox	*Carmen Learns English*	Type II		x	x
Judy Cox	*Cinco de Mouse-O!*	Type II	x	x	
Susan Middleton Elya	*Cowboy José*	Type II		x	x
Susan Middleton Elya	*Home at Last*	Type II			x
Terri Fields	*Burro's Tortillas*	Type II	x	x	x

Matthew Gollub	*Jazz Fly 2: The Jungle Pachanga*	Type II	x	x	x
Matthew Gollub	*The Moon was at a Fiesta*	Type I	x	x	x
Jacqueline Jules	*No English*	Type I			x
Eric A. Kimmel	*The Three Little Tamales*	Type II	x	x	x
Alexis O'Neill	*Estela's Swap*	Type I		x	x
Ann Whitford Paul	*Tortuga in Trouble*	Type I	x	x	x
Judy Schachner	*Skippyjon Jones*	Type II		x	x
Lisa Wheeler	*Te Amo, Bebé, Little One*	Type I	x	x	
Natasha Wing	*Jalapeño Bagels*	Type I	x	x	x
Arlene Williams	*Tiny Tortilla*	Type I	x	x	x
Total			9	15	15

The nine of seventeen books in this study with Spanish in the title represent a slightly higher percentage of books studied in comparison to the works of Latino and Chicano authors in which forty-four percent of all books had code-switched titles (López –Flores 57-58). In the study of books written by authors of Latino descent, recognizable Spanish vocabulary and loan words such as "fiesta" in *Pablo Remembers the Fiesta of Day of the Dead* by George Ancona, "gracias" in *A Gift of Gracias* by Julia Alvarez, and "tamale" in *Too Many Tamales* by Gary Soto appeared in nearly a third of all titles (López –Flores 57-58) compared to two-thirds of all books with code-switched titles written by the fourteen non-Latino authors who participated in this study. Proper nouns that express familial relationships were also commonly code-switched words in books written by Chicano and Latino authors. Three of the eleven titles that included Spanish in López-Flores' research use the Spanish word for "grandmother" in their names. These included *Abuela's Weave* by Omar Casteñeda, *Abuelita's Heart* by Amy Córdova and *Abuela* by Arthur Dorros (López-Flores 57-58). While many of the books chosen for my

study used Spanish words to identify family members, only one of these books included proper nouns that reflect family ties in their titles. *Te Amo, Bebé, Little One* by Lisa Wheeler follows this same pattern of using a term of endearment in the title to show how language links family members and creates shared identity between a mother and son.

Similar to the appearance of code-switching in the title of a book, code-switching that occurs within a story's narrative is often an example of the narrator taking ownership of the second language, reinforcing its importance in terms of the theme, message, and identity of the story. It can be hypothesized that code-switching in the narration of a book may be a stronger indication of the story's relationship to the culture being represented through language as opposed to its appearance solely within the dialogue of the story—an occurrence which ties the language to certain characters rather than the literary work as a whole. The location of code-switching within the books used for this study appeared mostly in a combination of narrative and dialogue with only four of the seventeen books limiting code-switches to one particular realm of the text (refer back to Table 1).

Code-switching within the narration can appear for a variety of reasons. The appearance of Spanish in the narrative of a text may be used to indicate setting or it may be used to reflect the identity and personality of the characters. An example of code-switching in the narrative to show the cultural identity of the setting is seen in *Tiny Tortilla* by Arlene Williams in which the description of the Southwestern desert shows the historical importance of Spanish-speaking people through the use of loan words from the Spanish language that have been incorporated into the text: "So he snuck out of the garden, past the stiff, wiry *ocotillo*…He crossed the dry *arroyo*…He passed the tall

saguaro cactus...Then he raced to the *plaza*" (3, my italics). Though all of these words have made their way into the English language, their Spanish origins reflect the heritage of the people in the community that Williams portrays in her book.

The setting of a story and the appearance of code-switching go hand-in-hand. Multiple languages are a communicative norm in many communities in which languages are in close contact. Code-switching is a prevalent practice in regions with large bilingual populations or where historical influence of languages besides English is significant. The results of this study suggest that there are some common elements of the setting that are frequent among books that include Spanish-English code-switching. The distribution of the primary setting locations of the seventeen books analyzed is shown in Figure 14. Forty-one percent of all books analyzed contained some aspect of the desert in their description of setting and the accompanying illustrations. These elements included cacti, sand, and warm, dry weather. Desert settings were common in books that depict the American Southwest or Mexico, both places where Spanish is spoken.

Figure 14:
Common Locations Where
Code-Switching Takes Place
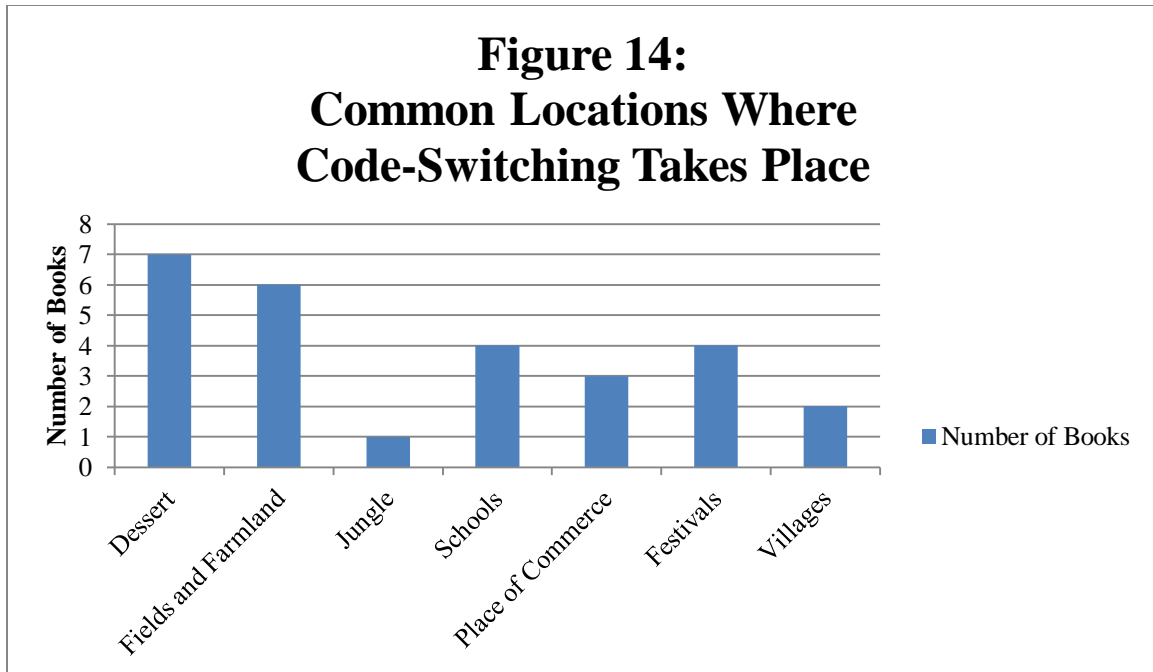
The second most common setting among books chosen for this study was farmland or fields. Books that feature farmland and fields as prominent elements of the setting take place in a variety of locations from the Mexican village where there is "green alfalfa in the fields outside [Mateo's] *casa*" in *Dream Carver* by Diana Cohn (2) to the rustling Texan cornfield where the second tamale "built his *casita* out of cornstalks" in *The Three Little Tamales* by Eric A. Kimmel (6). Of the six books in which farms and fields appeared, four mentioned corn as an important crop. This type of food is significant to the inclusion of Spanish-English code-switching because it is used to describe staples in Mexican and Latin American cuisine such as the tamales in *The Moon was at a Fiesta* by Matthew Gollub and *The Three Little Tamales* by Eric A. Kimmel and the tortillas in *Burro's Tortillas* by Terri Fields.

