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This paper examines how Hispanic characters are portrayed in young adult realistic fiction books with at least one Hispanic main character. All 15 books were published in the United States between 2000 and 2010 and were subject to latent content analysis. This study concludes that many authors still rely on stereotypes, although some stereotypes are positive and defy traditional role and characteristics. Accurate proportion of Hispanics in fiction compared to reality is close but still lacking, and the diversity of the Hispanic community is seen in few books. Most of the plot lines and themes found in these books were similar to plot lines and themes found in other young adult novels.

Headings:

Young adults' literature - Evaluation

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Realistic Fiction

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A NEW LOOK AT HISPANIC CHARACTERS: A CONTENT ANALYSIS OF
HISPANIC PORTRAYAL IN YOUNG ADULT FICTION

by
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Introduction

Some young adults can easily find one's cultures, traditions, festivals, or physical appearance in the books they read. For others, it is more difficult. Often the books are not published, or are not readily available, or the characters and information portrayed are not accurate. Between 1994 and 1998 there have only been 1.6% of fictional books that have Hispanic characters on the Best Books for Young Adults (BBYA) list created by the Young Adult Services Association (YALSA); this under-represents Hispanics "by a whopping 9.8%" (Benedikt, 1999, p. 34). Hispanics "have been officially recognized by the U.S. Census Bureau (2003) as the largest minority group in the United States" (Nilsson, 2005, p. 534). It is even more important to find literature that is relevant and useful to them if only because "All children need to see themselves and their experiences in the books they read" (Barry, 1998, p. 636). There are many reasons children and young adults need to see themselves in the books they read. Self-esteem, value of culture and language, cultural contributions, pride and ethnic identity can all be increased by reading Hispanic literature (Nilsson, 2005; Naidoo, 2007; Barry, 1998; Athanases, 1998). Young adults may also be more likely to read if they can identify with the protagonist and see themselves in the action and adventure of the book. Book characters can be role models for youth even when there may be other role models in the person's life. Reading

about historical and currently popular icons in one's own culture is also important to youth. Multicultural literature has many benefits for minorities as well as others.

When youth of other ethnicities read books about Hispanic characters, they learn to break down and look beyond stereotypes. Reading multicultural literature increases respect for other cultures and languages (Nilsson, 2005, p. 535) and "is an effective way to help facilitate their engagement in self and social understanding" (Landt, 2006, p. 691), which is so vital in deconstructing stereotypes and ending prejudice. Multicultural literature can "also prepare students to recognize and not to be influenced by stereotypes in the books they read" (Small, 1981, p. 664). This skill is helpful since not all literature is free of stereotypes, and reality is definitely not free of stereotypes. Concerned adults need to offer multicultural literature early as "research has shown that by the age of 5, some students already have developed high levels of racial intolerance" (Morgan, 2009, p. 190). However, Small (1981) argues "that very young students tend to see all people in terms of stereotypes, since they must work from rather limited experience with the variety of human characteristics" (p. 665) and that reading and seeing a variety of people and cultures will expand their experience and decrease the chance of stereotyping.

Multicultural literature can also be used in educational settings. Nilsson (2005) remarks that "teachers, counselors, administrators, and policymakers gain greater understandings of the challenges children of diverse backgrounds experience" by reading multicultural literature (p. 535). Educators can use this literature for "the connection it allows students to make between home and school" (Barry, 1998, p. 632). However, multicultural literature should show a variety in ethnicities, genders, beliefs, social and economic status, and ages (Nilsson, 2005; Athanases, 1998; Barry, 1998).

Finding heterogeneous examples of Hispanic culture with little to no stereotypes should be the goal of educators, caregivers, librarians, and teens themselves. But it is now a question of whether or not these books are available and published today in the United States.

Literature Review

While it is difficult to exactly measure how much influence books have on children and young adults, parents, care-givers, educators, librarians, and others can see the power books hold for all youth. Books are especially powerful for minority readers because there is such a divide between what young adults see in reality, and what is portrayed in fiction. Landt (2006) states “Not seeing one's self, or representation of one's culture, in literature can activate feelings of marginalization and cause students to question their place within society” (p. 694). It is important for teens to not only see themselves in what they read, but to also feel value. Day (1997) agrees and states that “Exclusion is one of the most insidious and painful forms of bias” (p. xvii). There is also value and importance for others to cross “cultural borders” and understand “the similarities among cultures, while also appreciating the differences” (Landt, 2006, p. 692). Understanding the similarities and differences helps break down misconceptions and stereotypes about various communities. It is especially important for people who are not in contact with others who are different because “it would be easy for children in the white majority to view themselves as superior because they have no chance to observe the cultural and ethnic heritage of these minority groups” (Klein, 1998, p.2). Other educational subjects and chances to read and learn also create opportunities to see one's self and others. Smith (1993) notes that “the Organization of American Historians (OAH) has issued a statement supporting the importance of multiculturalism as a concept

to be infused within studies in history within the public school system” (p. 343). Couse (1998) states, “Cultural relevance of the classroom contributes to the continuity between the home and school environment, thereby giving children consistent messages” (p.3). Stretch’s (1994) “study provides evidence that an instructional program consisting of social studies content, literature, and direct lessons aimed at dispelling racial stereotypes can have a positive impact on eradicating racial stereotypes” (p. 20). As one can see, though there is no proof, there can be great benefit to multicultural literature.

Since books featuring Hispanic characters can greatly influence young adults, it is important to select them with care to avoid stereotypes, inaccurate information, and even poorly written books. Some factors “are the same with any book: developmental appropriateness, quality of writing, relevance of issues to students, general accuracy, believability of characters, and interest level of the story” (Landt, 2006, p. 695). Freundlich (1980) found that “The books fall short of meeting the needs of adolescent readers because they (1) provide an inappropriate perspective, (2) misrepresent reality, (3) omit significant causes, and (4) present rigid characters” (p. 70). But it is also important to look for stereotypes. One easy way is to select award winning literature. Naidoo (2007) found that “numerous Latino early literacy programs in the United States, such as ¡Colorín Colorado! and Lee y serás, recommend the Américas and Pura Belpré awards books to parents and educators” (p. 119). However, educators and others must still look for stereotypes even in award winning books because “the visual and textual messages inscribed in these award [and non-award] books are encountered by Latino and non-Latino children and educators” (Naidoo, 2007, p. 119). Small (1981) cautions that “a pervasive pattern of such one-dimensional characters from a certain ethnic or racial

group within a book or, more important, from book to book may justify a charge of bias” (p. 664). Aside from being aware of the existence of stereotypes, the number of Hispanic characters in the literature and different genres is another aspect of which to be conscious.

Publishing trends show few multicultural books published, and even fewer feature Hispanic characters. Nilsson’s (2005) study of Hispanic representation in research over a forty year period shows that “a number of studies suggest improvements have been made in the greater number of books with Hispanic characters and themes” but she does state “the relative proportion of Hispanic representation in children’s literature has lost major ground” when compared to the ratio of Hispanics in the United States population (p. 545). Norton (2009) supports this claim and states “Even though the number of Latino students is growing rapidly, there are fewer children’s books about Latinos than there are books about either African Americans or Native Americans” (p. 146). In a study of *Books for You* for high school students Klein (1998) found that “Hispanic American characters increased [...] 1.84%” from the 1964 edition to the 1995 edition (p. 15). However, this is an improvement from “books published in the 70s and 80s which simply omitted Hispanic characters from within the covers of books or used misrepresentations, stereotypes, or negative images in their portrayal” (Grace and Gonzales-Garcia, 2009, p. 7). In comparison to this study “over 50% of Latino books” were no longer in print from 1991 to 1995 (Norton, 2009, p. 146). Notwithstanding how few books are published, another aspect of Hispanic culture is the variety and diversity found in all the different countries in which Hispanics are born.

Representation of Hispanic subcultures in literature does not equal the percentages of Hispanic subcultures represented in the United States. Even though there are more books being published, there are few “that portray the diversity of the [Hispanic] population and its many subcultures” (Naidoo, 2007, p. 118). Norton (2009) notes that “Most children’s books about Latinos depict people of Mexican or Puerto Rican heritage, although the U.S. population contains numerous other groups such as Cuban Americans and the many new Americans from Central American countries” (p. 147). Naidoo’s (2007) study of award winning picture books found “over one-half of the award books (51.3 percent) portrayed the Mexican or Mexican-American subcultures while the remaining five Latino subcultures were marginally represented” (p. 121) and “3.8 percent of the books describ[ed] mixed-race Latino characters” (p. 122). According to the 2000 U.S. Census, the Hispanic population makes up 12.5% of the total population, Mexicans 7.4%, Puerto Ricans 1.2%, and the other subcultures are less than one percent of the U.S. population. Only looking at BBYA list created by YALSA, Benedikt (1999) found that from 1994 to 1998 only “6% of fiction books took place in Mexico, South, or Central America” (p. 31). Even if the books are published and do not go out of print, this does not mean that Hispanic characters are portrayed as significant or important.

Published books and the characters featured need improvement in the roles in which they are portrayed as few are the protagonist. In a study of middle-school genre literature, Agosto, Hughes-Hassell, and Gilmore-Clough (2003) found “only about a sixth [of the books analyzed] feature a person of color in a *significant* role” and this includes all people of color (p. 267). Analyzing the BBYA list, Benedikt (1999) found

“22.8% of them [the books that described physical characteristics] contained at least one minority protagonist” and while this may seem to be an improvement, one must remember this includes all minorities not only Hispanics (p. 34). In comparing book annotations for high school students in *Books for Books for You* Klein (1998) noted “Characters of [...] Hispanic origins have [...] percentage rates for primary importance [being the main character], rising from 71.4% in 1964 to [...] 89.5% in 1995” (p. 20). Freundlich (1980) wrote that “In comparison to other books about young adults, the [Puerto Rican] characters in these books appear lifeless and dull” (p. 76). Small (1981) notes, “Fictional characters themselves have biases and hold stereotypic views” (p. 665). Tarry-Stevens (1990) shows “Hispanic characters take on usually one of three roles: indigenous American, newly-arrived immigrant, or historical participant” (p. 31). Another issue of concern is the fact that “Male characters outnumbered the females by almost a two to one majority” in children’s books (Cobb, 1995, p. 17). It is important to see one’s culture in books, and it is equally important to see one’s gender. Readers must also be able to find themselves in all genres.

While some genres show more multicultural and Hispanic themes and characters, others do not have any Hispanic characters. Naidoo (2007) found that the fiction and non-fiction of award winning books for children “were equally deficient in their representation of the diversity in Latino subcultures” (p. 123). Although Naidoo did not give specific numbers, other researchers provided statistics. From the BBYA list, almost “a quarter of the [nonfiction] works (24.2%) were of a multicultural nature” (Benedikt, 1999, p. 27). And although non-fiction does not usually have characters, it is positive that there are works describing different cultures, traditions, and viewpoints. Agosto et

al. (2003) concluded that, for genre fiction for middle school youth, “all groups of color are underrepresented in youth genre fiction and that Hispanic characters are particularly underrepresented” (p. 267). It is actually in the mystery genre “that the number, and percentage, of Hispanic characters was higher [...] Eleven (18 percent) of the titles featured a Hispanic protagonist” (Agosto et al., 2003, p. 269). While this may seem to be an average percentage, one must remember that this number is a percentage of all the books featuring a minority and not all the mystery genre fiction books. Another genre that includes a larger percentage is realistic fiction with eighteen percent of the books featuring “protagonists or secondary characters of color” (Agosto et al., 2003, p. 270). After that, sports genre showed “15 percent Hispanic” (Agosto et al., 2003, p. 270) but there were “no science fiction featuring a Hispanic person in a leading or secondary role” (Agosto et al., 2003, p. 269). However, Tatum (2006) noted “Many, many works of contemporary Chicana/o narrative fiction are imbued with a sense of magical realism through the omnipresence of such elements as La Llorona, curanderas, shamans, and *brujos* and *brujas* (male and female witches)” (p. 141). There should not be such a small percentage of Hispanic characters in fiction or non-fiction. Within some of these books “the multidimensional and highly complex theme of the U.S.-Mexico border is also very well represented” (Tatum, 2006, p. 108). Even what is considered classic and taught to school children “has effectively excluded, or only marginally included, non-western cultures” (Smith, 1993, p. 342). And attempts to open up the classical canon at the post-secondary educational level have not been successful across the board. Even though the presence of Hispanic characters is scarce, promoting and finding Hispanic authors can improve the statistics in regards to increasing Hispanic characters.

It is also startling to see how few Hispanic authors are published. From the BBYA lists, “only 23, or 8.6% were written by minority authors, [and of those ...] 1.5% [were] Hispanics” (Benedikt, 1999, p. 24). In Cobb’s (1995) study of children’s fictions, “sixty percent of the Hispanic American books were authored by non-Hispanic authors, twenty percent Hispanic authors, and twenty percent undetermined” (p. 13). And if one looks at the non-fiction authors that are on the BBYA list there are no Hispanic authors (Benedikt, 1999, p. 24). Looking at these numbers, it is easy to see why there are so few Hispanic characters and why stereotypes can still exist.

