

AWARD-WINNING PICTUREBOOKS WITH REFUGEES AND IMMIGRANTS AS PROTAGONISTS: Building Understanding and Inspiration



Jan Lacina, Megan Helling,
Tiffany Nakamura, and Sheridan Montgomery

We are stories.
We are two languages.
We are lucha.
We are resilience.
We are hope.
We are dreamers,
Soñadores of the world.
We are Love Amor Love. (Morales, 2018)

AS THE BOOK EXCERPT above illustrates, children who move to a new country have stories to tell; they are dreamers; they have hope. We need to welcome and love them. For more than 30 years, Bishop's (1990) metaphor of windows and mirrors has influenced educators and the choices they make in selecting children's literature to read aloud to children. Children's literature functions as windows into experiences that children may never know, and books serve as mirrors to help readers understand their own experiences and how those experiences relate to others'. Picturebooks offer children unique and new ways for reader response, and such reader response also offers teachers opportunities to initiate important conversations (Driggs Wolfenbarger & Sipe, 2007). In a time when there is an increased politicized refugee crisis, inclusion of children's books featuring refugee and immigrant characters in the classroom is important and necessary (Strekalova-Hughes, 2019). The purpose of this research was to examine the immigrant/refugee protagonist within award-winning children's literature;

we were interested in learning more about the character's role in such books to support students.

Cultural Authenticity in Picturebooks

Over the last 10 years, there has been a surge of new books that feature diverse protagonists (Adams & Kaczmarczyk, 2021; Tomé-Fernández et al., 2019). Even with Black, Indigenous, and people of color (BIPOC) protagonists, their actions and experiences may still be reflective of the dominant culture, whereas culturally authentic books should illuminate the cultural experiences of a specific cultural or racial group (Adams & Kaczmarczyk, 2021). Despite this increase in published books, stories centering on refugees and immigrants have been understudied in multicultural literature (Strekalova-Hughes, 2019), and there is very little published research on children's books that feature immigrant and refugee characters. Including such books in classroom instruction, and school libraries, is important. Picturebooks that feature refugees and immigrants are a way for children to see themselves through the lens of a character and offer an opportunity to validate a student's heritage.

Cultural authenticity is an important element in books that feature BIPOC characters within the story (Cummins, 2016; Lacina, 2014). The way in which the author presents cultural details and characters authentically and accurately is important for all children's books across genres, and books should be carefully examined by teachers to determine that cultural stereotypes are not inadvertently encouraged (Nilsson,

2005). Researchers also describe the importance of authorship and how and why it should mirror the culture of the characters to accurately portray culturally specific life experiences (Yoo-Lee et al., 2014). Including such children's books within classroom instruction provides opportunities for teachers to have discussions about diversity, race, equity, culture, language, and privilege with their classrooms, and thus authenticity is essential. Authorship is often debated within multicultural literature, related to whether an author must be from the same cultural or racial background as the characters. Ezra Jack Keats's historically popular books, which at the time were widely accepted "mirrors" for African American children when there were few books of this nature published, are today critiqued as symbolic representations of multicultural children's literature (Lacina, 2014). Despite the debate on the authenticity of their authorship, Ezra Jack Keats's books were instrumental in the multicultural children's literature movement as his books encourage children to think about problems they may encounter and how to deal with the issue at hand. The way in which an author presents cultural details and characters authentically and accurately is most important despite the racial and cultural background of the author.

Including Immigrant and Refugee Stories in Picturebooks

There is very little research written about immigrants and refugees as protagonists within children's literature, yet there are many reasons why it is important for children to read picturebooks that feature a student experiencing immigration or refugee status. For students who are not immigrants or refugees themselves, it is important for children to read about a wide range of experiences. Recent books about immigrants and refugees are based on specific, current conflicts and events from around the world, in turn proving to readers that these are not far-removed events in history (Hope, 2008). Adichie (2009) warned about a single story of a racial or cultural group that could promote generalization or stereotypes about a group. The diversification of the settings and backgrounds of these texts allows teachers and students to broaden their understanding about the people and places that are impacted. In states such as Texas, immigrant children are an important presence in schools, and by reading books about children who have these experiences, educators are validating the student experience while providing opportunities for empathy and understanding for all children. Picturebooks in the classroom allow immigrant

and refugee children to see themselves as part of a larger community of shared experiences, while classmates learn of the loss, trauma, and change to gain a better understanding of how they can be welcoming as peers (Hope, 2008). The use of a picturebook represents a key way for students to see themselves and learn about the lived experiences of others.