Narrative code-switching for characterization happened in nearly every book analyzed in this research. In these cases, the use of Spanish was often tied to the cultural

identity of a character or characters. One way that code-switching in the narration of a

story shows the cultural identity of a character is through Spanish names or titles. A list

of names with Spanish origin that appeared in the seventeen books of this corpus appears

in Table 2. A character's name itself can also be code-switched by adding a Spanish

article to an English name to represent ethnicity or language identity such as *Los* Jazz

Bugs in *Jazz Fly 2: The Jungle Pachanga* by Matthew Gollub (my italics). In *Skippyjon*

Jones, Judy Schachner not only used Spanish articles with her characters' names to show

their assumed language abilities, she also frequently attached suffixes that show the

Spanish diminutive such as *El* Skipp*ito,* Skippyjon Jones' Spanish-speaking alter-ego

(my italics). Among books that feature animals as main characters, the Spanish word for

the animal was commonly used as its name such as Tortuga the turtle in *Tortuga in*

Trouble by Ann Whitford Paul or Señor Lobo the wolf in *The Three Little Tamales* by

Eric A. Kimmel.

Table 2: Code-switching in Naming			
Author	**Title**	**Type**	**Spanish Names and Titles**
Jeannine Atkins	*Get Set! Swim!*	Type I	Mami, Luis
Diana Cohn	*Dream Carver*	Type I	Mateo
Judy Cox	*Carmen Learns English*	Type II	Carmen, Lupita, Mami, la Señora Coski
Susan Middleton Elya	*Cowboy José*	Type II	José, Rosita, Feo and Loco (the horses)
Susan Middleton Elya	*Home at Last*	Type II	Ana Patiño, Mamá, Papá, Julio, Jesús, Luis, Señorita Silvers
Terri Fields	*Burro's Tortillas*	Type II	Burro, Coyote
Matthew Gollub	*Jazz Fly 2: The Jungle Pachanga*	Type II	Señor Mosca, Los Jazz Bugs, La banda de las termitas, Señoras y Señores, Juana
Matthew Gollub	*The Moon was at a*	Type I	Padrinos

	Fiesta		
Jacqueline Jules	*No English*	Type I	Blanca Cruz, Manuel, Calabaza
Eric A. Kimmel	*The Three Little Tamales*	Type II	Señor Lobo, Tía Lupe, Tío José, Señor Tamale, Señorita Tamale
Alexis O'Neill	*Estela's Swap*	Type I	Estela, Javier, Señora
Ann Whitford Paul	*Tortuga in Trouble*	Type I	Tortuga, Conejo, Culebra, Coyote, Iguana, Abuela
Judy Schachner	*Skippyjon Jones*	Type II	El Skippito, Los Chimichangos, Don Diego, Poquito Tito, Pintolito, Rosalita, Tia Mia, El Blimpo Bumblebeeto Bandito Alfredo Buzzito
Lisa Wheeler	*Te Amo, Bebé, Little One*	Type I	Bebé
Natasha Wing	*Jalapeño Bagels*	Type I	Pablo
Arlene Williams	*Tiny Tortilla*	Type I	Juan Carlos, Señor Sol, Señora Lluvia, Señor Viento

Code-switching for characterization can also be a part of the code-switching that occurs when Spanish is included within the dialogue of a story. The appearance of code-switching in dialogue has the function of creating character identity when it is used to represent language abilities. This is especially apparent in books where the theme focuses on the difficulties of navigating between and becoming comfortable in two languages. In this study, the three clearest examples of code-switching in dialogue to show characterization were in *Carmen Learns English* by Judy Cox, *Home at Last* by Susan Middleton Elya, and *No English* by Jacqueline Jules. In all three books, the stories center on Spanish-speaking characters learning English and the obstacles they face in acquiring their new language. When code-switching happens in these scenarios it is meant to reflect the communication skills of English-language learners in the process of becoming bilingual. For example, in *Carmen Learns English*, when Carmen is taught the English word "restroom", she uses code-switching to get her point across with her limited

vocabulary, asking "*¿Dónde está el* restroom?" (Cox 6). Likewise, Blanca in *No English*

code-switches because of her inability to fully express herself in the language of her

classmates and teachers as is described in the quote "'No English,' the new girl said,

shaking her head. 'Español' (Jules 1). In *Home at Last*, Mamá code-switches between

Spanish and English to show her acquisition and acceptance of the language of her new

home by telling her family "'Sí'… 'We're home' (Elya 29). This code-switching as a

part of the character's accepted identity differs from code-switching which results out of

necessity from a lack of vocabulary because it is a chosen act. When there is a language

barrier that cannot be overcome by the individual, other characters may step in to prevent

a break-down in communication.

  Another way that authors utilize code-switching in regards to dialogue is to show

how characters translate for one another or the reader when multiple languages are in

contact. For example, in *Get Set! Swim!* By Jeannine Atkins, Jessenia and her mother

repeat the phrases "*Te amo*" and "I love you, too" back and forth between one another to

create define the possibly unfamiliar Spanish words for the audience (8, 26). The

manager of El Termite Nook in *Jazz Fly 2: The Jungle Pachanga* by Matthew Gollub

code-switches within the dialogue of the story to address both the Spanish and English-

speaking patrons of his nightclub. In the example "'*¡Hola*, welcome, *mis amigos!* I

thought you had been eaten by our *enemigos*'" (Gollub 11), the managing moth makes

the English and Spanish vocabulary clear through context clues and the juxtaposition of

opposites (*amigos* and *enemigos*). These two words are also significant because of the

familiarity of the word "amigos" in the English vernacular and the cognate "enemigos"

which sounds like its English counterpart. Characters also use direct translation within

dialogue that is code-switched to give meaning to new words for the reader and other characters in the story. A student in *No English* by Jacqueline Jules provides an example of this in the following quote: "'We could say 'hola,'' John said. 'That's hello in Spanish'" (5).
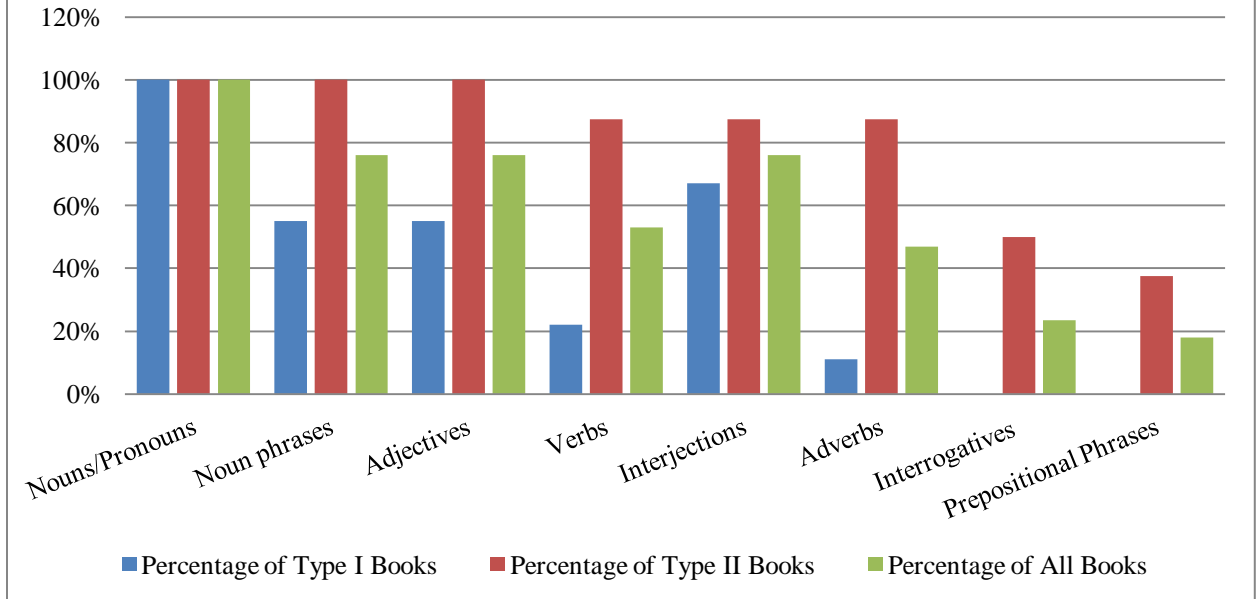
The sentences in which code-switching occur, whether in the narrative or the dialogues, can be examined even further to discover which grammatical entries are most likely code-switched. Figure 15 shows the grammatical entries included within books in this study through a breakdown of the percentage of each type of book that included each of these parts of speech.   The types of words that are code-switched may be a good indicator of whether or not the switches from English to Spanish are accurate reflections of code-switching in bilingual conversations or if they serve another purpose. For example, Pfaff's research of code-switching among Mexican-Americans shows that lone Spanish nouns are rarely code-switched in sentences where the main language is English (310). However, this is a common strategy for including Spanish in English-based texts by Latino and non-Latino authors alike (López-Flores 240-251). The results from this study and that of Latino authors showed that nouns are the most common grammatical entries to be code-switched in children's literature (López-Flores 153). Evidence from this research illustrates that nouns and proper nouns appear in all seventeen chosen texts, accounting for fifty-nine percent of all words included in books by the fourteen participating non-Latino authors (see Figure 16). [2] The most popular proper nouns were