While the proportion of Hispanic characters in fiction and non-fiction may not be true to life, the accuracy of traditions and values is satisfactory, but does not always mean there are no stereotypes. Nilsson (2005) concludes that stereotyping has decreased for “K-3 literature with Mexican American characters or themes [... and] for male characters” (p. 545). Naidoo (2007) found “these representations highlighted the level of accuracy and variety portrayed in children's books [...] relative to their depiction of the Latino culture” (p. 119-20). It appears that award winning literature is more accurate than other novels. Conversely Cobb’s (1995) study of non-award winning literature showed “implicit, subtle stereotyping” (p. 23). Yet, in Stretch’s (1994) study, she rated seven children’s books between average and good, and only one between poor and average. Readers, educators, and others must take care in choosing multicultural literature. Godina and McCoy (2000) caution that “many books seemingly affirm a Hispanic perspective, such as through the sporadic use of Spanish terms or names, but the frequent use of stereotypes does not inspire the development of a critical perspective”

(p. 174) which is vital in overcoming misrepresentation and demanding quality Hispanic novels.

Cultural values and characterization were often found to be positive even if authors utilized a stereotype to do so. In some children's books "the majority of stereotypes were positive and not explicitly stated" (Cobb, 1995, p. 23). Some of these stereotypes included "people with close family ties, great respect for each individual family member, concern and liking for friends and neighbors" (Cobb, 1995, p. 18-9). Authors also characterized Hispanics as "kind, generous, [and] loyal to family ties" (Cobb, 1995, p. 21) which shows positive stereotyping. Another positive aspect that is shown in half of the children's award winning books is "one of the most pervasive values in the Latino culture--the importance of the extended family" (Naidoo, 2007, p. 123). Couse (1998) also found that "the elderly within the African, Latino, and Native American cultures are regarded as a resource to the young and are seen as having knowledge" (p. 4). Many picture books Couse (1998) examined "portray older and younger family members as being interdependent upon each other" (p.16). Even though many stereotypes of family are positive, it is important to understand that

The Chicana/o family is a complex institution that is difficult to define when considerations of class, gender, race, ethnicity, sexual orientation, education, and location are taken into account. It does not conform to a homogeneous and static ideal, but rather is highly heterogeneous, multifaceted, and always evolving (Tatum, 2006, p. 117).

Youth need positive images of family, friends, and elderly especially if these types of people are culturally valued.

Adult characters and their jobs described in the narrative have previously been negative, but are now often more positive. Other positive images found in award

winning children's books showed "Latino characters in roles as community leaders such as teachers, store owners, healers (curanderos)" (Naidoo, 2007, p. 123). Cobb (1995) noted that "For the adult Hispanic characters, loving (20%), caring (20%), and helpful (20%)" were the most frequent characteristics (p. 19). Although Klein (1998) found that the "Three roles of particular interest to young adults, 'romance,' [girlfriend, wife] 'professional,' and 'leader' are not present at all [in either edition of *Books for You*]. Nor is the stereotypical 'gang member'" (p. 29). Klein (1998) also noted that the roles "became somewhat less stereotypical in the latter edition" (p. 32) and "the stereotypical Hispanic roles of housekeeper and handyman did not appear" (p. 34). In Couse's (1998) study of children's books, she found that the books had "the message of honesty, hard work" (p. 12), and taught "self-reliance" (p. 13). Youth can use the adults in these books as role models and find similar adults in their own lives.

Hispanic barrios should be described realistically which sometimes involves a negative stereotype of the run-down, scary barrio. Even the settings were "realistic portrayals of barrios, allowing readers to formulate accurate perceptions of the daily lives of Latinos and their environments" in the majority of award winning children's books (Naidoo, 2007, p. 123). Though, Tatum (2006) found that there was a "mix of positive and negative aspects of the barrio is reflected in the works of several Chicana/o writers" (p. 115). While one can celebrate the positive stereotypes and aspects of Hispanic culture that are portrayed, one must also remember that negative stereotypes still abound.

Female Hispanics are often more stereotyped than male Hispanics, although many authors are refusing to do this. In the children's books analyzed by Cobb (1995), "Hispanic American females were more likely to be portrayed in a stereotypical manner

than were the male characters” (p. 23). Puerto Rican literature written between 1950 and 1970 showed

Sixty percent of the books reviewed indicate a high incidence of female-headed families, another falsification of reality. In contrast to the literature depicting this condition as the norm for the majority of Puerto Rican women, the phenomenon of female-headed families is limited to a specific socioeconomic, age and residential group (Freundlich, 1980, p. 74)

Even the award winning books “perpetuate the idea that Latino men are full of machismo while Latinas are submissive females constrained to domestic duties” (Naidoo, 2007, p. 125). When showing children pictures of Hispanic men and women, Stretch (1994) found “A great majority of the students chose the ‘positive’ characteristics (happy, nice, rich, and honest) for the Hispanic female and the ‘negative’ characteristics for the Hispanic male” (p. 15) and after lessons about stereotypes, “The data shows a switch in the responses to the happy / sad and nice / mean items for the Hispanic male” (p. 18). Naidoo (2007) notes “a small proportion of the picturebooks provided alternative depictions of Latinos defying traditional gender roles” but the majority showed gender stereotyping (p. 122). Cobb (1995) is willing to accept “a portrayal of successful professional woman or competent mother/homemaker” (p. 22) as images which are positive and defy gender stereotypes, but none of the books she analyzed showed either depiction. On the other hand, Morgan (2009) states

the image of females from a Mexican background has dramatically improved, as those books showed a 16% increase in females who are portrayed a strong and enduring. The authors also mention that females are more frequently portrayed as employed and leaders in the community in more recent books (p. 189).

Tatum (2006) finds that many Chicana writers are “rejecting the patriarchal definition of women as passive, subservient mothers, daughters, and ultimately inferior companions to

men, [... and] posit in its place women's control of their sexuality as an act of resistance, independence, and self-definition" (p. 128).

Physical characteristics and descriptions can become stereotyped and not show the diversity of appearance that many Hispanics embody. Both Naidoo (2007) and Cobb (1995) found negative stereotypes. Naidoo (2007) noticed that half the "books exclusively depicted their characters with a 'Latin Look' [... and the] books that did present at least one Latino character embodying racial diversity [...] approximately two-thirds still contained characters with the traditional 'Latin Look.'" (p. 122). People look different especially when they are racially diverse. But even if they did have similar appearances, clothing is also an important aspect of appearance. Cobb (1995) noticed that "The clothing of the majority of adult Hispanic characters was atypical of the casual dress of Americans" (p. 17). This abnormal clothing was particularly noticeable in illustrations of "sombreros, sandals, and serapes" (Cobb, 1995, p. 21). And it's not just clothes as "two of the adults were described as having dirty hair" while children were presented more attractively (Cobb, 1995, p. 17).

The dearth of diversity within the Hispanic culture and negative characterization of the Hispanics in fictional books can be just as detrimental as stereotyping. Freundlich (1980) states, "If young adult books convey only a negative picture of reality, they defeat their main purpose and shatter the hopes and aspirations of their readers" (p. 72). Naidoo (2007) found a dearth of "variety of abilities, sexual identities, and races within the individual Latino subcultures" (p. 122). And although this lack does not deal with a specific Hispanic stereotype, it is important to show that authors are portraying only one type of character—physically able, heterosexual, and of the same race. The negative trait

of being cowardly was “implicitly attributed to twenty percent or seven Hispanic American characters” in children’s picture books (Cobb, 1995, p. 21). Other traits like “of embarrassed/ashamed (30%) and angry (20%) were the most frequently attributed to children” (Cobb, 1995, p. 19). Geographic location and population varied between the literature and reality; Freundlich (1980) found that “in addition to New York, Puerto Rican communities also exist in New Jersey, New England, Chicago, Cleveland, Miami and Los Angeles” but “this variation in demographic distribution [is not] reflected in the literature” (p. 72). Aside from negative characterization and a lack of variety in the characters, socioeconomic status can have an impact on youth also.

Many stereotypes focus on economic and social class showing mostly poor Hispanics in non-professional careers. In some books descriptions and “Images of [...] Hispanic Americans with respect to economic status, social class, and occupations were less favorable than” other categories (Cobb, 1995, p. 23-4). Cobb (1995) observed that Hispanic characters were more likely to be “identified as lower class [seventy percent], thirty percent were middle class, and none were upper class” (p. 18). In some literature, “The omission of salient economic and sociological factors affecting the adjustment of Puerto Ricans creates a shallow impression of them in young literature as unemployable, welfare-recipient barrio dwellers” (Freundlich, 1980, p. 75). It does not help that the majority of “occupations for Hispanic Americans were low wage jobs” and only “two professional adults were mentioned in the books, teacher and priest” (Cobb, 1995, p. 17). This limited view of Hispanic adults is detrimental to youth who dream of working in a wide variety of jobs. It is even worse when United States “figures indicate an upward swing in the Puerto Rican socioeconomic status, but this growth is not reflected in the

literature” (Freundlich, 1980, p. 72). On the other hand, in award winning children’s books there is “an equal representation of both lower and middle classes” which challenges previous views (Naidoo, 2007, p. 122). Umaña-Taylor (2009) comments that “The literature must gain balance with respect to the representation of Latino youth who are not living in disadvantaged neighborhoods or attending disadvantages or low performing schools” (p. 12). But it is not surprising that, with so many characters placed in a low socio-economic class, “the goal of economic advancement was the most often expressed by the Hispanic American characters in the books (40%)” (Cobb, 1995, p. 18).

While it is not unexpected that economic advancement is frequently expressed, language issues can also be seen because of economic class. Chappell and Faltis (2007) found that in “working class bilingual communities” the mix of languages “often conveying intimacy and ethnic connections” was normal (p. 257) but “characters as belonging to educated, middle class bilingual families whose adult members asserted strictly controlled separated social and geographic spaces for the children’s language use and cultural experiences” (p. 257) felt that mixing Spanish and English was unacceptable. How Hispanics use language, according to Chappell and Faltis, showed education and social class. Freundlich (1980) noted “Aside from the omission of occupational change and residential shift for aspiring Puerto Ricans, another significant omission in the majority of books reviewed is the growing trend for higher educational status” (p. 73).

Another important aspect of Hispanic characters is their knowledge, acceptance, or rejection of their culture. Because “Latino youth also possess a number of cultural strengths and characteristics that enable them to be resilient” it is important for them to

see others with the same culture accepting their traditions and being happy (Umaña-Taylor, 2009, p. 13). Chappell and Faltis (2007) found two trends in children's books:

Latino children as questioning the transnational identities that their parents hold on to, a cultural model of Americans as having allegiance only to the U.S. [...] or] limit the cultural knowledge and practices of Latino children who grow up in American to culinary and kinship terms, reinforcing cultural models that romanticize culture as endearing, but not widespread or complex. (p. 256)

Neither trend is positive because if children are “uninformed of their cultural heritage and unaware of cultural practices affiliated with their cultural heritage [...] this] reinforces the cultural model of assimilation” (Chappell and Faltis, 2007, p. 256). Although assimilation is not always negative, this type of assimilation separates children from the rich heritage and cultural diversity. Some children's books show “the experiences of immigrant assimilation into Anglo American culture as a common, naturalized end state” (Chappell and Faltis, 2007, p. 256). Freundlich (1980) noted that “a common theme found in these novels [Puerto Rican young adult literature] is the overcompensation of the Puerto Rican protagonist in exchange for acceptance by Anglo-American society” (p. 77). Assimilation is not always the end point and often it is shown as the only way to “become successful Americans to the extent that they relinquish their parents' language and cultural practices” (Chappell and Faltis, 2007, p. 258-9). Along with becoming successful Americans, this creates a mood of despair in the books because it becomes necessary that Anglos rescue the Hispanics as a result of Hispanics leaving their culture behind (Naidoo, 2007).

There are often other options to complete assimilation such as rejection or incorporation of culture. In the award winning children's books, the mood “was positive and upbeat, with over 90 percent depicting characters that embrace their cultural

diversity rather than abandon aspects of their cultural heritage to achieve success” (Naidoo, 2007, p. 123). Being able embrace one’s own culture allows Hispanics to “maintain cross-cultural identities, ways of being, thinking, acting, and using language within their local communities, ways that also connect them to their home countries” (Chappell and Faltis, 2007, p. 259). Another aspect of embracing both native culture and American culture can be seen in some children’s books “where Mexican culture is fused into a new way of expression that is neither Mexican nor White American” (Chappell and Faltis, 2007, p. 258). And when a new cultural creation isn’t seen, one can also see some Hispanic

characters’ interactions and conversations with parent characters often communicate that Americanized assimilation is a naturalized state of being (actions and dialog show this is ‘the way things are’), while affinity for grandparents and other extended family members in the family country of origin represent imagined, even romanticized, notion of cultural heritage (Chappell and Faltis, 2007, p. 259).