Using text groups or text sets encourages a comprehensive study of immigrant experiences (Cummins, 2016; Tschida et al., 2014), and reading and discussing a variety of books that portray immigrants or refugees will convey heterogeneity and diversity instead of the expectation that one text represents an entire group of people or that there is only one immigrant story. Themes of courage and empowerment, hope during hardships, human connection, and change or preservation of identity highlight the varying stories of immigrants and refugees (Crawford & Killingsworth Roberts, 2018; Killingsworth Roberts & Crawford, 2019; Nath & Grote-Garcia, 2017). These themes stem from the collection of narrators, perspectives, and settings of diverse picturebooks to facilitate students' learning of the varying ways individuals experience immigration and refuge.

Award-Winning Picturebooks

Award-winning literature appeals to the reader on both intellectual and emotional levels and includes a well-developed plot, setting, theme, characterization, conflict, resolution, and style as well as beautiful illustrations or artwork (Huck, 2002). Characters within the picturebooks are believable and children can relate to these characters. Authors craft such books by creating a natural dialogue and including a setting that is vivid and authentic. Quality, award-winning literature should cause deep and critical thinking, and award-winning books that feature a protagonist who is an immigrant or refugee provide a glimpse into an experience that all children should read about in literature.

Jungian Archetypes

The qualities of archetypes are consistent among various cultures (Zambo, 2007), and such stories help children cope with struggles they may face in a transition from one culture to another. Carl Jung theorized that humanity's experiences exist in collective unconsciousness and are organized into archetypes (Enns, 1994; Mills et al., 2010). The archetypes influence humanity to organize personal experience in ways that align with the archetypes. The qualities of archetypes are similar across

cultures, and these stories help children cope with inward and outward struggles, which is especially important for children who have moved to a new country and are facing a new language, a new culture, a new home, and making new friends. There are advantages to using archetypes in the classroom. Reading books with characters who face similar experiences appeals to children's lives, their interests, and their needs to connect with others in a new setting (Zambo, 2007).

Children's books contribute understanding as well as expectations for gender and shape how children see their place in our world (McCabe et al., 2011); Jungian archetypes are also gendered and need to be carefully examined to not promote stereotypes. Gender stereotypes still exist in children's picturebooks, as authors may portray female characters as passive and nonverbal. Teachers need an increased awareness of the archetypal role portrayal of female characters in picturebooks and how such portrayal sends gender-based messages as well as gender stereotyping, particularly for the underrepresentation of girls and women.

Many researchers have analyzed award-winning books and have explored gender stereotyping and underrepresentation of characters in top-selling, award-winning books (Hamilton et al., 2006). Hamilton et al. (2006) noted that there were nearly twice as many male as female protagonists; male protagonists appeared 53% more times in illustrations than female characters. The characters' occupations were also gender stereotyped, and more women than men appeared to have no paid occupation. Children's literature influences children's understanding of gender in the context of societal norms. More specifically, female characters and the manner in which they are represented in picturebooks have an influence on young girls and the way they view themselves now and in the future (McCabe et al., 2011). A problem that remains is that children's literature continues to underrepresent females and stereotypically represent both genders, even though roles have changed and evolved over time. Children's literature does not necessarily reflect these changes, even in the 21st century. Over the coming decade, research needs to continue to explore male and female gender representation within children's literature, and researchers need to also research equity among all individuals.

There is also a need to find a balance between female and male characters in order to combat the underrepresentation of females in children's books. Additionally, children's books written in the English language that are then published in other languages and read by children in other countries influence

readers' views and perspectives on gender roles according to their society and culture. Understanding that these views and perspectives may be very different must be taken into consideration when reading and teaching young children.