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[2] The word count for this study is a summation of the total number of unique Spanish vocabulary words included in all of the books combined. For example, while the word "Mami" appears on nineteen separate occasions in the book G*et Set! Go!* by Jeannine Atkins and three times in *Carmen Learns English* by Judy Cox, for analysis purposes, it is counted as one word.

titles of address such as "Señorita", "Señor" or "Señora" which appeared in forty-one

percent of all books studied (see Table 3).

Figure 15:
Percentage of Books that Include Each Grammatical Entry

Figure 16:
Percentage of Words Switched
by Grammatical Entry

Other (prepositions, articles) 4%

Interjections 5%

0%

Adverbs 2%

Interrogatives 1%

Verbs 10%

Nouns/Proper Nouns 59%

Adjectives 19%
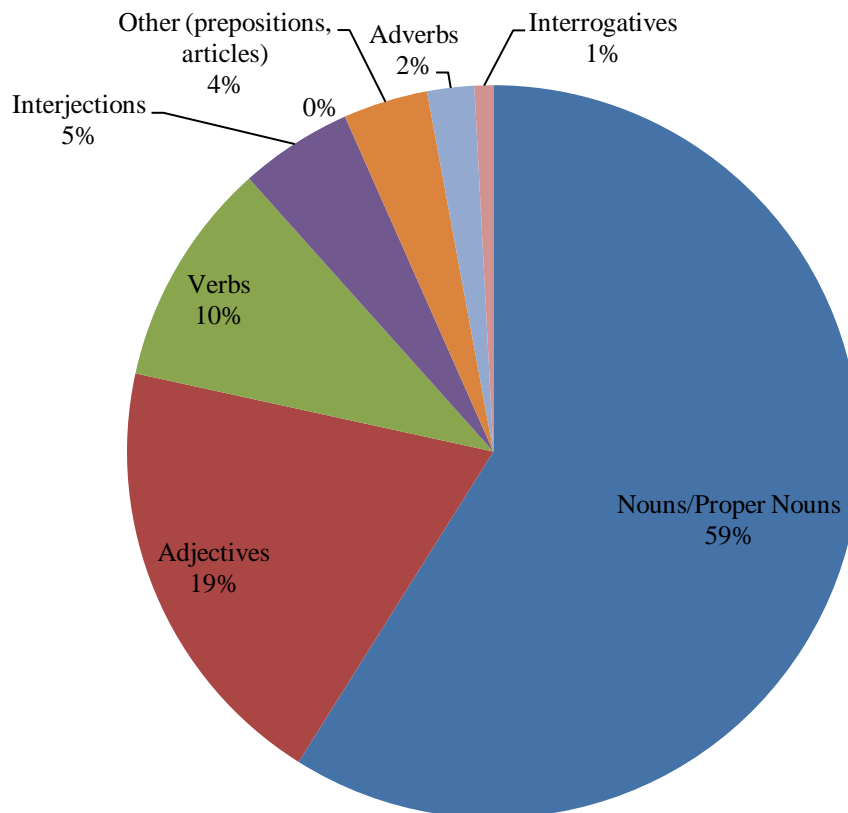
Table 3:
Common Nouns and Proper Nouns
(food words not included)

Author	Title	Fiesta	Sombrero	Siesta	Amigo/ Amiga	Mamá/ Mami	Señor/ Señora/ Señorita
Jeannine Atkins	*Get Set! Swim!*					x	
Diana Cohn	*Dream Carver*	x					x
Judy Cox	*Carmen Learns English*				x	x	x
Judy Cox	*Cinco de Mouse-O!*	x	x				
Susan Middleton Elya	*Cowboy José*		x				
Susan	*Home at*					x	x

		Fiesta	Sombrero	Siesta	Amigo/Amiga	Mamá/Mami	Señor/Señora/Señorita
Middleton Elya	*Last*						
Terri Fields	*Burro's Tortillas*			x	x		
Matthew Gollub	*Jazz Fly 2: The Jungle Pachanga*				x		x
Matthew Gollub	*The Moon was at a Fiesta*	x					
Jacqueline Jules	*No English*						
Eric A. Kimmel	*The Three Little Tamales*	x					x
Alexis O'Neill	*Estela's Swap*						x
Ann Whitford Paul	*Tortuga in Trouble*				x		
Judy Schachner	*Skippyjon Jones*	x		x	x		
Lisa Wheeler	*Te Amo, Bebé, Little One*	x					
Natasha Wing	*Jalapeño Bagels*						
Arlene Williams	*Tiny Tortilla*		x	x			x
Total		6	3	3	6	3	7

Loan words accounted for about twenty-four percent of all Spanish nouns in this corpus. Loan words are those that come from the Spanish language but have been adopted into the English language without spelling changes. Forty percent of the loan words that appeared in the seventeen books analyzed were words that describe foods for which there is no translation in English such as "tortilla" or "tamale". These and other common food words are displayed in Table 4. In the field of code-switching loan words such as these can play an uncertain role. Scholars have determined that Spanish loan words may be seen as borrowings rather than actual code-switches if they are pronounced with English phonetic rules (Jake, Myers-Scotton and Gross 75). In books where no pronunciation guide is given, it may be hard to distinguish borrowing from code-

switching because the phonology is often left up to the reader. Books that change the

typeface to distinguish Spanish words from the rest of the text can help elicit Spanish

pronunciation of loan words as is the case in *Cowboy José by Susan Middleton Elya* in

which José's horse suggests that he "enter the cowboy **rodeo**" (9). In this book, Elya

made the need for Spanish pronunciation of loan words clear through a guide in the

book's glossary and the use of rhyme. In this particular example, "rodeo" is rhymed with

"Feo", forcing readers out of the habit of pronouncing the word according to English

phonology.