The only problem with separating cultures like this is the extreme results of what happens: the assumption that assimilation is the only way to survive in the United States and the romanticism of the “old country” without remembering the realities of that culture.

Methodology

Weber (1990) describes content analysis as “a research method that uses a set of procedures to make valid inferences from text” (p. 9). Zhang and Wildemuth (2009) expand on the definition to state “Qualitative content analysis goes beyond merely counting words or extracting objective content from texts to examine meanings, themes, and patterns that may be manifest or latent in a particular text” (p. 308). The samples for such an analysis “consist of purposively selected texts, which can inform the research questions being investigated” (Zhang and Wildemuth, 2009, p. 309). The process of qualitative content analysis “uses inductive reasoning, by which themes and categories emerge from the data through the researcher’s careful examination and constant comparison” (Zhang and Wildemuth, 2009, p. 309). Content analysis can also consist of manifest content or latent content. Spurgin and Wildemuth (2009) state that “Manifest content exists unambiguously in the message. It is easily observable and countable” (p. 298). On the other hand “Latent content is conceptual and cannot be directly observed in the messages under analysis (Spurgin and Wildemuth, 2009, p. 299), and is usually used with qualitative content analysis. Zhang and Wildemuth (2009) describe three approaches to qualitative content analysis; the second, being most appropriate for this study, “is *directed content analysis*, in which initial coding starts with a theory or relevant research findings. Then during data analysis, the researchers immerse themselves in the data and allow themes to emerge from the data” (p. 309).

This study is a directed content analysis, and it relies primarily on latent content analysis of 15 young adult novels that feature at least one Hispanic American as the main character. This study will also look at manifest content for explicit stereotypes. The reason for using both is that some stereotypes are implied (latent coding for this) while others are blatant and stated (manifest coding for this). Manifest coding will also catch the phrases and words that are inherent for some stereotypes. The unit of analysis is a novel. Frequency will also be taken into consideration. This is for each unit as well as the general frequency of the stereotypes. Stereotypes can be both positive and negative, and this will be taken into account.

The primary source for finding the books in this study is the Austin Public Library's teen services website which lists recommended books by interest group. The Hispanic teen fiction book list was last updated August 2009 by Joanna Nigrelli. I then narrowed this list to fit the limitations of this study. All books were published in the United States, and the majority of the narrative was written in English. The first items eliminated were those published before 2000. Books that were written in verse or that were short stories were also eliminated. Poetry is difficult to analyze on the same level as prose since it relies more on interpretation of the language than stated facts. Short stories only give a small snapshot of the character, and finding stereotypes within the novel and in the characters requires more than a snapshot. Historical, fantasy, and science-fiction works were also excluded. I eliminated historical fiction because it does not show contemporary issues and stereotypes. Fantasy and science-fiction often incorporate completely different cultures or do not show contemporary cultures and

issues. Even though the list was procured from a teen services website, I used Amazon's reading level to ensure that all the books were young adult.

The evaluation rubric is based on Naidoo's (2007) coding instrument, but modified and expanded to focus on the young adult audience and their needs (see Appendix A for the coding instrument). I also took into account Christianson (2002) and Chappell and Faltis' (2007) studies of the use and implications of language. Christianson (2002) suggests that the "use of Spanish terms helps the reader experience and understand" the cultural and lingual differences as well as the "author's multiethnic experience" (p. 11). Creating bilingual characters indicates that "bilingualism is a common characteristic in Latino culture" which can be considered a stereotype (Christianson, 2002, p. 12). Chappell and Faltis (2007) reinforce Naidoo's (2007) question of giving up culture and assimilation as a negative aspect and a possibly more current stereotype. Stereotypes were also added based on informal interviews with Dr. Laura Halperin (January, 2010) and Susan Hargrave (January, 2010). York (1995) supported the stereotype that "all Mexican Americans recently immigrated from Mexico and speak Spanish" (p. 28). Although York is focused on Mexican-Americans, this can be generalized to all Hispanics. One point of the coding instrument that needs more definition is the question of major versus minor characters. Major characters are those on whom the story focuses, while minor characters are defined as those in supporting roles.

There are limitations to this study. The biggest limitation is that all the books are recently published. This potentially decreases the percentage of stereotypes since authors and publishers should be more aware of prejudice and are hopefully working to avoid it.

Another limitation is the genre and style issue. Poetry, short stories, and genre fiction focus on different issues and this study examines Hispanic issues and problems. Also, books that may have been relevant could have been eliminated through the use of Amazon reading levels. Organizations and people classify books at different levels. Even if these books were for teens according to Austin Public library, I wanted to have an even playing field.

Research Question

Does English language young adult realistic fiction recently published in the United States portray Hispanic characters accurately in setting, plot, characterization, or other aspects of the narrative?

Results

Of the 15 books I read 12 were written by Hispanics, and three were written by authors whose ethnicity could not be determined. This information was gathered from author biographies either in the book, online, or author biographical resources. None of the books has won an award, but *The Brothers Torres*, *Finding miracles*, *Marcello in the real world*, *Mexican whiteboy*, and *The Secret story of Sonia Rodriguez*, were selected for various reading lists.

Thirteen books are interlingual which can mean as little Spanish as an occasional endearment or as much Spanish to be almost bilingual. The other two books were English only. However, most of the books did not have any guides or help for the Spanish. Three books had a glossary which was not always complete. Author notes were included in two books but only one book had a pronunciation guide. Yet, this book only gave the pronunciation for “*cubanita*”, which was also the title of the book. Where and when Spanish is used varied from book to book, and even character to character. Three characters kept Spanish and English completely separate, but the other characters who spoke Spanish used Spanish and English interchangeably.

Eleven books had a female as one of the protagonists, and only three books featured a male in a major role. The reason for this overlap is that some books had two protagonists, often a male and a female. In four books females had minor roles, and in

12 books males held a minor role. However, a large portion of the books had equal representation of males and females. Five books had more female characters, and only three books had more male characters. While ten books showed characters of middle socioeconomic class, low and high socioeconomic characters were equally closely split at seven books and six books respectively. These numbers include a rise or fall in status as well as if two main characters had a different socioeconomic class.

As seen below in Chart A, the majority of characters are of Mexican descent. The other subcultures are Puerto Rican, Cuban, or not stated. *Finding miracles* by Julia Alvarez deliberately did not include a Central American or South American culture to universalize her theme of change after a dictatorship. The other two books simply did not mention a specific country or culture.

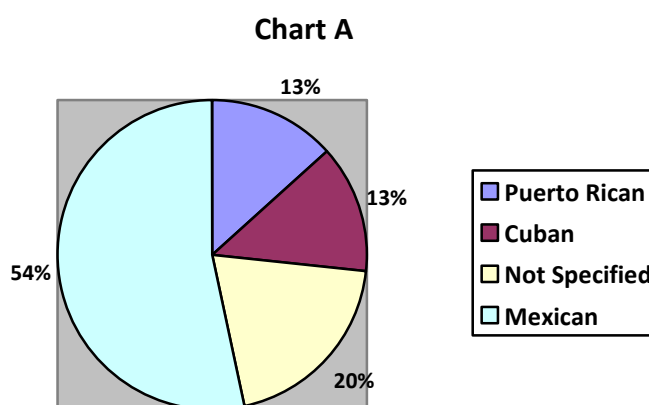
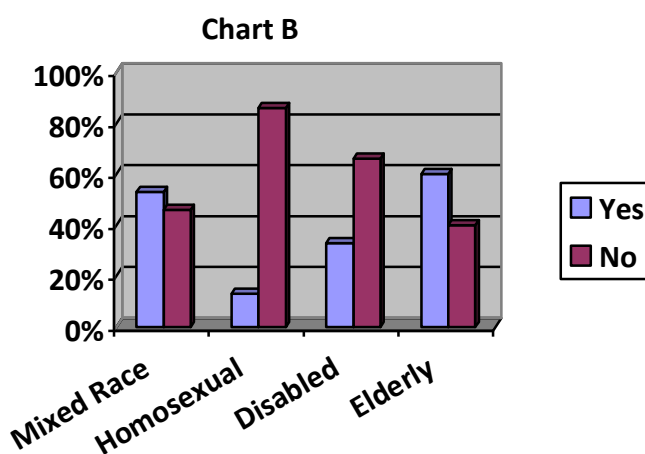


Chart B shows some aspects of diversity within the books. In eight books when race is stated or described, the character is of mixed race. The other seven novels either did not explicitly described the characters this way, or were described as being descended from one background. Only two books had any characters that were homosexual, the other 13 books did not include this minority. The disabled characters were deaf, mute, “a

little slow in the head” (de la Peña, 2008, p. 10), had Alzheimer’s, or had Asperger’s Syndrome. However, the majority of books, 10, did not include disabled characters. Nine of the books featured elderly Hispanics. Only six books did not have an elderly Hispanic character.



An extended family was seen in 11 books but the other four books did not have this aspect. Hispanic characters portrayed as community leaders, which includes business owners, were in eight books while seven books did not have this type of character. All but two books portrayed Hispanics as legal immigrants; however at the end of one book, it was revealed that the Hispanic characters were American citizens the entire time. Of all the books, seven of them stated that the Hispanic characters had been in the United States for at least one generation, and six books had more recently arrived Hispanic characters. Only two books did not state how long the Hispanic characters lived in the United States. Adult education was also mentioned. In eight books, at least one of the Hispanic adults had received a higher education beyond high school. In two books, Hispanic adults had not obtained higher education. On the other hand five books, did not mention this.

There were nine stereotypes that specifically related to females. However, not all of them are considered negative. Many of the female characters, at least eight of them, were described as sensual or exotic and only seven of these characters were not. Similar to this, at least eight of the females were depicted as fat and seven of them were not. Females were considered housewives if they did not have an outside job even if they did housework and work outside the house. Five books had at least one female as a housewife but the majority, 10, did not portray women as housewives. There were only four books where females were portrayed as cooks or always cooked for others, and 11 books did not do so. A similar number of books portrayed females as maids; three did, and 12 did not. Being a mother of many children consisted of more than three children; four books had at least one character who fulfilled this while the majority of 11 books did not. The same number of books (four) described at least one female as sweet, compared to 11 books which did not depict sweet Hispanic females. However, even fewer novels exhibited females as submissive, two compared to 13. Nine books represent Hispanic females as virginal or innocent, or supposed to be, while six books showed characters that were not virgin nor expected to be. These figures can also be seen in Chart C.

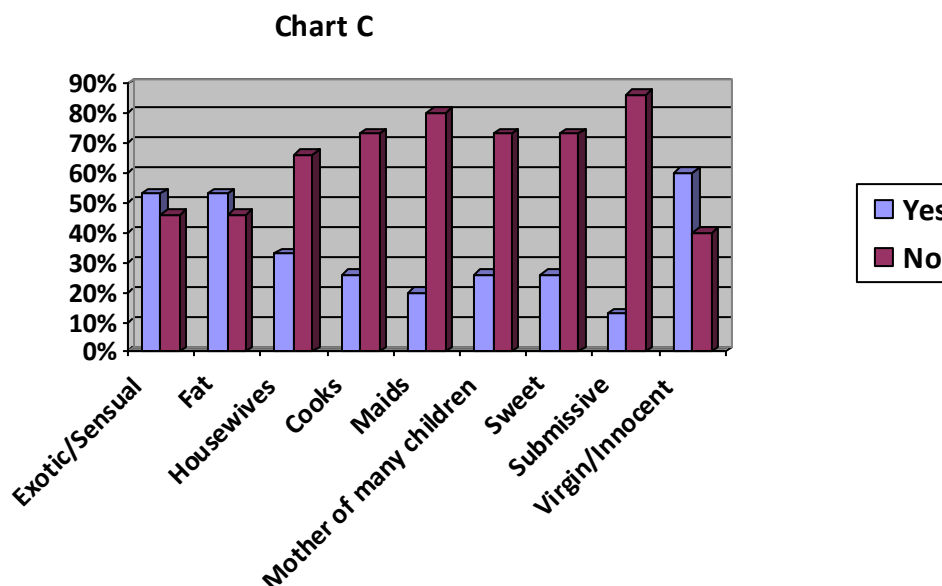
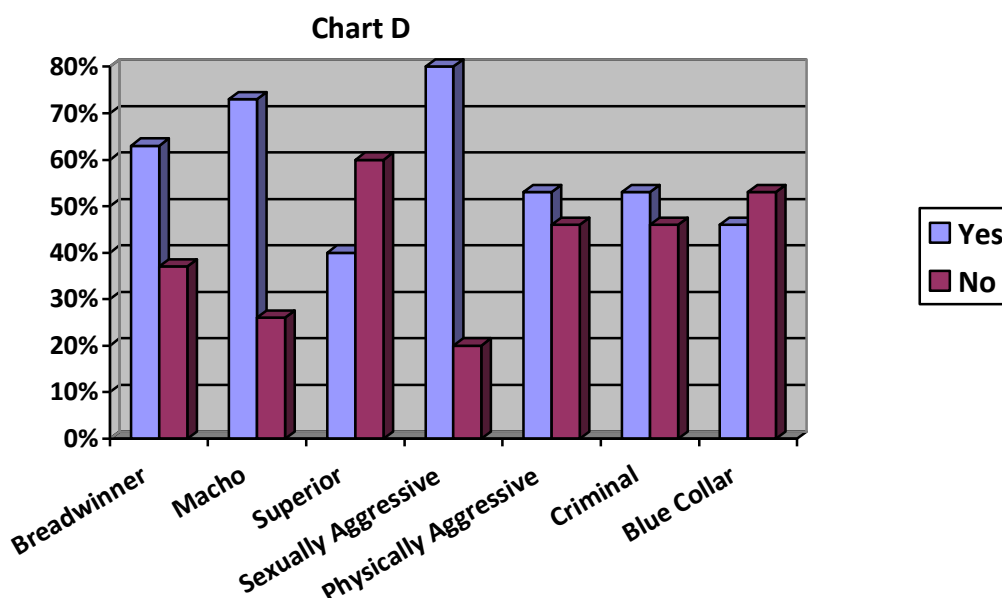