In this article, we focus on the following four archetypes identified by Jung.

- **Great Good Mother:** The Great Good Mother arouses feelings of support and encouragement. She provides nourishment to others, and many consider her wise. She has unconditional love, and others are devoted to her (Mills et al., 2010).
- **Wise Old Man:** The Wise Old Man has the role of an elder, sage, or guardian. The Wise Old Man brings help, order, and authority to those around him. His love is conditional upon those performing according to his wishes (Mills et al., 2010).
- **Hero:** The Hero is courageous, and he or she goes about a quest or adventure. The Hero endures ordeals and is eventually rewarded (Mills et al., 2010).
- **Trickster:** The Trickster lives life with an experimental attitude. The Trickster causes suffering to self and others because of unpredictable behavior. Usually, the Trickster learns a lesson about life in the process (Mills et al., 2010).

Methods

Our research questions for this study included the following: What is the protagonist's role in books that feature immigrants or refugees as protagonists; what type of archetype does the protagonist hold? In what way is the character portrayed; are there depictions of stereotypical female roles in contrast to male roles, as described by the literature? We based our work on the research of Cherland (2008) and Gritter et al. (2017).

We focused our research on award-winning books because such books are recognized for their quality and are often selected by teachers to read in their classrooms. We began our search for award-winning books with the Caldecott award, and we found very few award-winning books that featured an immigrant or a refugee as a character. We then selected picturebooks from the following awards to broaden the search; we sought to include books recognized for Latinx and African American authorship as well as book awards known for their global, international recognition of picturebooks. The book awards include the Caldecott Medal; the Pura Belpré Award; the Hans Christian Andersen Award; the IBBY Honour List; the Coretta Scott King Book Award; the Amnesty CILIP Hon-

Table 1
ARCHETYPE TRAITS AND INDICATIONS
IN PICTUREBOOKS

TRAIT	ARCHETYPE
Protective	Great Good Mother
Supportive	Great Good Mother
Encourager	Great Good Mother
Unconditional love	Great Good Mother
Sympathetic characteristics	Great Good Mother
Creates feelings of awe and inspiration	Great Good Mother
Elder	Wise Old Man
Sage	Wise Old Man
Guardian	Wise Old Man
Brings order	Wise Old Man
Helps others	Wise Old Man
Counsels others	Wise Old Man
Courageous	Hero
Heroic	Hero
Experimental attitude	Hero
Has a quest or adventure	Hero
Steadfast in Actions	Hero
Endured ordeals; had to pass a test—gained rewards	Hero
Self-righteous	Trickster
Unpredictable	Trickster
Unkind	Trickster
Is a prankster	Trickster
Stupid, clumsy—causing suffering to others	Trickster

our; the Robert F. Sibert Informational Book Medal; the Kirkus Prize; the Kirkus “Best Picture Book of the Year,” focused on the category of immigrant/refugees from 2020; and the Notable Books for a Global Society recognition. As we broadened our search to a wider selection of awards, we found more books that fit our criteria. As close to half of these books were not available at our university library, we requested books through interlibrary loan and purchased some of the books online.

This research was conducted as a content analysis (Beach et al., 2009; Schreier, 2014) of award winners from 2001 to 2021. Sixty-one books from a 20-year span were studied. Researchers recommend several steps in conducting a content analysis. First, Schreier (2014) recommended building a coding frame, trial coding, and evaluating and modifying the coding. Our coding frame was based on research about the importance of using books in the classroom that portray immigrants and refugees in children’s fiction (Adichie, 2009; Cummins, 2016; Tschida et al., 2014) as well as research on archetypes. We first generated a list of descriptors to describe each of the archetypes, as noted in Table 1.