Table 4:
Nouns for Selected Foods

Author	Title	Tamales	Masa	Tortilla	Pan dulce	Guacamole	Mole	Calabaza	Flan	Other
Jeannine Atkins	*Get Set! Swim!*									
Diana Cohn	*Dream Carver*						x			guaje
Judy Cox	*Carmen Learns English*									
Judy Cox	*Cinco de Mouse-O!*	x							x	tacos, chorizos
Susan Middleton Elya	*Cowboy José*									
Susan Middleton Elya	*Home at Last*			x						
Terri Fields	*Burro's Tortillas*		x	x						
Matthew Gollub	*Jazz Fly 2: The Jungle Pachanga*							x		
Matthew Gollub	*The Moon was at a Fiesta*	x					x			
Jacqueline Jules	*No English*							x		
Eric A. Kimmel	*The Three Little Tamales*	x		x						
Alexis O'Neill	*Estela's Swap*									
Ann Whitford	*Tortuga in*	x							x	ensalada

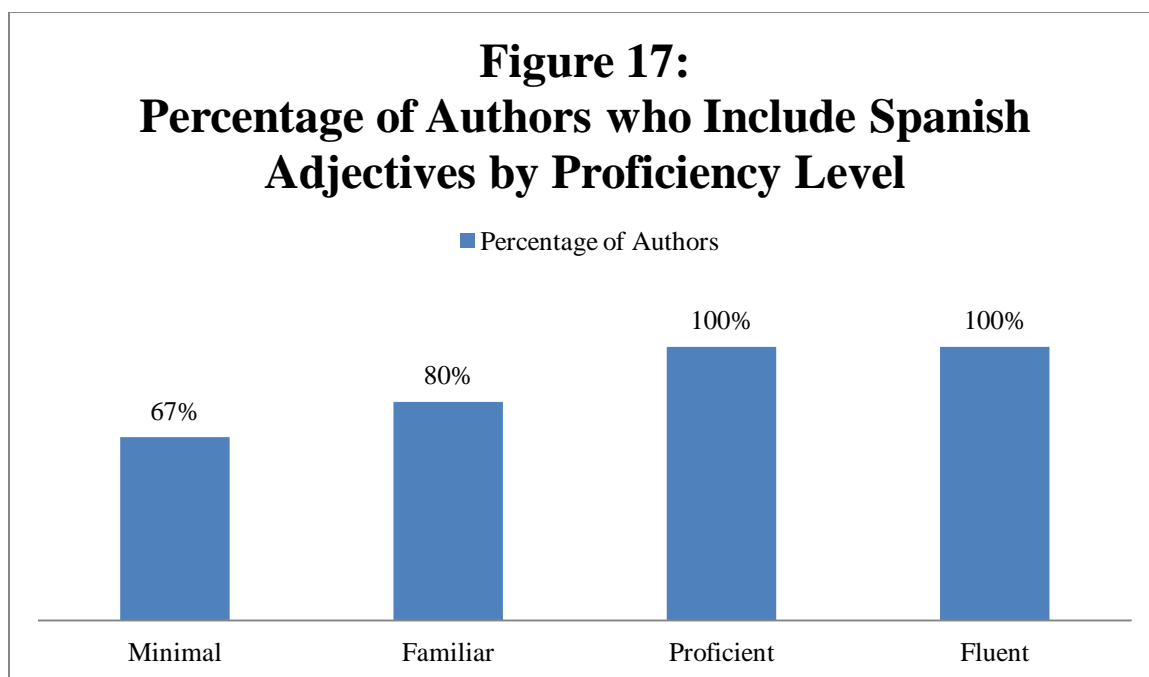|		Tamales	Masa	Tortilla	Pan dulce	Guacamole	Mole	Calabaza	Flan	Other
Paul	*Trouble*									
Judy Schachner	*Skippyjon Jones*					x				frijoles, burritos
Lisa Wheeler	*Te Amo, Bebé, Little One*									
Natasha Wing	*Jalapeño Bagels*				x			x		empanadas, jalapeño, chile
Arlene Williams	*Tiny Tortilla*		x	x						
Total		4	2	4	1	1	2	3	2	

Though much less common than nouns, adjectives are also regularly code-switched in children's books (see Figure 16). Adjectives used in the seventeen books studied tended to be those that are easily recognizable to an English-speaking audience ("uno", "dos", "tres", "loco", "grande") or cognates with English ("deliciosas", "imposible", "fanástico"). Another frequent use for adjectives among books in this study was to identify possession (see Table 5). Consequently, adjectives were often used in conjunction with Spanish nouns as part of noun phrases ("*mi hijita*" in *Carmen Learns English* by Judy Cox or "*nuestra pachanga*" in *Jazz Fly 2: The Jungle Pachanga* by Matthew Gollub). Noun phrases occurred in all eight Type II books studied and about half of those books categorized as Type I. The noun phrases that appeared in Type I books were most often proper nouns such as names of holidays ("*Día de los Muertos*" in *Dream Carver* by Diana Cohn (24)) or titles ("Ballet Folklórico" and "*Cielito Lindo*" in *Estela's Swap* by Alexis O'Neill (1, 9)). Noun phrases in the Type II books were more varied. While most of the noun phrases found in the corpus were two-word combinations of nouns and adjectives, there were examples of some longer phrases as well such as "*Señor Lobo, muy guapo*" in *The Three Little Tamales* by Eric A. Kimmel (15) or "**la**

puesta de sol" in *Cowboy José* by Susan Middleton Elya (29). Of these noun phrases

with three or more words, seventy percent appeared in Type II texts.

Accordingly, evidence suggests that the appearance of adjectives in books written

by the authors in this study increased with the complexity of Spanish-English code-

switching used. While three-fourths of all books studied included Spanish adjectives, this

type of grammar was about twice as commonly found in Type II books than Type I.

Only slightly more than half of all nine Type I books included adjectives whereas all of

the eight Type II books included two or more adjectives. It is logical for code-switched

adjectives to occur more frequently in texts with higher-level code-switching because of

the grammatical complexity of Spanish adjectives which must conform to the gender and

number of the noun they describe. Thus, among the fourteen participating authors, those

who were more familiar with Spanish were more likely to include adjectives in their

works, while authors with minimal exposure to the language included these particular

grammatical entries at a lower rate (see Figure 17).

Table 5: **Common Adjectives**					
Author	**Title**	**Numbers (uno, dos, tres, etc.)**	**Loco**	**Bueno/ Buena**	**Possessive Adjectives (mi, tu, su, etc.)**
Jeannine Atkins	*Get Set! Swim!*				
Diana Cohn	*Dream Carver*				
Judy Cox	*Carmen Learns English*	x			x
Judy Cox	*Cinco de Mouse-O!*				
Susan Middleton Elya	*Cowboy José*	x	x	x	x
Susan Middleton Elya	*Home at Last*			x	x
Terri Fields	*Burro's Tortillas*				x
Matthew Gollub	*Jazz Fly 2: The Jungle*	x	x	x	x

		Numbers (uno, dos, tres, etc.)	Loco	Bueno/ Buena	Possessive Adjectives (mi, tu, su, etc.)
	Pachanga				
Matthew Gollub	*The Moon was at a Fiesta*				
Jacqueline Jules	*No English*	x			
Eric A. Kimmel	*The Three Little Tamales*				
Alexis O'Neill	*Estela's Swap*			x	
Ann Whitford Paul	*Tortuga in Trouble*				
Judy Schachner	*Skippyjon Jones*		x		x
Lisa Wheeler	*Te Amo, Bebé, Little One*				
Natasha Wing	*Jalapeño Bagels*				
Arlene Williams	*Tiny Tortilla*	x			
Total		5	3	4	6

Figure 17:
Percentage of Authors who Include Spanish Adjectives by Proficiency Level