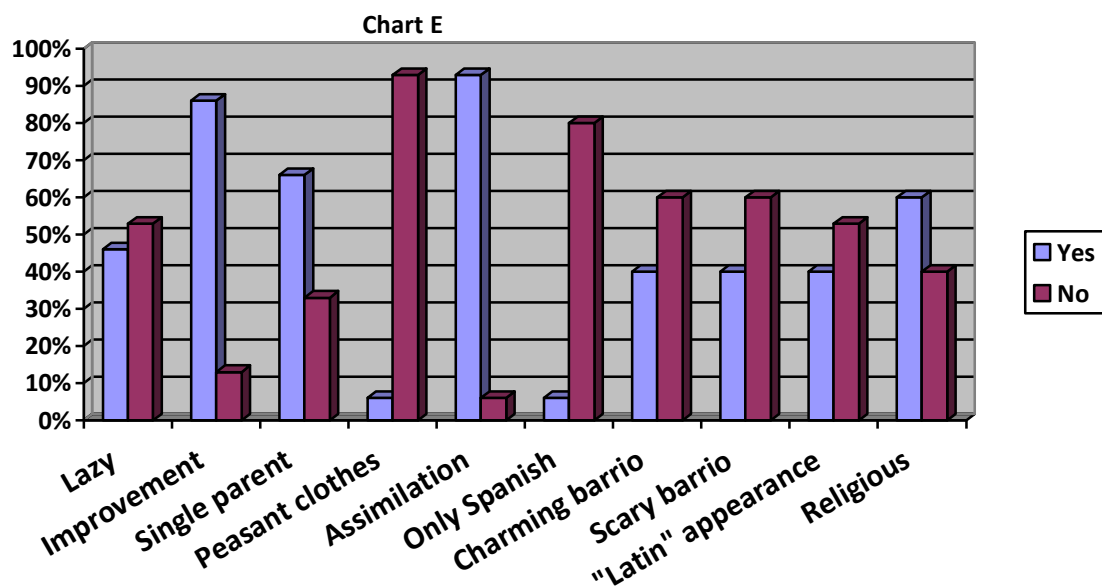
Chart D shows the figures of the stereotypes that applied to Hispanic males. Compared to female stereotypes, male stereotypes are mostly negative. The role of “breadwinner” was depicted in 10 of the books, and only five books did not represent males as breadwinners, or should be breadwinners. Eleven books showed males as macho when four books did not. Only six books depicted Hispanic males as superior to females while the majority of nine books showed characters as equal to females. The stereotype of being sexually aggressive was seen in 12 books, but not in three. Eight books portrayed at least one male being physically aggressive and seven books did not describe males in this way. Eight books depicted at least one male as a criminal; seven books did not. In seven books males were portrayed as blue collar or manual labor workers, and eight books presented males in other positions.



Some stereotypes applied to males and females. The stereotype of being lazy was only represented in seven books and eight books showed characters who were not lazy. The desire for advancement was seen in 13 books, while two books did not represent this desire. There were 10 books who featured Hispanic characters who were single parents and in five books all the Hispanic adults with children were still married. Of the single parents, being divorced, a widow, or abandoned was described.

There was one instance when a Hispanic character wore peasant or traditional clothing. However, in this case it was for a festival where dress was more traditional, but not everyone decided to do so. Only one book featured a character that showed signs of not wanting to assimilate to United States culture or traditions. The majority of characters did assimilate or incorporate both cultures. Similar to this, only one book showed a character who refused to learn English; in another book, however, it was unclear whether the character did not have a chance to learn English or did not want to as this character arrived in the United States at the very beginning of the novel.

Six books described a charming, or beautiful neighborhood, while nine books did not do so. In the same way, six books depicted a scary or run-down neighborhood and nine books did not. While eight books described at least one character without “Latin” look of brown skin and eyes and dark hair, six books showed only characters with this look. One book did not include physical descriptions. Two characters had African or black physical characteristics, six were white and the other two are all other race and ethnicity looks. In six books, none of the Hispanic characters were religious. In the other nine books, the religions were Judaism, Christianity, or simply being spiritual.



Despite any expectations, plot and conflict devices are the same in these novels as in other young adult novels. In eight of the books, the Hispanic protagonists overcame a barrier or crisis. In 12 books, the Hispanic characters overcame their problems without Anglo help. There were three books in which Anglos helped the Hispanic characters. Also, there were a variety of problems that many of the books incorporated. Six books described characters who found their lack of bilingualism to be a problem while nine

books did not represent this problem. Often, English can be a barrier. Four books showed Hispanic characters overcoming English as a barrier, but in one book, the Hispanic characters did not overcome this particular barrier. On the other hand, 10 books did not have English as a barrier for any Hispanic character. Four books explicitly explained how difficult immigration was. On the other hand, 11 books did not describe the immigration process. The majority of books, 14, showed family relationships as difficult; however, these relationships, for the most part, were normal without extreme difficulty. One book showed an easy relationship between family members. All the books portrayed social relationships to be complex, but again, this was normal, everyday complexity. As well as normal family and social relationships, all the books showed realistic problems that many people encounter. Only four books had issues of Hispanic racism and 11 books did not. Contrary to this, 12 books used pejorative language or terms, though sometimes they were used as affectionate nicknames. Only three books did not have any derogatory language.

The most common theme was growing up and finding one's self. This theme was seen in 14 books. Family, accepting one's family, and family traditions as a theme was portrayed in four books. Friendship or romance as a theme was in three books. Other themes, only seen in one book each, include the following: immigration, Asperser's Syndrome, dictatorship, succeeding against all odds, and gangs and violence.

Cultural ties and traditions were also analyzed. In two books, at least one Hispanic character kept only their cultural traditions and ideas. A majority of 12 books showed at least one character who incorporated their culture with United States' culture. Finally, seven books showed characters who completely rejected their root culture in

favor for United States' culture. One book did not show the cultural aspect of having a strong family relationship. The other 14 books described at least one strong family bond. Eight books had characters with a sense of humor, but seven books did not show this. Respect for elders was seen in seven books, and seven books either did not explicitly describe this or depicted disrespect for elders. One book showed both respect and disrespect for the Hispanic elders. A concern for communal welfare was portrayed in five books when 10 books did not have this aspect of Hispanic culture. However, the most important is that nine books described appropriate traditions and customs. The other six books did not incorporate traditions into the plot.

Accidental love showed 14 positive portrayals of the Hispanic characters, but nine negative aspects of them. Although this novel does not show much diversity, readers see the extended family. All the Hispanic characters are legal citizens who have not recently arrived. However, there are negative stereotypes shown. At least one female Hispanic character was shown as fat, the cook for the family, or a virgin. Marisa, one of the Hispanic protagonists, "liked holding hands and hugging and taking his [her boyfriend's] breath away with kisses. But she was not ready for anything riskier" (Soto, 2006, p. 147). Male Hispanic characters were portrayed in more stereotypic ways: macho, sexually aggressive, criminal, and blue collar. The other two stereotypes illustrated were at least one Hispanic character trying to rise above their current status and at least one divorced Hispanic couple. The Hispanic characters overcame plot conflicts which were normal problems seen in other young adult novels. The issue of immigration was not discussed. Neither a lack of bilingualism nor English was a problem for the Hispanic characters. While Hispanic characters were able to solve their problems without Anglo

help, pejorative language was used, “coconut—brown on the outside but white at the core” (Soto, 2006, p. 52). Hispanic characters did not separate where or when Spanish is spoken. The Hispanic characters decided to incorporate aspects of their culture with aspects of U.S. culture. The culture aspects of strong family bonds and a respect for elders were described in this novel when “Marisa admonished herself for yelling at the elderly driver” (Soto, 2006, p. 2). The themes of this book were growing up and relationships.

Amor and summer secrets showed more positive descriptions of Hispanic culture than negative portrayals. The book portrayed Hispanic characters who were of mixed race, homosexual, or elderly. An extended family was also portrayed. Hispanic characters were also depicted as a community leader, legal and long-term citizen, and educated beyond high school. Hispanic females were described as exotic/sensual, fat, the cook for the family, a maid, and innocent. The Hispanic males were represented as the bread-winner, macho, superior to women and sexually aggressive. Other stereotypes exhibited were lazy, trying to get ahead, both postcard and scary neighborhoods, and religious. When the protagonist sees her first relative in Puerto Rico, she notes, “the youthful dark-haired Latino I remembered from photos became a white-haired golfer who looked more British than he did Puerto Rican” (Wallach, 2008, p. 53). Plot and conflict were normal, family or social problems which the characters overcame without the help of Anglos. However, English was a barrier to at least one Hispanic character, as well as a lack of bilingualism. Also pejorative language was used. The Hispanic characters in the United States did not speak Spanish, but Spanish and English were not separated in Puerto Rico. At least one Hispanic character decided to keep only aspects of

their root culture. Other characters decided to incorporate native culture with U.S. culture, and at least one other character chose to reject their root culture in favor of U.S. culture. Strong family ties and a sense of humor along with accurate traditions were explained. Lilly mentions her upcoming birthday “it wasn’t just a party she was having, it was a *Quinceañera*” (Wallach, 2008, p. 77) which takes place from page 141 to page 170 from major preparation to late night the day of the party. The themes displayed in this book were growing up and food/customs.

The Brother Torres showed equal positive and negative characteristics of Hispanic culture. This novel presented characters of mixed ethnicities, as community leaders, legal immigrants, or had extended families. One of the female Hispanic characters was a cook, but this was her job at the restaurant she owned with her husband. At least one Hispanic male was characterized as macho, sexually aggressive, physically aggressive, criminal or blue collar. Voorhees (2008) wrote that “When I [the protagonist] was ten, he [the friend of the protagonist’s brother] taught me how to break into cars with a coat hanger” (p. 48). Hispanic characters were also seen as trying to get ahead. The neighborhoods were drab and run-down, but the style of housing, adobe, could be seen as picturesque. The physical appearance of the Hispanic characters was not just the “Latin look” since white physical traits were described. One Hispanic character was a divorced father. Normal family and social relationship problems were depicted and the characters overcame the plot conflict and the stereotype of needing gangs. The Hispanic characters overcame their problems without Anglo help. On the other hand, racism and pejorative language was utilized. Voorhees (2008) created a past event where “he was speeding and a cop pulled him over, threw him to the ground, and

almost broke his thumb” (p. 142-3). English and Spanish were not used separately. Hispanic characters preferred to combine their root culture with U.S. culture. The cultural aspects of family ties, sense of humor, and respect for elders was communicated. The themes in *The Brother Torres* were growing up and gangs/violence.

Cubanita includes characters that are elderly, part of an extended family, community leaders, and legal citizens. The protagonist’s father ““runs a great company and everybody really looks up to him”” (Triana, 2005, p. 24). Hispanic females were shown as sensual/exotic, a housewife, a mother of many children, and sweet. Hispanic males were characterized as the following: macho, superior to women, sexually aggressive, and physically aggressive. At least one Hispanic character was depicted as lazy, but others were described as trying to rise above their current position. Since the setting was Miami, Florida, the neighborhood was picturesque. The plot conflicts were normal occurrences, family problems or social relationships which the characters did overcome without Anglo help. The Hispanic protagonist overcame the stereotype of becoming a Cuban housewife. However, immigration was described as difficult. After the protagonist’s grandparents were “killed in their own country for having their own views” the protagonist’s mother “ ‘left [Cuba] to live with *Tía* Marta in Miami, who had come during the Peter Pan flights[children immigrating without parents]”” (Triana, 2005, p. 142). The Hispanic characters did not separate speaking Spanish and English. The characters also showed a combination of their root culture and U.S. culture. Family relationships, a sense of humor and accurate traditions were described. Growing up and accepting family were the themes found in *Cubanita*.