A research team of three people—two graduate students enrolled in a literacy master’s degree program and one professor—participated in our coding process. Each member of the team had extensive experience with children’s literature, as well as experience with teaching English to speakers of other languages. We each read each book independently and then coded the book using the descriptors noted in Table 1 as a guide; we held meetings to discuss the books. Then, we tallied each reviewer’s coding of the archetypal criterion that aligned with the character under review. Then, we placed the data in an Excel file, which indicated frequencies for each book reviewed, as noted in Table 2.

Table 2
ARCHETYPE PERCENTAGES

ARCHETYPE	INDICATIONS	PERCENTAGE
Great Good Mother	290	36.25%
Wise Old Man	102	12.75%
Hero	405	50.63%
Trickster	3	0.38%
Total	800	100%

There are several limitations to this study of award-winning books. First, it was not a critical content analysis, but more of a deductive content analysis. The content analysis did not necessarily provide sociocultural and sociopolitical contexts of the times the books were published, although the books were all published from 2001 to 2021. As only four archetypes were used, the study includes limited roles, and this could be a reason for our finding very few examples of Tricksters as protagonists within the children's books we studied. Despite the limitations, we feel the study is important for a few reasons. First, there is very little research on children's books that include immigrants and refugees; in a time of war and a politicized refugee crisis, the inclusion of children's books featuring refugee and immigrant characters in the classroom is important and necessary.

Findings

Of the four categories, the most common was the Hero archetype, with 405 indications out of a total 800 indications, as noted in Table 2. The second most common category was the Great Good Mother archetype, with 290 indications. Only three indications were made for the Trickster archetype, making it our least common archetype, while the Wise Old Man archetype had 102 indications. The most common trait indicated outside of the archetypes was "courageous," with 93 indications. This trait was associated with the Hero archetype. Young children can be inspired by courageous characters as well as be encouraged by such characters when they see their stories represented in these books.

Out of the 23 traits studied, "protective" was indicated 30 times. This trait is associated with the Great Good Mother archetype and appears in Table 2 as the 12th most common trait. The most common trait associated with the Wise Old Man archetype was "helps others," with 32 indications; it is the 13th most common trait indicated on the list. These two traits fall in the median within this range of data.

Archetype Discussion

Most, if not all, representations of immigrants and refugees in these books were positive and provide valuable insight into the experiences of these characters for all readers. The books represented in the chosen award lists support the research that emphasizes the importance of sharing all stories, so readers are able to identify themselves in the story or develop empathy and understanding for the characters in the book. It appears that most award-winning children's books about immigrants and

refugees centered around the Hero archetype, but it was not specific to the gender of the character in the story.

There are several possible reasons why the Hero archetype was the most represented archetype identified in the collection of books we studied. One reason could be the level of maturity required of a Hero, in contrast to the Great Good Mother or Wise Old Man. Many of the protagonists depicted in the texts reviewed were children, which was sometimes limiting to their ability to be "sage," act as a "guardian," engage as the "encourager," or act in "protective" ways over the family. While some young characters did exhibit these traits, it was more common for the young character to be "courageous" or "endure ordeals." Readers who can identify with the characters in a story are able to have a more valuable reading experience. When the characters of a story depict understandable personalities, young readers are able to relate to these characters at some level, regardless of the characters' circumstances.

Another reason for the commonality of the Hero archetype may be the active traits associated with this archetype. Traits that are often used to describe a hero include being courageous, being heroic, having an experimental attitude, having a quest or adventure, being steadfast in actions, and enduring ordeals; heroes are characters that pass a test or face a challenge in order to reach a goal. These traits in a character are typically seen in stories with significant action for readers to follow. Thus, incorporating these character traits creates an engaging story for children to read regardless of whether the characters are immigrants or refugees. The active qualities of the Hero archetype trait are popular among many children's books, which may be indicative of why these texts would make their way onto award-winning lists for children's books.

The second most common archetype was the Great Good Mother. As stated above, many of the protagonists were children, so the Great Good Mother traits appeared less frequently than those of the Hero archetype. However, the traits associated with the Great Good Mother were expressed in all characters despite the character's gender. Many of the iterations of traits such as "protective," "supportive," "encourager," and "unconditional love" came from characters who had younger siblings. These characters took on characteristics of a guardian for their younger siblings or younger children also on their journey.