The analysis of the use of interjections produced the same numbers as the analysis of adjectives in terms of the percentage of books that include them and the proficiency level of authors who included them in their works. In contrast to the use of adjectives,
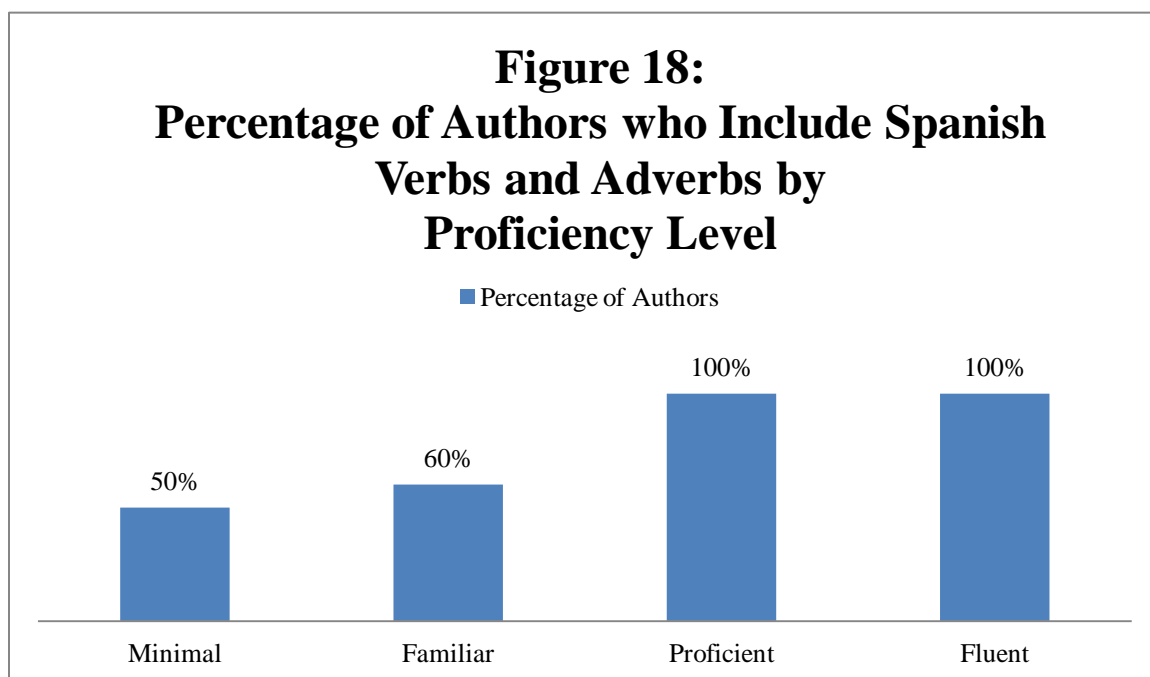
interjections had a slightly higher appearance in Type I books. This is perhaps due to the fact that many Spanish interjections are familiar to English-speakers and therefore a complex level of code-switching is not always required for their inclusion. Though there were not as many interjections used in the works of this study as there were other grammatical entries, several of the interjections included were among those Spanish words used most frequently across the corpus (see Table 6). The most common interjections were words that refer to greetings, and the expression of agreement and gratitude. While López-Flores found a variety stereotypical interjections included in her study of books written by Chicano and Latino authors, these types of clichés or stereotypes were rarely used by the fourteen authors of this study (López-Flores 160). Stereotypical and clichéd interjections can include words and phrases like "*¡ándale!*", "*no problema*" or "*¡ay, caramba!*" (López-Flores 159-160). Using this definition, only two of the twenty-eight examples of interjections used by authors in this study reflected clichés of the Spanish language.

Table 6: Common Interjections					
Author	**Title**	**Hola**	**Adiós**	**Sí**	**Gracias**
Jeannine Atkins	*Get Set! Swim!*				x
Diana Cohn	*Dream Carver*	x			
Judy Cox	*Carmen Learns English*	x	x		x
Judy Cox	*Cinco de Mouse-O!*				
Susan Middleton Elya	*Cowboy José*		x	x	
Susan Middleton Elya	*Home at Last*			x	
Terri Fields	*Burro's Tortillas*				
Matthew Gollub	*Jazz Fly 2: The Jungle Pachanga*	x	x		
Matthew Gollub	*The Moon was at a Fiesta*				
Jacqueline Jules	*No English*	x			

Eric A. Kimmel	*The Three Little Tamales*				
Alexis O'Neill	*Estela's Swap*				x
Ann Whitford Paul	*Tortuga in Trouble*	x	x		
Judy Schachner	*Skippyjon Jones*	x	x	x	x
Lisa Wheeler	*Te Amo, Bebé, Little One*				
Natasha Wing	*Jalapeño Bagels*				
Arlene Williams	*Tiny Tortilla*				x
Total		6	5	3	5
		Hola	**Adiós**	**Sí**	**Gracias**

While verbs and adverbs made up a smaller percentage of the total number of words included by the fourteen authors in this study, their appearance is still noteworthy. Like adjectives and interjections, verbs and adverbs are more generally used by authors with higher Spanish proficiency levels and in texts categorized for their more complex code-switching (see Figure 18). Both of the two Type I books that included verbs (*Get Set! Swim!* By Jeannine Atkins and *Te amo, Bebé, Little One* by Lisa Wheeler) used them in the phrase "*te amo*" to express love between mothers and their children. In the seven Type II books with code-switched verbs, forms of the Spanish verbs "*ir*" ("to go"), "*ser*" and "*estar*" ("to be") were those most frequently included by the authors of this study. Among these examples, the verb "*ir*" was only used in the third person plural form ("*vamos*") throughout this study as a command into action for a group, meaning "let's go!". For example, when the Chihuahuas in *Skippyjon Jones* by Judy Schachner cry "*Vamos,* Skippito—or it is you the Bandito will eato!" (20), the use of the verb "*ir*" emphasizes the need to move hurriedly. "*Ser*" was used when describing who or what something *is*, for example in Matthew Gollub's *Jazz Fly 2: The Jungle Pachanga* when Jazz Fly explains that his rhythm *is* hot in the sentence "*Mi ritmo es caliente*" (22).

"*Estar*" also describes to be, but was most often used in questions of location such as "¿Dónde está tu papá?" in *Home at Last* by Susan Middleton Elya (17). While López-Flores also found examples of these three common words, she concluded that Latino authors mostly use verbs that are specific to games and adventure (158).

Figure 18:
Percentage of Authors who Include Spanish Verbs and Adverbs by Proficiency Level

■ Percentage of Authors

50%	60%	100%	100%
Minimal	Familiar	Proficient	Fluent

Both Spanish and English verbs and adjectives can be modified by adverbs. The most common adverb to appear in books written by non-Latino authors in this study was "*muy*" which was included in five of the eight books that include adverbs. While adverbs were not a frequent occurrence in the books chosen for this study, they can be a helpful tool catching the readers' attention and adding emphasis. For example, both Judy Cox and Judy Schachner use the adverb "*muy*" to modify English adjectives. In both books, the addition of this adverb conveys the protagonist's inner emotions to the audience. For Carmen, in Cox's *Carmen Learns English*, "*muy*" appears in sentences where the young

protagonist wants the audience to understand her nervousness about being different from her teacher and classmates. For example, when she says "They talked *muy* fast and I did not understand" (Cox 3) or "Her Spanish sounded *muy* terrible!" (Cox 3), the reader senses that Carmen's language identity is part of what causes her distressed feelings. In Schachner's *Skippyjon Jones*, "*muy*" is also used to signal a change in emotion in Skippito. Often when Skippito finds that his imagination has gotten him into trouble, "*muy*" is attached to the description of his voice. This is the case when Skippito must stand up to the story's villain and although "his legs shimmied and shook like Jell-O", his heroic proclamation of his have-no-fear attitude is said in "a *muy*, *muy* soft voice" (Schachner 20). The use of a Spanish adverb when Skippito has been caught in a pickle relates his emotions to his mischievous Spanish-speaking alter-ego.