Emily Goldberg learns to salsa describes Hispanic characters that are of mixed race, elderly, long-term legal citizens, well educated or have an extended family. Hispanic female characters were depicted as sensual/exotic or fat as well as the mother of many children and innocent if she is not married. Many stereotypes are portrayed when Ostow (2007) writes “She’s [Tía Rosa] very religious and definitely anti-premarital naughtiness. So I [Emily Goldberg] just assumed that Lucy—upstanding, responsible, mature Lucy—had adhered to her widowed mother’s wishes” (p. 165). The Hispanic males are shown as either the bread-winner, macho, superior to women, sexually aggressive, or blue collar. At least one character was described as lazy when others were shown as trying to succeed. One Hispanic female was a widow. The Hispanic characters were also shown as religious, either Christian or Jewish. Physical appearance included white characteristics. The neighborhood was described as slightly run-down. While normal conflicts, family problems, and social relationships were the main plot conflicts, immigration was also described as difficult. The Hispanic protagonist was also able to overcome a lack of bilingualism as a barrier while staying in Puerto Rico; “Lucy raises an eyebrow, possibly impressed that I’ve scaled the language barrier” (Ostow, 2007, p. 109). Also, the Hispanic characters overcame any difficulties without the need of Anglo help. There was some use of derogatory language. The use of English and Spanish was not separated. While some Hispanic characters integrated cultures, other chose to reject their native culture. Strong familial relationships, a sense of humor, respect for elders along with appropriate cultural traditions were communicated. In this novel, growing up and family traditions were the themes.

Finding miracles describes Hispanic characters of mixed race, with disabilities, elderly, community leaders, well educated, and legal citizens. The Hispanic characters also have an extended family portrayed in the novel, “aunts and uncles and cousins, as well as Pablo’s *tía-madrina* and Mrs. Bolívar’s *comadre*—relatives we don’t really have names for in English” (Alvarez, 2004, p. 141). At least one Hispanic female is described as a housewife, sweet, or a virgin. Hispanic males are represented as superior to women, sexually aggressive, criminal, or blue collar. When Milly and Pablo, the Hispanic protagonists, visited the orphanage in the Hispanic country, “Pablo had been praised as God’s gift to the world” (Alvarez, 2004, p. 162). Hispanic characters were also described as trying to get ahead. One Hispanic woman was a widow with a child. Although one Hispanic woman did not speak English, it was unclear whether this was through a lack of desire to learn or that she recently arrived in the United States and had not learned English previously. Some Hispanic characters did not have traditional “Latin looks” but these characters were only seen on the street “brown people with straight brown hair, white people with jet-black hair and high cheekbones, black people with Asian eyes” (Alvarez, 2004, p. 136). At least one Hispanic character was described as Christian. Family and social relationships as well as other everyday problems were seen in this novel. A lack of bilingualism was a problem for some Hispanic characters, and similar to this, English, as a barrier, was overcome by some of the characters. However, some of the problems were solved with help from Anglos. Although there was no racism implied, derogatory language was utilized. English and Spanish were used in all settings. Hispanic characters combined native culture with their root culture. The Hispanic characters also communicated the importance of family, a respect for elders, and a

responsibility for communal welfare. Cultural traditions were as accurately described as they could be for an unnamed country. Aside from growing up, dictatorship was the other theme.

Haters depicted Hispanic characters of mixed race and long-term citizens. The Hispanic female protagonist showed occasional submissive traits and was a virgin. At least one Hispanic male is portrayed as the bread-winner, sexually aggressive, or criminal. The Hispanic characters are also seen as trying to rise above their current situation. The protagonist's father is a single dad who is either divorced or simply separated; the novel does not explicitly explain. The neighborhood where the Hispanic characters live is described as beautiful and post-card worthy. When the protagonist moves to California, her new neighbors "ask me if I'm Asian" because "'you look Asian'" (Valdes-Rodriguez, 2006, p. 36). Plot conflicts were from normal family and social relationship problems as well as other everyday difficulties. Spanish was not spoken in this novel. The Hispanic characters had previously rejected their native culture in favor of U.S. culture. Valdes-Rodriguez (2006) described the protagonist's dad as "all 'I'm Mexican' when he doesn't even know how to speak Spanish" (p. 6). However, strong family relationships were emphasized as well as responsibility for community welfare. Growing up was the theme for *Haters*.

Honey blonde chica included Hispanic characters that were elderly, community leaders, long-term citizens, or extended family. At least one Hispanic female was described as sensual/exotic, fat, a housewife, a maid, or a virgin. Hispanic males were portrayed as bread-winners, macho, or sexually aggressive. Other Hispanic characters were depicted as lazy and all had a "Latin look." The protagonist and her friends "shared

one thing in common, and that one thing was the absolute, all-consuming, unending desire to ... do absolutely nothing” (Serros, 2006, p. 7) The plot conflict consisted of normal family or social relationship problems and everyday issues. These difficulties were solved without the help of Anglos. Although there is no racism, derogatory language was utilized. One of the Hispanic characters stated, ““There are Mexi-cans and Mexi-can’ts”” (Serros, 2006, p. 77). Spanish was not spoken separately from English. The Hispanic characters decided to blend native and U.S. cultures. The cultural tradition of Día de los Muertos was accurately described. Although the characters didn’t celebrate Día de los Muertos, they stated ““in Mexico the cemeteries are filled with people, I mean just *flooded* with families on *Día de los Muertos*, everyone picnicking and talking and laughing”” (Serros, 2006, p. 282). Growing up and finding one’s self were the themes in this novel.

It’s not about the accent described Hispanic characters of mixed race, elderly, or with extended family. Some Hispanic characters were also seen as community leaders, well educated, or long standing citizens. At least one Hispanic female was shown as sensual/exotic, fat, or a housewife. The Hispanic protagonist’s first boyfriend tells her, ““there’s something different—exotic, I guess—about you”” (Ferrer, 2007, p. 28). The Hispanic males had some of the following descriptors: bread-winner, sexually aggressive, or physically aggressive. Peter, one of the main Hispanic characters, tells of his sexual exploits ““Girls always hung with us, too. They liked partying, we liked them. [...] I liked them. A lot”” (Ferrer, 2007, p. 161). One of the Hispanic characters was portrayed as trying to succeed. The Hispanic protagonist had White physical characteristics. Hispanic characters struggled with family or social relationships and

other everyday problems and were able to solve their difficulties without Anglo assistance. Spanish was spoken in all settings. Most Hispanic characters incorporated their root culture with their new culture. However, one Hispanic character decided to relinquish her root culture in favor of U.S. culture. Cultural ideals of strong family bonds, a sense of humor, respect for elders, and responsibility for the community were well communicated. One of the car dealerships owned by a Hispanic character is discussed by another character, “‘can’t tell you how many of my *abuelos*’ friends go their cars there. Probably even knew people who worked there. They were big on employing from within the community’” (Ferrer, 2007, p. 214-5). Cultural traditions and food were correctly depicted. The theme found in this novel was growing up.

The Hispanic protagonist in the novel *Marcelo in the real world* dealt with the disability of Asperger’s Syndrome (AS). There were also Hispanic characters who were elderly, a community leader, well educated or long-term citizens. The one Hispanic female was described as sweet. At least one of the Hispanic males were described a bread-winner, macho, sexually and physically aggressive. One of the Hispanic characters was shown as trying to get ahead. All of the Hispanic characters had a “Latin look.” Two of the Hispanic characters were religious; one Catholic and one spiritual. On the way to work the protagonist would “take out the multi-colored rosary beads that Abba gave me before she dies and I [would] begin to mouth the words of the Hail Mary wordlessly with my lips” (Stork, 2010, p. 41). The protagonist overcame AS which was a barrier for him, but a lack of bilingualism was still a problem. When finding a memo written in Spanish, Marcelo confessed that “‘I don’t know all the words’” (Stork, 2010, p. 213). Other issues were seen in family and social relationships and other everyday

problems. The Hispanic characters overcame problems and barriers without help from Anglos. While there was not racism, pejorative language about AS and disabilities was seen. There was no Spanish spoken in this novel. The Hispanic characters had previously disregarded their native culture and no cultural traditions were shown. However, strong family ties were depicted. The themes in this book were growing up, right versus wrong, and Asperger's Syndrome.

Mexican whiteboy identifies Hispanic characters of mixed race, disable, elderly, and legal citizens. The Hispanic female stereotypes employed were sensual/exotic and mother of many children. At least one Hispanic male was portrayed as the bread-winner, macho, sexually aggressive, physically aggressive, criminal, or blue-collar. Some Hispanic characters were also seen as trying to rise above their current situation. There was at least one single parent because of divorce. The barrio where most of the book took place was described as run-down and impoverished. Since some of the Hispanic characters are of mixed race, they do not have a "Latin look" and have Black physical traits. There was also at least one character who was spiritual who described it as "a train, I wonder if that's the kind of power that God gots. And I pretend it ain't just train power I'm takin' in, but maybe it's some bigger shit. Somethin' spiritual, maybe'" (de la Peña, 2008, p. 147). The Hispanic characters overcame barriers including English and a lack of bilingualism. Other plot points consisted of family and social relationship problems, and everyday problems. Racism and derogatory language was seen. However, the Hispanic characters were able to solve their problems without help from Anglos. Spanish and English were used interchangeably by some characters, but were used separately by one Hispanic character. Most characters chose to integrate root and

U.S. cultures, but one character decided to reject his root culture. Danny, the protagonist, and his uncle discuss Danny's father: "I think maybe he didn't want you to be a Mexican. [...] He gets pissed off about how Mexicans get treated. Maybe he didn't want it to happen to you'" (de la Peña, 2008, p. 87). Strong family relationship and a sense of humor were communicated, but no other cultural traditions or festivals were utilized. The theme for this novel was growing up.

The Secret story of Sonía Rodríguez featured Hispanic characters who were disabled, elderly, part of the extended family, or a community leader. The parents of the protagonist were not legal immigrants, but the protagonist and her siblings were. There was one character who was well educated. The Hispanic females were portrayed as sensual/exotic, fat, housewives, cooks, the mother of many children, submissive, or virginal. The Hispanic male characters were described as all the stereotypes listed: bread-winner, macho, superior to women, sexually aggressive, physically aggressive, criminal, and blue-collar. While some characters were seen as lazy, others were trying to get ahead. One female was a widow with a child. During a celebration, one of the characters dressed in traditional clothing, but all characters normally wore contemporary outfits. Some of the characters refused to assimilate to U.S. culture and also refused to learn English. The protagonist compared her parents thinking

mi papi, ever since the day he got here, had worked two or three jobs and still had made the time to learn enough of the language [English] so that he could at least hold some kind of conversation with a *gabacho* [an Anglo], but *mi ama*, with all her free time, still knew almost nothing (Sitomer, 2008, p. 54).

Not all Hispanic characters had a "Latin" look; some had White physical characteristics. At least one Hispanic character was very Catholic. The barrio was described as a run-down, drab area. The main character was able to overcome economic barriers and

Hispanic stereotypes. Other issues the characters faced were family and social relationship troubles and other everyday problems. The characters were able to overcome the problems and barriers without any help from Anglo characters. However, racism and pejorative language was used. There was no separation between Spanish and English. There were characters who chose to only have their root culture, while others chose to incorporate their root culture with U.S. culture. Strong family ties and respect for elders was imparted. Sitomer (2008) described a scene during Cinco de Mayo:

Normally folks would have interfered, they would have stepped in to break up the fit, but when *la gente* gained a sense of why *mi papi*, a man with a reputation of great restraint, was involved in this action [defending his daughter from being raped by her uncle], no one dared move forward to halt him. The crowd just watched. It was *justicia*. Justice. Nothing was more sacred than *familia* (p. 296).

Cultural traditions were also accurate. The theme found in this novel was succeeding against all odds.

So hard to say included gay and disabled Hispanic characters. The elderly Hispanic character was described as ““kind of senile—you know—Alzheimer’s”” (Sanchez, 2004, p. 151). The Hispanic characters were also legal immigrants and some had been educated beyond high school. Hispanic females were described a fat, sweet, or virginal. The only stereotype seen in Hispanic males was being macho. The Hispanic protagonist was self-described as lazy. There were also divorced Hispanic parents featured in this novel. All Hispanic characters who were physically described had a “Latin” look and at least one Hispanic character was Christian. The plot consisted of normal family and social relationship and other everyday problems. Unfortunately, disparaging language was portrayed; one character even stated, ““I think *maricónes* [fags] are so gross” (Sanchez, 2004, p. 39). Characters who were bilingual did not use

Spanish and English in different settings and would “constantly switch languages” (Sanchez, 2004, p. 8-9). Hispanic characters decided to incorporate their past and current cultures. Strong family ties, respect for elders, and responsibility for communal welfare were communicated. The cultural traditions were also accurate. The themes were growing up and relationships.