The Wise Old Man was the third most common archetype found in this text set. Characters who fell into this archetype helped others, brought order to the situation, and provided wisdom. These characters did not, however, require

anything in return for their interactions with those around them, which does not fully align with the Wise Old Man archetype. The Wise Old Man helps those around him conditionally, which was not represented in any of the protagonists who helped, counseled, and guarded others with unconditional love, as is characteristic of the Good Great Mother. Most of the protagonists in the books viewed the other characters as equals, especially in the books about refugees on their journey to safety. Understandably, because the characters in most of the books endured their trials together, we did not see much quid pro quo among them. Most frequently, the protagonist helped others either on their journey or after they had settled into a new home.

Because these texts were award-winning books about immigrants and refugees, it is not surprising that the Trickster archetype was indicated less than 1% of the time, as award-winning books should positively represent the stories of immigrants and refugees. The Trickster archetype is more prominent in traditional literature, which was not part of the collection evaluated as it only included texts from the last 20 years. Traits such as “self-righteous” and “stupid, clumsy—causing suffering to others” were not indicated for any of the books reviewed. Only traits such as “unpredictable,” “unkind,” and “is a prankster” were indicated once each and were more related to a situation the character was in rather than a direct representation of the character’s personality.

Gender Roles and Children’s Literature

Finding books that represent the diversity of the children we teach is important; we want all children to feel valued and represented through the books we share as well as in the books in school libraries. Just as important, children can learn much about cross-cultural friendship from reading books in which characters experience a variety of different friendships. Children learn how to resolve conflict when they do not agree with a friend, and how to peacefully problem-solve (Lacina, 2014). Reading books that feature cross-cultural friendships between immigrant or refugee characters validates the experiences of the immigrants and refugees, and by having access to books that feature a diversity of friendships, children can better understand the complex nature of friendship.

For the purpose of this study, male and female genders were reviewed. It is important for children’s books to feature gender diversity to represent immigrant and refugee experiences. As stated throughout the archetype discussion, both of these

genders were well represented regardless of the archetype portrayed by the character.

The 61 total books reviewed included protagonists that were representative of both males and females. Twenty-five of the books evaluated had male protagonists, represented in all archetypes. Twenty-three of the books evaluated had female protagonists, represented in all archetypes. Some of the books evaluated had more than one protagonist, meaning there were two characters who were either involved in or equally told the entire story. Ten of the 61 books evaluated had more than one protagonist, and both male and female characters were represented.

In the total number of books evaluated, male and female characters were represented almost equally. All of the books with two protagonists had one male and one female character. Both male and female protagonists were associated with characteristics such as “supportive,” “courageous,” “protective,” “heroic,” and “sympathetic,” demonstrating a lack of adherence to traditional gender stereotypes. Male protagonists were not only represented as “courageous” or “heroic,” and female characters were not limited to “sympathetic characteristics” or “helps others,” which would be stereotypical of these genders. The lack of gender stereotypes in the literature reviewed is encouraging to note. It is important that male and female immigrant and refugee children are able to see multiple aspects of their identity portrayed positively. While not every child reading these texts would identify as an immigrant or a refugee, most children would be able to relate to the genders represented in the books, which allows those children to still connect to the story. Much like the archetype findings, it is not surprising that these genders were positively portrayed in award-winning children’s literature. Quality children’s literature represents a wide range of identities and is inclusive of affirming characterizations.

Conclusion

The representations of immigrants and refugees within children’s books are important for all readers. Readers need to see themselves as well as their classmates represented in children’s literature. When readers see themselves and connect to the protagonists, they can gain a sense of identity as they relate to common characteristics of that specific archetype. Teachers can use these picturebooks to aid immigrant and refugee children in regaining a sense of identity during a time of disequilibrium in their life. By using their relationship to the protagonist to answer questions about who they were, who they are, how

they changed along the way, and how connections made along the way shaped the individual and the experience, teachers can help these students find who they are and how they have impacted or are impacting the lives of others (Killingsworth Roberts & Crawford, 2019). Readers identifying with the Great Good Mother archetype may gain or rediscover a sense of self as a caring older sibling and a protective friend or family member, but this identity may not be uncovered until after seeing the same characteristics laid out more clearly in a picturebook.