In terms of where code-switching occurs in children's books, there were few differences identified between the works of Latino and non-Latino authors. The results of López-Flores' and my studies show that children's books that include Spanish-English code-switching do so throughout the text in the narration or dialogue or a combination of the two (172-178). Regardless of author ethnicity, the localization of code-switching can give insight into the culture of the book's characters and the setting in which the story takes place. About half of all titles written by the Latino authors studied by López-Flores and the non-Latino authors who participated in my study included Spanish words to further mark the book for its themes that relate to Spanish-speakers' cultural identity. Evidence from my study suggests that the types of grammatical entries in which code-switching occur correlated to the author's proficiency level and the category of code-switching that is utilized with Type II books including a larger variety of grammatical

entries than Type I books. Regardless of author ethnicity or Spanish proficiency level, nouns were by far the most frequently switched parts of speech. Both studies found loan words, especially those for Mexican and Latin-American foods, to make up a significant portion of the Spanish nouns included in children's books (López-Flores 157).

How Code-Switching Happens

Code-switching in children's books happens in a variety of ways and for a variety of reasons. By examining who is doing the code-switching in a book, the patterns that arise can propose reasons for what makes code-switching a good fit. In my research of how code-switching happens in the seventeen selected books, I asked the following questions:

- Who is doing the code-switching? The narrator, protagonist, or other?
- What is the age and social status of the character doing the code-switching?
- How are code-switches presented? Are they accessible to the monolingual reader?

The analysis of the specific ways in which code-switches are presented to the audience shows how the inclusion of Spanish in English-based texts can be made accessible to monolingual readers.

The ethnicity of the protagonist of a book may encourage the use of Spanish-English code-switching. Just as some setting locations are more common in books that include Spanish, so are certain ethnic and cultural traits in the main characters. The

cultural heritage of a character may be expressed explicitly in the text or implied by names and physical features attributed to them in the illustrations. In cases in which the main characters come from Latin American countries or Hispanic communities, Spanish-English code-switching may be utilized to reflect conversational patterns of bilingual speech. Spanish may also be included to name features of culture of traditions that do not have direct translations into the English language. The majority of authors in this study implied the ethnicity of their books' characters through the use of Spanish names. Seventy percent of the seventeen selected books included main characters with traditionally Spanish names such as José and Rosita in *Cowboy José* by Susan Middleton Elya or Estela and Javier in *Estela's Swap* by Alexis O'Neill (refer back to Table 2 on page 66 for more examples of Spanish names).

Books in this study often referred to the ethnicity of the main characters by naming their country of origin in the stories' summaries listed on the dedication page or inside covers. Less often, the Latin American heritage of the characters was specifically noted within the book. Only thirty-five percent of books analyzed named a specific Spanish-speaking country in the description of the setting in which code-switching takes place and the characters that use it. For example, in *Get Set! Swim!*, Atkins gives explicit mention to the ethnicity of the protagonist's mother in describing how she told stories of "when she'd been a girl in Puerto Rico" (5). Twice as many books in this corpus stated Spanish-speaking countries in their book descriptions than within the text. *Carmen Learns English* by Judy Cox is one example of the additional six books that mentioned Mexican ethnicity in the summary and author notes on the dedication page, but not explicitly in the text. Throughout the story, Cox subtly alludes to the possibility of an

immigrant experience through the language of her protagonist, but her ethnic heritage is only openly discussed in book's summary on the dedication page which reads "Newly arrived in the United States from Mexico, Carmen is apprehensive about going to school and learning English". The range of Latin American nationalities that are portrayed in the books chosen for this study is sparse. Mexicans and Mexican-Americans accounted for the majority of ethnicities in the seventeen books that include Spanish-English code-switching. Of the twelve books that named a Spanish-speaking country in the books' notes or the story text, ten portrayed characters that live in or have emigrated from Mexico.

While evidence from this study shows patterns in naming and expressed country of origin, few other archetypes emerged to answer the question of *who* uses code-switching in children's books. While all protagonists of the seventeen books in this study use code-switching in some way, no clear generalizations can be made about the age, gender, or social status of characters that code-switch between Spanish and English according to the evidence provided from this corpus. The people and animals who code-switch in children's books written by the fourteen authors in this study were equally distributed between the categories of male and female, young and old.

Indicators of social status did not give concrete examples of whether literary characters who code-switch are generally rich or poor because specific descriptions of economic class only appeared in one of the seventeen books in this study. In *Cowboy José,* Elya depicts the main character as "so **pobre**, he hasn't got money" (8). On the other hand, ten of the books indicated the jobs or careers of their characters which can assist in making hypotheses about their financial situation. For example, although the

one-income family in *Home at Last* by Susan Middleton Elya is never described in terms of the amount of money they have, one can assume that the janitorial duties at the canning factory in which Papá works do not allow him to earn very high wages. The other books that mentioned specific professions or jobs gave less information about the character's financial situation. These jobs included farmers, bakery and restaurant owners, nightclub managers, vendors at outdoor markets, and artists. One pattern that does exist among these professions is the noticeable lack of white collar jobs and careers that require college degrees.

In the field of children's books that include code-switching, the answer to the question "*Who* is doing the code-switching?" does not necessarily match the answer to the question "*Who* is the target audience of the book?" While characters that code-switch are often of Hispanic descent or live in places where Spanish has a large linguistic influence, the readers of books that include Spanish may not share the same demographics or language abilities. Therefore, the way that Spanish is presented is an essential tool in deciphering how books that include code-switching are made accessible to a monolingual audience. There are several common ways that authors decode the meaning of unfamiliar words for their readers. As established by López-Flores, these main methods are juxtaposition, direct definition, word defined later, and inference (162). López-Flores' study also includes a unique method called facing pages in which a similar story is told from two viewpoints, one that code-switches and one that doesn't. The all-English facing page is used to help define Spanish words for the reader. This method was only used by one of the books in López-Flores's research and was not encountered at all in my study so it was excluded from my analysis. In her study of books by Latino

writers, López-Flores discovered that the use of these strategies varied by author and while some stuck to one consistent method of making Spanish accessible to monolingual English readers, there were also those who utilized a combination of methods.   Results from my analysis of the seventeen books written by the fourteen participating non-Latino authors shows the use of multiple strategies in almost every book studied with an average of two methods per book (see Table 7).

Table 7: Method of Making Spanish Accessible					
Author	**Title**	**Juxtaposition**	**Direct definition**	**Word defined later**	**Inference**
Jeannine Atkins	*Get Set! Swim!*	x			x
Judy Cox	*Carmen Learns English*	x	x		x
Judy Cox	*Cinco de Mouse-O!*				x
Diana Cohn	*Dream Carver*	x	x		x
Susan Middleton Elya	*Cowboy José*	x	x		
Susan Middleton Elya	*Home at Last*	x			x
Terri Fields	*Burro's Tortillas*			x	x
Matthew Gollub	*Jazz Fly 2: The Jungle Pachanga*	x	x		x
Matthew Gollub	*The Moon was at a Fiesta*		x	x	
Jacqueline Jules	*No English*		x	x	x
Eric A. Kimmel	*The Three Little Tamales*	x			x

		Juxtaposition	Direct definition	Word defined later	Inference
Alexis O'Neill	*Estela's Swap*		x		x
Ann Whitford Paul	*Tortuga in Trouble*			x	x
Judy Schachner	*Skippyjon Jones*	x		x	x
Lisa Wheeler	*Te Amo, Bebé, Little One*				x
Natasha Wing	*Jalapeño Bagels*	x	x		
Arlene Williams	*Tiny Tortilla*	x		x	x
Total		10	8	6	14