Sofi Mendoza's guide to getting lost in Mexico showed Hispanic characters of mixed race, elderly, part of an extended family, or a community leader. The Hispanic protagonist and her immediate family are under the assumption that they are undocumented U.S. citizens, but her grandmother was born in the United States so the assumption was a mistake. The Hispanic female stereotypes employed were sensual/exotic, fat, being a maid, and being a virgin. The Hispanic male stereotypes utilized were macho, sexually aggressive, physically aggressive, and criminal. Other stereotypes exploited were laziness, trying to succeed, being a single parent through abandonment, and being religious (Catholic and folk religion). The barrios portrayed were both postcard like and drab “the beautiful beach and the filthy sewage pipes. The quaint dirt roads with abandoned cars and burned mattresses” (Alegría, 2007, p. 199-200). In addition to normal, family, and social problems, some Hispanic characters found a lack of bilingualism to be a problem as well. Fortunately the Hispanic characters overcome these problems some with Anglo help. Racism and derogatory language was in this novel as well. There was no separation of Spanish and English. The Hispanic characters in the United States combined both cultures. All cultural aspects listed were communicated in this novel. Sofi's uncle explains, “we *mejicanos* like to joke. We make up funny names for everybody” (Alegría, 2007, p. 190). On the other hand, a few

characters showed disrespect to their grandmother. The cultural traditions portrayed were accurate. Growing up and immigration were the themes.

The Hispanic characters in *The Whole sky full of stars* were legal immigrants, some of whom had been well educated. None of the female stereotypes were portrayed. The male stereotypes described were being a bread-winner, physically aggressive, criminal, and blue-collar. After the protagonist's father died "Barry was still learning how to be the man of the house" even though Barry was still in high school (Saldaña, 2007, p. 6). Other stereotypes included trying to get ahead, being a single parent (widowed), looking the same ("Latin look"), and being religious (Christian). Alby, Barry's friend, dismisses Barry's religion as "the churchgoing business: twice every Sunday, once on Wednesday—God is love; showing kindness to a neighbor, etc." (Saldaña, 2007, p. 5). Like other books, plot conflicts included everyday problems as well as family and social relationship issues. The Hispanic characters were able to solve their problems without Anglo help. The protagonist's father did not speak Spanish in the United States and seemed to reject his culture in order to succeed and assimilate in the U.S. Barry's father explains "I realized that if a man was going to get educated and make money in this country, then English it had to be" (Saldaña, 2007, p. 34). The only culture shown was a sense of family relationships. Growing up and relationships were the themes found in this novel.

Conclusion

Eighty-six percent of the books were authored by someone of Hispanic descent in comparison to Cobb (1995) and Benedikt's (1999) study. Yet author ethnicity had no relation to how well, or even how much, Hispanic culture is shown. All authors portrayed Hispanic traditions and food well, and a lack of culture was seen in books written by Hispanic authors as well as those of undetermined ethnicities. The lack of supplemental linguistic features seemed to be at odds with how many books used Spanish. This could be because the intended audience is expected to know the language. But not all Hispanics speak or know Spanish and non-Hispanics will read these books as well. Unlike Chapell and Faltis (2007), the separate use of Spanish and English was decided by the parent so the child could advance and succeed in America, and was not tied to socioeconomic status.

It was also troubling to find gender and subculture representations were not proportional. While almost half of the books did equally show males and females, the major roles went to the females. Male teens would have a more difficult time finding themselves in this selection which is in contrast to Cobb's (1995) study. Even though my sample is skewed to only portray Hispanics, the percentage of subcultures depicted could be improved. In the United States during 2000, people of Mexican descent make 58.5% of the Hispanic population, Puerto Ricans 9.6%, Cubans 3.5%, and other

Hispanics (including Central and South America, Spain, and “other”) are 28% of the total Hispanic population. In my sample, Mexican ancestry is 53%, Puerto Rican and Cuban 13%, and generic Hispanic is 20%. While the proportion of Mexican background is fairly accurate, the Puerto Ricans and Cubans are more represented in literature. However, this portrayal of Mexican subculture corresponds to Naidoo’s (2007) findings in children’s picture books. On the other hand, Naidoo’s (2007) results of mixed race, 3.8%, has improved tremendously as the results from this study showed 46% of the books had mixed race characters.

On the other hand, many of the books tried to show diverse characters and circumstances. Unlike Cobb’s (1995) study, socioeconomic class was more evenly described. In almost complete contrast to Freundlich’s (1980) study, Puerto Rican characters who live in the States have high socioeconomic status, and those who live in Puerto Rico are at least middle class. Homosexual, disabled, and elderly characters were shown, even if they were sometimes still the minority. This is a small step in the direction of showing Hispanics as a diverse and multi-dimensional population which has improved since Naidoo’s (2007) and Umaña-Taylor’s (2009) study. Another positive characteristic which has improved from previous studies (Klein, 1998; Naidoo, 2007) is the role of community leader although this improvement is not across the entire sample. Even if a Hispanic adult is not a community leader, being well educated, as seen in a majority of books, is another positive aspect to which teens can aspire. Dispelling the stereotype of Hispanics without citizenship is the fact that 14 books have characters with U.S. citizenship. The protagonist in the book with Hispanic undocumented is, however, a U.S. citizen. There is also a good mix of when the Hispanic characters arrived in the

U.S. Only six books describe the “newly arrived immigrant” as Tarry-Stevens (1990, p. 31) explains this type.

Unlike previous research (Cobb, 1995; Naidoo, 2007), female stereotypes portrayed were mostly positive. And the occupational description showed most women being happy with their work. One housewife was unhappy, but the narration implied it is her nature (*The Secret story of Sonia Rodriguez*), and one woman working as a maid is unhappy because she does not have the support at home and wants her children to rise above their current socioeconomic situation (*Sofi Mendoza's guide to getting lost in Mexico*). Most of the negative stereotypes were not shown.

On the other hand, most of the male stereotypes portrayed are negative which is similar to previous studies (Stretch, 1994; Naidoo, 2007). Men are seen as macho, gang members who are also obsessed with sex. Although this description is an exaggeration for these books, it may be seen exactly this way in other narratives. On the other hand, few males were portrayed as superior which is a good thing. The one positive stereotype, breadwinner, is one of the more illustrated stereotypes.

Other general stereotypes showed positive trends and improvements. The descriptions of the barrio seemed to be a realistic mix of good and bad since not all neighborhoods are scary, but neither are they charming and pretty as Tatum (2006) mentioned. On the other hand, this portrayal of barrio did coincide with Naidoo's (2007) study. Physical description aligned with characterization of being racially mixed. Unlike Naidoo's (2007) results, my books portrayed only slightly more than half, compared to two-thirds, of characters with “Latin” looks. Similar to Couse (1998), my study showed hard working Hispanics who are trying to succeed and rise above their present

circumstances. The occurrence of single-parents has changed from Freundlich's (1980) study so that males are also shown as single-parents, and many female single-parents are not the norm in the books for this specific sample.

Normal problems and plot lines abounded and ethnicity did not interfere with this. Setting and circumstances occasionally changed because of the protagonist's culture. But racism and pejorative language was still present. Even though, these are negative aspects of being culturally different from the majority, it is still real and true. However, simply because racism still exists, did not mean that all the books had this aspect. Contrary to Naidoo's (2007) study, most narratives did not show Anglo help as necessary.

Like Cobb (1995) noted, family connection was seen in 14 books with an extended family portrayed in 11 books. However, a sense of communal welfare was only seen in five books, which is contrary to Cobb's (1995) study. The respect for elders that Couse (1998) found was only illustrated in half of the sample. Although most young adult females experienced a *quinceañera* and celebrations, reunions, or funerals involved food, the cultural traditions were accurate which is similar to Naidoo's (2007) study. Godina and McCoy (2000) warn of traditional occurrences trying to hide negative stereotypes which may be the case for some of the books were the negative aspects overcome any realist traditions.

My results are similar to Naidoo's (2007) in regard to accepting culture. Thirteen books showed characters incorporating, if not embracing, their native culture. This incorporation was also seen in Chapell and Faltis' (2007) study. On the other hand, a

few books showed a lack of culture which is similar to what Chapell and Faltis (2007) found as uninformed youth.

It is appalling that authors are still utilizing stereotypes in the fiction aimed at Hispanic youth. In addition to that, it is also sad how little representation Hispanic youth have within their fiction. Educators, librarians, and concerned adults need to step up and demand that more books be published and more accurate representations be seen in these books. The Hispanic community is a diverse and complex one, and youth need to see it, not only in their own lives, but in the books they read.

Future Research

Because there are limitations to this study, and many stereotypes and descriptions that one person could not examine, there is room for future research. This study could easily be performed with a different sample. Researchers could also change which stereotypes to analyze as some may no longer be relevant as well as classification of young adult.

Genre fiction may show different results compared to realistic fiction. Stereotypes and images of Hispanics seen in novels with protagonists of different ethnicities may also prove different. Would other minorities have different or fewer stereotypes of Hispanics? Are there many books that are truly multicultural and show different minorities in major roles?

Current percentages of Hispanic fiction published would be a better way to see if more Hispanics are in literature than my small sample. Is it easier or just as difficult to find Hispanics and the different subcultures represented?

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Appendix A: Evaluation Tool

Title of the book:		Copyright date:	
Author:		Publisher:	
Book Characteristics:			
Is the author of the book Hispanic or non-Hispanic?	Hispanic		Non-Hispanic
Is the text of the book bilingual, interlingual, or written only in English	Bilingual	Interlingual	English Only
What supplemental linguistic features are present in the text?	Glossary	Pronunciation Guide	Author Note None
Did the book win any award? Which one(s)			
Characterization in Narrative:			
Overall, are female Hispanic characters depicted in minor or major roles in the narrative?	Minor roles	Major roles	No female characters
Overall, are male Hispanic characters depicted in minor or major roles in the narrative?	Minor roles	Major roles	No male characters
Which gender of Hispanic character appears more often in the narrative?	Female	Male	Equal representation
What is the socioeconomic status of Hispanic characters in the story	Low	Middle	High
Which Hispanic subculture is represented?	Puerto Rican	Cuban	Mexican/ Mexican American Central American
	South American	Caribbean	Generic Hispanic
Are any of the Hispanic characters described as being of mixed race?	Yes		No
Are there any gay or lesbian Hispanic characters?	Yes		No
Are there Hispanic characters with disabilities in the story?	Yes		No
Are there any elderly (age sixty-five or older) Hispanic characters in the story?	Yes		No
Do the Hispanic characters in the book include an extended family?	Yes		No
Do any of the Hispanic characters have a role as a community leader?	Yes		No
Are the Hispanic characters in the story	Yes		No

legal immigrants?		
Have the Hispanic characters lived in the United States for at least one generation?	Yes	No
Are Hispanic adults well educated (some education beyond high school)?	Yes	No Still in or returned to high school
Stereotypes in narrative:		
Are female Hispanic characters portrayed as exotic and/or sensual?	Yes	No
Are any Hispanic females portrayed as fat?	Yes	No
Are any Hispanic females portrayed as housewives?	Yes	No
Are any Hispanic females portrayed as cooks?	Yes	No
Are any Hispanic females portrayed as maids?	Yes	No
Are any Hispanic females portrayed as a mother of many children?	Yes	No
Are any Hispanic females portrayed as sweet?	Yes	No
Are any Hispanic females portrayed as submissive?	Yes	No
Are any Hispanic females portrayed as virginal or innocent?	Yes	No
Are any Hispanic males portrayed as the bread-winner of the family?	Yes	No
Are any Hispanic males portrayed as macho?	Yes	No
Are any Hispanic males portrayed as superior to girls/women?	Yes	No
Are any Hispanic males portrayed as sexually aggressive?	Yes	No
Are any Hispanic males portrayed as physically aggressive	Yes	No
Are any Hispanic males portrayed as criminal?	Yes	No
Are any Hispanic males portrayed as blue collar and/or manual labor workers?	Yes	No
Are any Hispanic characters portrayed as lazy?	Yes	No
Are any Hispanic characters portrayed as trying to get ahead?	Yes	No
Are any Hispanic characters portrayed as single-parent?	Yes	No
If so, why are they a single parent?		
Do Hispanic characters wear peasant clothing in settings where they would	Yes	No

ordinarily wear contemporary clothing?				
Do any Hispanic characters show signs of not assimilating or not wanting to assimilate?	Yes		No	
Do any Hispanics refuse to speak and/or learn English?	Yes		No	
Are barrios (Hispanic neighborhoods) or settings shown as charming, colorful, postcard like places?	Yes		No	
Are barrios (Hispanic neighborhoods) or setting shown as run-down, drab, scary places?	Yes		No	
Do all Hispanic characters have a “Latin Look” of brown skins, brown eyes, and dark hair?	Yes		No	
If Hispanics without a “Latin Look” are represented, what is the other look?	Black (African)	White (Non-Anglo)	Other	N/A
Are any Hispanics portrayed as religious?	Yes		No	
If so, is a specific religion implied or stated?				
Setting and Plot:				
Do the Hispanic characters overcome any barriers or stereotypes?	Yes		No	
Do the Hispanic characters find a lack of bilingualism to be a problem?	Yes		No	
Do Hispanic characters find immigration to be easy?	Yes		No	
Do Hispanic characters face family relationships as a problem?	Yes		No	
Do Hispanic characters face social relationships as a problem?	Yes		No	
Do Hispanic characters face other everyday problems?	Yes		No	
Do the Hispanic characters overcome English language as barrier?	Yes	No		English isn't a barrier
Do the Hispanic characters face issues with racism at school or in society?	Yes		No	
Are derogatory or pejorative terms or language used?	Yes		No	
Does the book's narrative imply that Hispanic people are able to solve their own problems without the help of Anglos?	Yes		No	
Theme:				
Which of the following themes are emphasized in the book?	Celebrations/Festivals	Immigration/Migrant workers	Family traditions	