Cultural authenticity is essential in selecting books for classroom inclusion, and such books should illuminate an authentic cultural experience; there is little research and few practitioner articles that focus on the immigrant and refugee experience (Strekalova-Hughes, 2019), and with ongoing global immigrant and refugee crises around the world, such books are needed within our elementary classrooms. Reading is a multi-modal experience, in which students and teachers make meaning from the illustrations, text, and structures of the book (Serafini, 2010). Thus, it is critical for teachers to pay attention to the different archetypes of protagonists when selecting books, as this will influence the classroom conversations, assumptions, and mental images of their students. The stories of a Hero protagonist and a Wise Old Man protagonist will be different, yet both are valid and reflect the varying experiences of immigrant and refugee children. Paying close attention to the selection of books and the mixture of archetypes that are presented in the classroom creates more opportunities for immigrant and refugee students to see themselves in books and for their classmates to gain a better understanding of their perspectives to know how to best welcome them.

Of the award-winning books studied, not all stories of immigration were heartbreaking or tumultuous, which is an important aspect of the immigrant experience for readers to understand. Not every story was the same, and for this reason, there is not a danger of stereotyping the immigrant or refugee experience, nor of simplifying the experience; this is especially important in maintaining cultural authenticity in stories featuring BIPOC characters (Cummins, 2016). Adichie (2009) warned about the dangers of a single story, which applies to individual refugee and immigrant stories as well. Overall, there was variation in the representation of these stories among the award-winning books. However, we did find that the representation of immigrants and refugees in award-winning literature was limited. Students who have experienced displacement and immigration should see their

stories as valuable enough to win awards.

Children's books should continue to positively represent immigrants and refugees to provide mirrors for students with similar experiences and windows that promote empathy for students who do not share those experiences. Award-winning children's books provide an opportunity for teachers to develop not just learners but empathetic community members. The inclusion of award-winning children's books featuring refugee and immigrant characters in the classroom is important and necessary (Strekalova-Hughes, 2019); including such books validates students' backgrounds and experiences, and, just as important, including such books provides all children an opportunity to be inspired by the children who are heroes among us. •

Jan Lacina is the Bezos Family Foundation Endowed Chair in Early Childhood Education at Texas Christian University in Fort Worth, Texas.

Megan Helling is a teacher in Richardson ISD in Texas.

Tiffany Nakamura is a graduate student in the Language and Literacy Program at Texas Christian University.

Sheridan Montgomery is a teacher in Carroll ISD in Southlake, Texas.

REFERENCES

- Adams, B., & Kaczmarczyk, A. (2021). Initiating courageous conversations about race and racism with read-alouds. *The Language and Literacy Spectrum*, 31(1), Article 3.
- Adichie, C. N. (2009). *The danger of a single story* [Video]. TED. https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en
- Beach, R., Enciso, P., Harste, J., Jenkins, C., Raina, S. A., Rogers, R., & Yenika-Agbaw, V. (2009). Exploring the "critical" critical content analysis of children's literature. In K. M. Leander & D. W. Rowe (Eds.), *58th yearbook of the National Reading Conference* (pp. 129–143). National Reading Conference.
- Bishop, R. S. (1990). Mirrors, windows, and sliding glass doors. *Perspectives*, 6(3), ix–xi.
- Cherland, M. (2008). Harry's girls: Harry Potter and the discourse of gender. *Journal of Adolescent & Adult Literacy*, 52(4), 273–282.
- Crawford, P., & Killingsworth Roberts, S. (2018). The wandering faces of war:

- Children's picture books portraying refugees. *Dragon Lode: Children's Literature Journal*, 36(2), 14–19.
- Cummins, A. (2016). Refugees and immigrants in children's fiction: New books to build understanding across borders. *English in Texas*, 46(2), 24–29.
- Driggs Wolfenbarger, C., & Sipe, L. (2007). Research directions: A unique visual and literary art form: Recent research on picturebooks. *Language Arts*, 84(3), 273–280.
- Enns, C. Z. (1994). Archetypes and gender: Goddesses, warriors, and psychological health. *Journal of Counseling & Development*, 73(2), 157–171.
- Gritter, K., Van Duinen, D. V., Montgomery, K., Blowers, D., & Bishop, D. (2017). Boy troubles? Male literacy depictions in children's choices picture books. *The Reading Teacher*, 70(5), 571–581.
- Hamilton, M. C., Anderson, D., Broaddus, M., & Young, K. (2006). Gender stereotyping and under-representation of female characters in 200 popular children's picture books: A twenty-first century update. *Sex Roles*, 55, 757–765.
- Hope, J. (2008). "One day we had to run": The development of the refugee identity in children's literature and its function in education. *Children's Literature*, 39, 295–304.
- Huck, C. S. (2002). *Children's literature in the elementary school*. McGraw-Hill.
- Killingsworth Roberts, S., & Crawford, P. (2019). Glimpses of humanity and hope: Children's picturebook portrayals of refugees. *Dragon Lode: Children's Literature Journal*, 38(1), 28–37.
- Lacina, J. (2014). Exploring cross cultural friendship in young adolescent literature. *Dragon Lode*, 33(1), 63–74.
- McCabe, J., Fairchild, E., Grauerholz, L., Pescosolido, B. A., & Tope, D. (2011). Gender in twentieth-century children's books: Patterns of disparity in titles and central characters. *Gender & Society*, 25(2), 197–226.
- Mills, S. J., Pankake, A., & Schall, J. (2010). Children's books as a source of influence on gender role development: Analysis of female characters using Jung's four archetypes. *Journal of Women in Educational Leadership*, 8(2), 99–117.
- Nath, L., & Grote-Garcia, S. (2017). Reading refugee stories: Five common themes among picture books with refugee characters. *Texas Journal of Literacy Education*, 5(2), 130–141.
- Nilsson, N. L. (2005). How does Hispanic portrayal in children's books measure up after 40 years? The answer is "It depends." *The Reading Teacher*, 58(6), 534–548. <https://doi.org/10.1598/RT.58.6.4>
- Schreier, M. (2014). Ways of doing qualitative content analysis: Disentangling terms and terminologies. *Forum Qualitative Sozialforschung | Forum: Qualitative Social Research*, 15(1). <https://doi.org/10.17169/fqs-15.1.2043>
- Serafini, F. (2010). Reading multimodal texts: Perceptual, structural, and ideological perspectives. *Children's Literature in Education*, 41, 85–104.
- Strekalova-Hughes, E. (2019). Unpacking refugee flight: Critical content analysis of picture books featuring refugee protagonists. *International Journal of Multicultural Education*, 21(2), 23–44.
- Tschida, C. M., Ryan, C. L., & Ticknor, A. S. (2014). Building on windows and mirrors: Encouraging the disruption of "single stories" through children's literature. *Journal of Children's Literature*, 40(1), 28–39.
- Tomé-Fernández, M., Senís-Fernández, J., & Ruiz-Martín, D. (2019). Values and intercultural experiences through picture books. *The Reading Teacher*, 73(2), 205–213. <https://doi.org/10.1002/trtr.1813>
- Yoo-Lee, E., Fowler, L., Adkins, D., Kim, K. S., & Davis, H. N. (2014). Evaluating cultural authenticity in multicultural picture books: A collaborative analysis for diversity education. *The Library Quarterly: Information, Community, Policy*, 84(3), 324–347. <https://doi.org/10.1086/676490>
- Zambo, D. (2007). Using picture books to provide archetypes to young boys: Extending the ideas of William Brozo. *The Reading Teacher*, 61(2), 124–131. <https://doi.org/10.1598/RT.61.2.2>

CHILDREN'S LITERATURE CITED

Morales, Y. (2018). *Dreamers*. Neal Porter Books/Holiday House.