The most frequently used method of making Spanish accessible to monolingual

readers was inference, a strategy in which the author provides context clues so that the

reader will be able to guess the meaning of unfamiliar vocabulary. Of the methods most

commonly used, inference relies most on the cognitive abilities and background

knowledge of the reader. This is the only strategy used in both *Cinco de Mouse-O!* by

Judy Cox and *Te Amo, Bebé, Little One* by Lisa Wheeler. In both of these texts, the

illustrations and familiarity of the words chosen aid the reader in comprehension. For

Cox, other translation methods were not necessary because of the large quantity of loan

words that make up the bulk of the Spanish used. One example of the way the method of

inference is utilized with the help of illustrations is at the happy ending of the story where

Mouse rejoices in taking home a sought-after piece of candy to celebrate the festive

occasion of Cinco de Mayo. Cox concludes the book with the words "*¡Qué felicidad!*"

(30). The reader can infer the meaning of the phrase from the smile on Mouse's face as

he dances in his little house decorated with colorful banners; his actions clearly depict happiness or *felicidad*.

Similar to the method of inference, but much less common among books in this study, is the translation strategy of defining a Spanish word later in the text. This strategy allows some of the Spanish in the book to remain without translation, only to later be explained for the reader at a different time in the narration. By defining words later in the text, the reader is challenged to create meaning on his or her own, and is later given the opportunity to check for understanding and confirm hypotheses when the definition is revealed. For example, in *No English* by Jacqueline Jules, the word "Español" is introduced in the first line of dialogue when Blanca shows her classmates that she doesn't share their language. The reader can begin to make guesses about the definition of the word as Blanca's story of immigration from Argentina is explained, but there is no clear meaning attached to it until thirteen pages later when the story's protagonist "opened up the book and pointed at the Spanish words" and Blanca immediately responded by identifying the language as "Español!", making the connection for the reader between the Spanish word and its meaning (Jules 13).

The connection between Spanish words and their meanings can be enforced even more clearly through direct definition. In this method, the unfamiliar vocabulary is specifically described to the reader or other characters in the story. This is especially useful in explaining or clarifying the meaning of words that do not have an exact translation in English. For example, in *Jalapeño Bagels* by Natasha Wing, the slang word "*chango*" is directly defined by the story's narrator and translator, Pablo. When Pablo's mother asks if he is "Ready to make *chango* bars?", Pablo clarifies for the

audience that "Chango means 'monkey man'" (Wing 8). Direct definition can be happen in the context of a Spanish word being described with English, as seen in the previous example, or with an English description being summed up with a Spanish word. Matthew Gollub uses the later strategy in *The Moon Was at a Fiesta* when he illustrates the different aspects of a village party—fireworks, puppets, song, dance, laughter—and condenses them all into one word in saying "The moon heard people call this celebration a fiesta" (9).

Juxtaposition is a more simplified version of direct definition in which the author places Spanish words and their English translations side by side within the text. This straightforward way of translating is particularly helpful when introducing new vocabulary for the first time because it provides a simple visual association between words and their meanings. Bilingual juxtaposition is the second most common way that the authors in this study provided meaning within code-switches perhaps because it can be incorporated into the text quickly and clearly with little distraction from the flow of the story's plot. In the following example from *The Three Little Tamales* by Eric A. Kimmel, the word "*casita*" is juxtaposed with its English meaning (little house) in its first appearance so that it can later be used throughout the story without the necessity of stopping the story to translate it over and over: "She built herself a little house, a *casita*, out of sagebrush" (5). Grammatically, juxtaposed code-switches can appear with the translation appearing between commas as seen above, separated by dashes, or directly next to its counterpart. Though this method of translation is probably least likely to be heard in conversational code-switching, it can be an effective teaching tool for quick reference when used in written language.

In addition to providing in-text definitions of Spanish vocabulary through a mixture of the various translation methods of juxtaposition, direct definition, word defined later, and inference, readers are also supported in their understanding of new and unfamiliar Spanish words through the use of typeface changes that signal code-switches and glossaries that provide English definitions and pronunciation guides. More than three-fourths of the books in this study used some sort of font or typeface change to designate a switch into Spanish from the base language of the text. The most common way for Spanish to be set apart from English was by using italics. Ninety-two percent of the books that utilized font typeface changes included italics in one way or another.

Among books that used italics for the included Spanish words and phrases, there are discrepancies in whether or not all Spanish is italicized. Most often, names that are in Spanish such as "Señor Lobo" in *The Three Little Tamales* by Eric A. Kimmel, "Señora Lluvia" in *Tiny Tortilla* by Arlene Williams, or "Culebra" in *Tortuga in Trouble* were not italicized along with the rest of the books' Spanish. Loan words and recognizable words were also commonly excluded from the font change as in the sentence "She slipped them on and danced a little salsa" from *Get Set! Swim!* by Jeannine Atkins where the name of a Spanish dance is unchanged from the rest of the text (28). Matthew Gollub's *The Moon Was at a Fiesta* shows the difference in typeface between recognizable Spanish words ("fiesta") and loan words ("tamales") and more unfamiliar Spanish vocabulary in the following example: "The *padrinos* decorated the site of the fiesta, and at last the awaited night arrived. The *mole*, tamales, and fish soups were ready" (19).

Inconsistencies in the use of typeface changes for code-switches can confuse readers, especially if there is more than one foreign language intermingled in the English-

based text. For example, in *Skippyjon Jones,* author Judy Schachner uses English, Spanish, and Skippito's imaginary speech. While many of the Spanish words included are italicized as in "*Sí,* I love mice and beans" (Schachner 13), on other occasions they blend in with the rest of the text as in "First they had a fiesta" (Schachner 16). Because of the various examples of unmarked Spanish words in Schachner's book, imaginary words which impersonate Spanish such as "El Blimpo" (18) may be mistaken for actual Spanish.

In some cases, irregularity in the use of typeface to mark code switches were clarified through the use of a glossary. For example, in the book *Estela's Swap* by Alexis O'Neill, the term "Ballet Folklórico" (1) is not italicized along with the rest of the Spanish in the book. Although it is likely that readers will be able to identify the term as Spanish, for those who would like extra information on its meaning, a definition is provided in the glossary at the beginning of the book. Likewise, in the example of the word "tamales" not being italicized in *The Moon Was at a Fiesta* by Matthew Gollub, additional information about the loan word's linguistic origins can be gathered from the book's glossary. The inclusion of a Spanish-English glossary was regularly used by the authors in this study in their children's books that include code-switching. Eight of the seventeen books in this study included a glossary of Spanish terms used. In addition, *Burro's Tortilla's* by Terri Fields includes an educational section that has learning activities such as a Spanish/English vocabulary matching game which can aid in language learning.

Both glossaries and typeface changes set Spanish text apart from the base English language. These tactics can emphasize new vocabulary and assist in language learning

and the recognition of code-switching. However, segregating Spanish words in the text may also disrupt the equality of the languages on the page, making one seem novel while the other remains an accepted vehicle for narration—the one that meets the norm. In my analysis, of the four texts that make no significant change in typeface to accentuate code-switches, all lack a glossary as well. One book from the corpus stands out in uniquely blending the strategies of separating non-English words and matching it to the rest of the text. *Jalapeño Bagels* by Natasha Wing only italicizes Spanish and Yiddish words when they are first introduced into the story. After their first appearance, the words take on the same typeface as the rest of the narration, assuming equal status as an accepted part of the narrator's natural vocabulary. This combined strategy seems to mimic the language acquisition process in which foreign or unfamiliar vocabulary at first catches the attention of the interlocutor, but once it has been learned, it no longer plays a noticeable role, but rather exists as just one more communicative tool within a wealth of knowledge.