	Foods/ customs	Growing up/Gaining confidence	Important Hispanic figure/role model
Other:			
Cultural Authenticity:			
If any of the characters are bilingual, is there a separation of English, Spanish and where it is used?	Yes, Spanish and English are completely separate	No, they are used interchangeably in all settings	N/A
Do Hispanic characters decide to keep only aspects of their root culture in order to achieve happiness or success?	Yes	No	
Do Hispanic characters decide to incorporate aspects of American culture with their root culture to achieve happiness or success?	Yes	No	
Do Hispanic characters decide to give up their root culture in order to achieve happiness or success?	Yes	No	
Is the Hispanic cultural factor of a strong sense of family relationships communicated?	Yes	No	
Is the Hispanic cultural factor of a sense of humor communicated?	Yes	No	
Is the Hispanic cultural factor of a respect for elders communicated?	Yes	No	
Is the Hispanic cultural factor of a responsibility for communal welfare communicated?	Yes	No	
Does the narrative show the appropriate cultural traditions and festivals for each subculture?	Yes	No	
Additional Observations:			

Appendix B: Book list with summary

All book summaries are taken from *NoveList* except *Amor and summer secrets*.

Accidental love

Gary Soto

After unexpectedly falling in love with a "nerdy" boy, fourteen-year-old Marisa works to change her life by transferring to another school, altering some of her behavior, and losing weight.

Amor and summer secrets

Diana Rodriguez Wallach

Mariana Ruiz is sent with her brother to spend the summer in Puerto Rico. Fortunately, Mariana finds a place for herself in the family-owned business, planning her cousin's *quinceañera*, making new friends, and discovering family secrets.

The Brothers Torres

Coert Voorhees

Sophomore Frankie finally finds the courage to ask his long-term friend, Rebecca, to the Homecoming dance, which ultimately leads to a face-off between a tough senior whose family owns most of their small, New Mexico town, and Frankie's soccer-star older brother and his gang-member friends.

Cubanita

Gabby Triana

Seventeen-year-old Isabel, eager to leave Miami to attend the University of Michigan and escape her overprotective Cuban mother, learns some truths about her family's past and makes important decisions about the type of person she wants to be.

Emily Goldberg learns to salsa

Micol Ostow

Forced to stay with her mother in Puerto Rico for weeks after her grandmother's funeral, half-Jewish Emily, who has just graduated from a Westchester, New York, high school, does not find it easy to connect with her Puerto Rican heritage and relatives she had never met.

Finding miracles

Julia Alvarez

Fifteen-year-old Milly Kaufman is an average American teenager until Pablo, a new student at her school, inspires her to search for her birth family in his native country.

Haters

Alisa Valdes-Rodriguez

Having tried for years to deny her psychic abilities, high school sophomore Paski has disturbing visions about the popular girl at her new high school in Orange County, California.

Honey blonde chica

Michele Serros

Evie Gomez, while trying to form her own identity, must decide if she wants to be a fun-loving, high-heeled, blonde-streaked Sangro, or a laid-back surfer chick Flojo, which are two very different worlds.

It's not about the accent

Caridad Ferrer

Caroline Darcy decides to explore--and exploit--her distant Cuban ancestry when she goes away to college, claiming to be half-Cuban, calling herself "Carolina," and dying her blond hair Havana Brown, but soon faces profound consequences.

Marcelo in the real world

Francisco X. Stork

Marcelo Sandoval, a seventeen-year-old boy on the high-functioning end of the autistic spectrum, faces new challenges, including romance and injustice, when he goes to work for his father in the mailroom of a corporate law firm.

Mexican whiteboy

Matt de la Peña

Sixteen-year-old Danny searches for his identity amidst the confusion of being half-Mexican and half-white while spending a summer with his cousin and new friends on the baseball fields and back alleys of San Diego County, California.

The Secret story of Sonia Rodriguez

Alan Sitomer

Tenth-grader Sonia reveals secrets about her life and her Hispanic family as she studies hard to become the first Rodriguez to finish high school.

So hard to say

Alex Sanchez

Thirteen-year-old Xio, a Mexican American girl, and Frederick, who has just moved to California from Wisconsin, quickly become close friends, but when Xio starts thinking of Frederick as her boyfriend, he must confront his feelings of confusion and face the fear that he might be gay.

Sofi Mendoza's guide to getting lost in Mexico

Malín Alegría

When Southern California high school senior Sofi Mendoza lies to her parents and crosses the border for a weekend party, she has no idea that she will get stuck in a Mexican village with family she has never met before, unable to return to the United States and the easy life she knew.

The Whole sky full of stars

René Saldaña

Eighteen-year-old Barry competes in a non-sanctioned boxing match in hopes of helping his recently-widowed mother, unaware that his best friend and manager, Alby, has his own desperate need for a share of the purse that may put their friendship on the line.

Appendix C: Evaluation Compilation

	<i>Accidental love</i>	<i>Amor and summer secrets</i>	<i>The Brother Torres</i>	<i>Cubanita</i>	<i>Emily Goldberg learns to salsa</i>
Is the author of the book Hispanic?	Yes	Yes	No	Yes	Yes
Is the text of the book bilingual, interlingual, or written only in English?	Interlingual	Interlingual	Interlingual	Interlingual	Interlingual
What supplemental linguistic features are present in the text?	Glossary	None	Discussion Guide	Pronunciation Guide	None
Did the book win any award? Which one(s)	No	No	No	No	No
Characterization in Narrative:					
Overall, are female Hispanic characters depicted in minor or major roles in the narrative?	Major Roles	Major Roles	Minor Roles	Major Roles	Major Roles
Overall, are male Hispanic characters depicted in minor or major roles in the narrative?	Minor Roles	Minor Roles	Major Roles	Minor Roles	Minor Roles
Which gender of Hispanic character appears more often in the narrative?	Neither	Neither	Male	Neither	Female
What is the socioeconomic status of Hispanic characters in the story?	Low, Middle	High, middle	Middle	Middle	Middle
Which Hispanic subculture is represented?	Generic	Puerto Rican	Generic	Cuban	Puerto Rican
Are any of the Hispanic characters described as being of mixed race?	No	Yes	Yes	No	Yes
Are there any gay or lesbian Hispanic characters?	No	Yes	No	No	No
Are there Hispanic characters with disabilities in the story?	No	No	No	No	No
Are there any elderly (age sixty-five or older) Hispanic characters in the story?	No	Yes	No	Yes	Yes
Do the Hispanic characters in the book include an extended family?	Yes	Yes	Yes	Yes	Yes
Do any of the Hispanic characters have a role as a community leader?	No	Yes	Yes	No	No
Are the Hispanic characters in the story legal immigrants?	Yes	Yes	Yes	Yes	Yes
Have the Hispanic characters lived in the United States for at least one generation?	Yes	Yes	Not Stated	No	Yes

	<i>Accidental love</i>	<i>Amor and summer secrets</i>	<i>The Brother Torres</i>	<i>Cubanita</i>	<i>Emily Goldberg learns to salsa</i>
Are Hispanic adults well educated (some education beyond high school)?	Not Stated	Yes	Not Stated	Not Stated	Yes
Stereotypes in narrative:					
Are female Hispanic characters portrayed as exotic and/or sensual?	No	Yes	No	Yes	Yes
Are any Hispanic females portrayed as fat?	Yes	Yes	No	No	Yes
Are any Hispanic females portrayed as housewives?	No	No	No	Yes	No
Are any Hispanic females portrayed as cooks?	Yes	Yes	Yes	No	No
Are any Hispanic females portrayed as maids?	No	Yes	No	No	No
Are any Hispanic females portrayed as a mother of many children?	No	No	No	Yes	Yes
Are any Hispanic females portrayed as sweet?	No	No	No	Yes	No
Are any Hispanic females portrayed as submissive?	No	No	No	No	No
Are any Hispanic females portrayed as virginal or innocent?	Yes	Yes	No	No	Yes
Are any Hispanic males portrayed as the bread-winner of the family?	No	Yes	No	Yes	Yes
Are any Hispanic males portrayed as macho?	Yes	Yes	Yes	Yes	Yes
Are any Hispanic males portrayed as superior to girls/women?	No	Yes	No	Yes	Yes
Are any Hispanic males portrayed as sexually aggressive?	Yes	Yes	Yes	Yes	Yes
Are any Hispanic males portrayed as physically aggressive?	No	No	Yes	Yes	No
Are any Hispanic males portrayed as criminal?	Yes	No	Yes	No	No
Are any Hispanic males portrayed as blue collar and/or manual labor workers?	Yes	No	Yes	No	Yes
Are any Hispanic characters portrayed as lazy?	No	Yes	No	Yes	Yes
Are any Hispanic characters portrayed as trying to get ahead?	Yes	Yes	Yes	Yes	Yes
Are any Hispanic characters portrayed as single-parent?	Yes	No	Yes	No	Yes
If so, why are they a single parent?	Divorced		Divorced		Widow

	<i>Accidental love</i>	<i>Amor and summer secrets</i>	<i>The Brother Torres</i>	<i>Cubanita</i>	<i>Emily Goldberg learns to salsa</i>
Do Hispanic characters wear peasant clothing in settings where they would ordinarily wear contemporary clothing?	No	No	No	No	No
Do any Hispanic characters show signs of not assimilating or not wanting to assimilate?	No	No	No	No	No
Do any Hispanics refuse to speak and/or learn English?	No	No	No	No	No
Are barrios (Hispanic neighborhoods) or settings shown as charming, colorful, postcard like places?	No	Yes	Yes	Yes	No
Are barrios (Hispanic neighborhoods) or setting shown as run-down, drab, scary places?	No	Yes	Yes	No	Yes
Do all Hispanic characters have a "Latin Look" of brown skins, brown eyes, and dark hair?	Not stated	No	No	Yes	No
If Hispanics without a "Latin Look" are represented, what is the other look?		White	White		White
Are any Hispanics portrayed as religious?	No	Yes	No	No	Yes
If so, is a specific religion implied or stated?		Catholic			Jewish, Christian
Setting and Plot:					
Do the Hispanic characters overcome any barriers or stereotypes?	No	Yes	Yes	Yes	Yes
Do the Hispanic characters find a lack of bilingualism to be a problem?	No	Yes	No	No	Yes
Do Hispanic characters find immigration to be easy?	Not Stated	Not Stated	Not Stated	No	No
Do Hispanic characters face family relationships as a problem?	No	Yes	Yes	Yes	Yes
Do Hispanic characters face social relationships as a problem?	Yes	Yes	Yes	Yes	Yes
Do Hispanic characters face other everyday problems?	Yes	Yes	Yes	Yes	Yes
Do the Hispanic characters overcome English language as barrier?	NA	Yes	NA	NA	NA
Do the Hispanic characters face issues with racism at school or in	No	No	Yes	No	No

society?					
	<i>Accidental love</i>	<i>Amor and summer secrets</i>	<i>The Brother Torres</i>	<i>Cubanita</i>	<i>Emily Goldberg learns to salsa</i>
Are derogatory or pejorative terms or language used?	Yes	Yes	Yes	No	Yes
Does the book's narrative imply that Hispanic people are able to solve their own problems without the help of Anglos?	Yes	Yes	Yes	Yes	Yes
Theme:					
Which of the following themes are emphasized in the book?	Growing up	Growing up	Growing up	Growing up	Growing up
	Relationship	Food & Customs	Gangs & violence	Accept Family	Family Traditions
Cultural Authenticity:					
If any of the characters are bilingual, is there a separation of English, Spanish and where it is used?	No separation	Separate Not used in the U.S.	No separation	No separation	No separation
Do Hispanic characters decide to keep only aspects of their root culture in order to achieve happiness or success?	No	Yes	No	No	No
Do Hispanic characters decide to incorporate aspects of American culture with their root culture to achieve happiness or success?	Yes	Yes	Yes	Yes	Yes
Do Hispanic characters decide to give up their root culture in order to achieve happiness or success?	No	Yes	No	No	Yes
Is the Hispanic cultural factor of a strong sense of family relationships communicated?	Yes	Yes	Yes	Yes	Yes
Is the Hispanic cultural factor of a sense of humor communicated?	No	Yes	Yes	Yes	Yes
Is the Hispanic cultural factor of a respect for elders communicated?	Yes	No	Yes	No	Yes
Is the Hispanic cultural factor of a responsibility for communal welfare communicated?	No	No	No	No	No
Does the narrative show the appropriate cultural traditions and festivals for each subculture?	None shown	Yes	None shown	Yes	Yes