Books that include Spanish-English code-switching may be read by audiences of varied language abilities. Authors can integrate several methods of translation into their works in order to make new vocabulary accessible to monolingual readers. The majority of books written by the fourteen authors who participated in this study utilized a combination of strategies to help their readers create meaning. These methods can be straightforward such as the juxtaposition of a Spanish word with its English counterpart or direct definition of unfamiliar Spanish terms. The meaning of the Spanish words that are introduced into a text can also be presented in more subtle ways that require the reader to use context clues and make hypotheses, as is the case in books that use inference or word defined later as translation strategies. The use of typeface changes and

glossaries can further highlight code-switches and facilitate the understanding of new

vocabulary, but may have the consequence of treating Spanish as a novel add-on to the

text rather than an integrated part of the language of narration.

CONCLUSION

The purpose of this study was to gain information about how Spanish-English code-switching is incorporated into books written for children by non-Latino authors. Twenty-one authors were contacted and fourteen participated in an online survey geared toward better understanding the motivations for including Spanish-English code-switching and the possible obstacles that authors face when using this style of writing. From those authors' collections of works, seventeen books were selected for research and then categorized by code-switching type and analyzed in terms of where and how code-switching occurs. This study will add to the current state of literature on the topic of written Spanish-English code-switching by expanding the corpus of works studied to include children's books written by non-Latino authors and comparing the results to López-Flores' collection from books authored by Chicanos and Latinos.

Spanish-English code-switching in children's literature is a growing field in which language interaction is utilized as a way to represent the cultural heritage of people and regions whose histories have been influenced by Spanish or to reflect bilingual speech patterns of those individuals navigating between two languages. Books that include Spanish-English code-switching often take place in Spanish-speaking countries or communities in the American Southwest and tend to feature characters of Mexican-American or other Latin-American descent. The authors surveyed for this study mostly used Spanish as a way of validating the experiences of Spanish-speaking and Latino people and introducing new languages to young readers. Nine of the seventeen books

chosen for this study introduced language in a simple way that flavors the story with Spanish words and some familiar Spanish interjections (Type I code-switching). The remaining eight books included Spanish more frequently throughout the text and integrated Spanish phrases and sentences where the code-switching occurs at natural phrase boundaries (Type II code-switching).

In comparing the results of this study with works written by Latino and Chicano authors, as researched by López-Flores, few differences in the use of code-switching were found. The most significant distinction between the books of this study and those written by Latinos was the ratio of Type I to Type II books. Whereas López-Flores found nearly twice as many Type I picture books than Type II picture books, among the selected works of the fourteen non-Latino authors in my study, the gap was cut to a ratio of nine Type I books to eight Type II books (57-58). It cannot be concluded whether this change is due to the authors' ethnicity or to the time at which the data were collected. López-Flores completed her dissertation in 2005, a year after which nearly sixty percent of the seventeen books selected for this study were published. Evidence shows that code-switching in children's books is becoming more complex with a larger portion of books being written to include phrases and sentences (López-Flores 56). Therefore, the later date of my study may account for the increase of Type II books from thirty-six percent of all picture books selected by López-Flores to forty-seven percent of all picture books analyzed in this research (57-58).

Other aspects of analysis provided few examples of variation due to author ethnicity. In terms of localization of code-switching, both studies concluded that nouns, particularly those that have become loan words such as names of foods, make up the

majority of words code-switched into Spanish. Results from this study showed that although other parts of speech appear less frequently throughout the overall corpus, books that included Type II code-switching or were written by authors with higher level Spanish proficiency often included a variety of grammatical entries besides nouns. Regarding method of making Spanish code-switches accessible to monolingual speakers, both groups of authors used a variety of methods, many utilizing a combination of ways to translate unfamiliar Spanish vocabulary for the reader (López-Flores 162-172).

By intertwining Spanish and English and allowing a space for readers to create meaning through creative methods of subtle and direct translation, code-switching in children's books can be a useful tool in language learning and appreciation. One recommendation for further study would be for educators to examine the use of books that include Spanish-English code-switching as tools for supporting language acquisition in both native Spanish and native English speakers. In addition, while this study grew from the conviction that children's literature reflects a greater social context, the limitations of this study did not allow for evaluation of the accuracy of cultural depictions beyond the recognition of patterns in written language. Further research could be conducted in which this social context is critically assessed in children's books that include Spanish-English code-switching to make recommendations for room for change in this field.

Children's books are powerful vehicles that can transport young readers to far-off lands or act as a window into their own private world. Their influence in illuminating the minds of the younger generations is innumerable and it is for this reason that these stories must reflect the incredible diversity of life on this earth in both imaginative and realistic

ways so that open-mindedness and understanding can grow and flourish in future leaders. Spanish-English code-switching represents an exciting trend in children's literature to give a voice to people of multiple linguistic and cultural backgrounds. The increase in the number of these books written in recent years may be evidence of a greater understanding of the importance of language learning and cultural awareness through literature.

My investigation demonstrates that these books exhibited a lack of variation in the portrayal of where code-switching occurs and who uses code-switching. Spanish-English code-switching occurs outside of cactus-filled deserts and in communities that do not trace their ethnic roots back to Mexico. While Mexicans and Mexican Americans do make up the majority of Hispanic people living in the United States, their overrepresentation in children's books that include Spanish-English code-switching ignores the ethnic diversity of Latinos in this country and around the world (Ennis, Rios-Vargas, and Albert 3). Likewise, although the American Southwest is home to desert land and a large Spanish-speaking population, the reoccurring imagery of cacti in nearly half of the seventeen books I studied show a misrepresentation of the geographical locations in which Spanish-speaking people live in the United States (Ennis, Rios-Vargas, and Albert 6). Hopefully, as the popularity of including other languages in English-based children's books continues to rise, so will the authenticity and diversity of settings and cultural backgrounds of the people whose voices and cultures these literary works intend to represent.

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APPENDIX

Author Survey Questions Administered Online Through Survey Monkey:

1. Please write your name as it appears in your written works.
2. What is your first or native language? (Select all that apply)
   a. English
   b. Spanish
   c. Other (please specify)
3. How would you describe your communication skills in the Spanish language?
   a. Minimal (can recognize and use loan words or borrowings that are common in the English language)
   b. Familiar (can recognize and use some basic words and phrases; is able to communicate mainly through the use of memorized sentences or structures)
   c. Proficient (can handle basic social situations and casual conversations by applying and producing elementary or intermediate grammatical constructions; speaking vocabulary is sufficient enough to respond simply)
   d. Fluent (is comfortable speaking on a variety topics with a good control of grammar and broad vocabulary; can use the language in a professional setting)
   e. Bilingual (has proficiency equivalent to a native speaker with the understanding of idioms, colloquialisms, and cultural references)
   f. Other (please specify)
4. What experience or relationship, if any, do you have with the Spanish language, or Spanish-speaking countries, cultures, or communities?
5. What research, if any, did you compile in order to write your story or stories that include(s) the Spanish language and/or Spanish-speaking characters?
6. What inspired you to include Spanish in your works? What or how do you think the dual language adds to your text?
7. How did you decide which words (and how many) to include in Spanish? How did you deal with the dilemma of how to make the Spanish in your book accessible to non-Spanish speakers?
8. What challenges or obstacles, if any, did you face in editing or publishing a book written in two languages?
9. Is there anything else you would like me to know about you or your work?
10. Are you willing to be contacted by the researcher for additional discussion concerning your written responses in this questionnaire?
    a. I am willing to participate in further discussion, please contact me at the email address provided below.
    b. I do not want to be contacted by the researcher for additional discussion.