	<i>Finding miracles</i>	<i>Haters</i>	<i>Honey blonde chica</i>	<i>It's not about the accent</i>	<i>Marcelo in the real world</i>
Is the author of the book Hispanic?	Yes	Yes	Yes	Yes	Yes
Is the text of the book bilingual, interlingual, or written only in English?	Interlingual	English Only	Interlingual	Interlingual	English Only
What supplemental linguistic features are present in the text?	Reader's Guide Author Interview	None	None	None	Author Note
Did the book win any award? Which one(s)	No	No	No	No	No
Characterization in Narrative:					
Overall, are female Hispanic characters depicted in minor or major roles in the narrative?	Major Roles	Major Roles	Major Roles	Major Roles	Minor Roles
Overall, are male Hispanic characters depicted in minor or major roles in the narrative?	Minor Roles	Minor Roles	Minor Roles	Minor Roles	Major Roles
Which gender of Hispanic character appears more often in the narrative?	Female	Female	Female	Neither	Male
What is the socioeconomic status of Hispanic characters in the story	Low, Middle	Middle, high	High	High	High
Which Hispanic subculture is represented?	Generic	Mexican	Mexican	Cuban	Mexican
Are any of the Hispanic characters described as being of mixed race?	Yes	Yes	No	Yes	No
Are there any gay or lesbian Hispanic characters?	No	No	No	No	No
Are there Hispanic characters with disabilities in the story?	Yes	No	No	No	Yes
Are there any elderly (age sixty-five or older) Hispanic characters in the story?	Yes	No	Yes	Yes	No
Do the Hispanic characters in the book include an extended family?	Yes	No	Yes	Yes	No
Do any of the Hispanic characters have a role as a community leader?	Yes	No	Yes	Yes	Yes
Are the Hispanic characters in the story legal immigrants?	Yes	Yes	Yes	Yes	Yes
Have the Hispanic characters lived in the United States for at least one generation?	No	Yes	Yes	Yes	Yes
Are Hispanic adults well educated (some education beyond high school)?	Yes	Not Stated	Not Stated	Yes	Yes
Stereotypes in narrative:					

	<i>Finding miracles</i>	<i>Haters</i>	<i>Honey blonde chica</i>	<i>It's not about the accent</i>	<i>Marcelo in the real world</i>
Are female Hispanic characters portrayed as exotic and/or sensual?	No	No	Yes	Yes	No
Are any Hispanic females portrayed as fat?	No	No	Yes	Yes	No
Are any Hispanic females portrayed as housewives?	Yes	No	Yes	Yes	No
Are any Hispanic females portrayed as cooks?	No	No	No	No	No
Are any Hispanic females portrayed as maids?	No	No	Yes	No	No
Are any Hispanic females portrayed as a mother of many children?	No	No	No	No	No
Are any Hispanic females portrayed as sweet?	Yes	No	No	No	Yes
Are any Hispanic females portrayed as submissive?	No	Yes	No	No	No
Are any Hispanic females portrayed as virginal or innocent?	Yes	Yes	Yes	No	No
Are any Hispanic males portrayed as the bread-winner of the family?	No	Yes	Yes	Yes	Yes
Are any Hispanic males portrayed as macho?	No	No	Yes	No	Yes
Are any Hispanic males portrayed as superior to girls/women?	Yes	No	No	No	No
Are any Hispanic males portrayed as sexually aggressive?	Yes	Yes	Yes	Yes	No
Are any Hispanic males portrayed as physically aggressive?	No	No	No	Yes	Yes
Are any Hispanic males portrayed as criminal?	Yes	Yes	No	No	No
Are any Hispanic males portrayed as blue collar and/or manual labor workers?	Yes	No	No	No	No
Are any Hispanic characters portrayed as lazy?	No	No	Yes	No	No
Are any Hispanic characters portrayed as trying to get ahead?	Yes	Yes	No	Yes	Yes
Are any Hispanic characters portrayed as single-parent?	Yes	Yes	No	No	No
If so, why are they a single parent?	Widow	Divorce/ Separate			
Do Hispanic characters wear peasant clothing in settings where they would ordinarily wear contemporary clothing?	No	No	No	No	No

	<i>Finding miracles</i>	<i>Haters</i>	<i>Honey blonde chica</i>	<i>It's not about the accent</i>	<i>Marcelo in the real world</i>
Do any Hispanic characters show signs of not assimilating or not wanting to assimilate?	No	No	No	No	No
Do any Hispanics refuse to speak and/or learn English?	Maybe?	No	No	No	No
Are barrios (Hispanic neighborhoods) or settings shown as charming, colorful, postcard like places?	No	Yes	No	Yes	No
Are barrios (Hispanic neighborhoods) or setting shown as run-down, drab, scary places?	No	No	No	No	No
Do all Hispanic characters have a "Latin Look" of brown skins, brown eyes, and dark hair?	No	No	Yes	No	Yes
If Hispanics without a "Latin Look" are represented, what is the other look?	Black, White, Other	Other		White	
Are any Hispanics portrayed as religious?	Yes	No	No	No	Yes
If so, is a specific religion implied or stated?	Christian				Spiritual, Catholic
Setting and Plot:					
Do the Hispanic characters overcome any barriers or stereotypes?	Yes	No	No	No	Yes
Do the Hispanic characters find a lack of bilingualism to be a problem?	Yes	No	No	No	Yes
Do Hispanic characters find immigration to be easy?	Not Stated	Not Stated	Not Stated	No	Not Stated
Do Hispanic characters face family relationships as a problem?	Yes	Yes	Yes	Yes	Yes
Do Hispanic characters face social relationships as a problem?	Yes	Yes	Yes	Yes	Yes
Do Hispanic characters face other everyday problems?	Yes	Yes	Yes	Yes	Yes
Do the Hispanic characters overcome English language as barrier?	Yes	NA	NA	NA	NA
Do the Hispanic characters face issues with racism at school or in society?	No	No	No	No	No
Are derogatory or pejorative terms or language used?	Yes	No	Yes	Yes	Yes
Does the book's narrative imply	No	No	Yes	Yes	Yes

that Hispanic people are able to solve their own problems without the help of Anglos?					
	<i>Finding miracles</i>	<i>Haters</i>	<i>Honey blonde chica</i>	<i>It's not about the accent</i>	<i>Marcelo in the real world</i>
Theme:					
Which of the following themes are emphasized in the book?	Growing up	Growing Up	Growing Up	Growing Up	Growing Up
	Dictatorship				Right/Wrong
	Accept Family				
Cultural Authenticity:					
If any of the characters are bilingual, is there a separation of English, Spanish and where it is used?	No separation	NA	No separation	No separation	NA
Do Hispanic characters decide to keep only aspects of their root culture in order to achieve happiness or success?	No	No	No	No	No
Do Hispanic characters decide to incorporate aspects of American culture with their root culture to achieve happiness or success?	Yes	No	Yes	Yes	No
Do Hispanic characters decide to give up their root culture in order to achieve happiness or success?	No	Yes	No	Yes	Yes
Is the Hispanic cultural factor of a strong sense of family relationships communicated?	Yes	Yes	No	Yes	Yes
Is the Hispanic cultural factor of a sense of humor communicated?	No	No	No	Yes	No
Is the Hispanic cultural factor of a respect for elders communicated?	Yes	No	No	Yes	No
Is the Hispanic cultural factor of a responsibility for communal welfare communicated?	Yes	Yes	No	Yes	No
Does the narrative show the appropriate cultural traditions and festivals for each subculture?	Yes	None shown	Yes	Yes	None shown

	<i>Mexican whiteboy</i>	<i>The Secret story of Sonia Rodríguez</i>	<i>So hard to say</i>	<i>Sofi Mendoza's guide to getting lost in Mexico</i>	<i>The Whole sky full of stars</i>
Is the author of the book Hispanic?	No	No	Yes	Yes	Yes

	<i>Mexican whiteboy</i>	<i>The Secret story of Sonía Rodríguez</i>	<i>So hard to say</i>	<i>Sofi Mendoza's guide to getting lost in Mexico</i>	<i>The Whole sky full of stars</i>
Is the text of the book bilingual, interlingual, or written only in English	Interlingual	Interlingual	Interlingual	Interlingual	Interlingual
What supplemental linguistic features are present in the text?	None	None	Glossary	Glossary, Author Note	None
Did the book win any award? Which one(s)	No	No	No	No	No
Characterization in Narrative:					
Overall, are female Hispanic characters depicted in minor or major roles in the narrative?	Minor Roles	Major Roles	Major Roles	Major Roles	Minor Roles
Overall, are male Hispanic characters depicted in minor or major roles in the narrative?	Major Roles	Minor Roles	Minor Roles	Minor Roles	Major Roles
Which gender of Hispanic character appears more often in the narrative?	Male	Female	Neither	Neither	Male
What is the socioeconomic status of Hispanic characters in the story	Low, Middle	Low	Low, Middle	Low, High	Low, middle
Which Hispanic subculture is represented?	Mexican	Mexican	Mexican	Mexican	Mexican
Are any of the Hispanic characters described as being of mixed race?	Yes	No	No	Yes	No
Are there any gay or lesbian Hispanic characters?	No	No	Yes	No	No
Are there Hispanic characters with disabilities in the story?	Yes	Yes	Yes	No	No
Are there any elderly (age sixty-five or older) Hispanic characters in the story?	Yes	Yes	No	Yes	No
Do the Hispanic characters in the book include an extended family?	Yes	Yes	No	Yes	No
Do any of the Hispanic characters have a role as a community leader?	No	Yes	No	Yes	No
Are the Hispanic characters in the story legal immigrants?	Yes	No	Yes	No	Yes
Have the Hispanic characters lived in the United States for at least one generation?	Not Stated	No	No	No	No
Are Hispanic adults well educated (some education beyond high school)?	No	Yes	Yes	No	Yes
Stereotypes in narrative:					

	<i>Mexican whiteboy</i>	<i>The Secret story of Sonía Rodríguez</i>	<i>So hard to say</i>	<i>Sofi Mendoza's guide to getting lost in Mexico</i>	<i>The Whole sky full of stars</i>
Are female Hispanic characters portrayed as exotic and/or sensual?	Yes	Yes	No	Yes	No
Are any Hispanic females portrayed as fat?	No	Yes	Yes	Yes	No
Are any Hispanic females portrayed as housewives?	No	Yes	No	No	No
Are any Hispanic females portrayed as cooks?	No	Yes	No	No	No
Are any Hispanic females portrayed as maids?	No	No	No	Yes	No
Are any Hispanic females portrayed as a mother of many children?	Yes	Yes	No	No	No
Are any Hispanic females portrayed as sweet?	No	No	Yes	No	No
Are any Hispanic females portrayed as submissive?	No	Yes	No	No	No
Are any Hispanic females portrayed as virginal or innocent?	No	Yes	Yes	Yes	No
Are any Hispanic males portrayed as the bread-winner of the family?	Yes	Yes	No	No	Yes
Are any Hispanic males portrayed as macho?	Yes	Yes	Yes	Yes	No
Are any Hispanic males portrayed as superior to girls/women?	No	Yes	No	Yes	No
Are any Hispanic males portrayed as sexually aggressive?	Yes	Yes	No	Yes	No
Are any Hispanic males portrayed as physically aggressive?	Yes	Yes	No	Yes	Yes
Are any Hispanic males portrayed as criminal?	Yes	Yes	No	Yes	Yes
Are any Hispanic males portrayed as blue collar and/or manual labor workers?	Yes	Yes	No	No	Yes
Are any Hispanic characters portrayed as lazy?	No	Yes	Yes	Yes	No
Are any Hispanic characters portrayed as trying to get ahead?	Yes	Yes	No	Yes	Yes
Are any Hispanic characters portrayed as single-parent?	Yes	Yes	Yes	Yes	Yes
If so, why are they a single parent?	Divorce	Widow	Divorce	Abandoned	Widow
Do Hispanic characters wear peasant clothing in settings where they would ordinarily wear	No	Yes	No	No	No

contemporary clothing?					
	<i>Mexican whiteboy</i>	<i>The Secret story of Sonía Rodríguez</i>	<i>So hard to say</i>	<i>Sofi Mendoza's guide to getting lost in Mexico</i>	<i>The Whole sky full of stars</i>
Do any Hispanic characters show signs of not assimilating or not wanting to assimilate?	No	Yes	No	No	No
Do any Hispanics refuse to speak and/or learn English?	No	Yes	No	No	No
Are barrios (Hispanic neighborhoods) or settings shown as charming, colorful, postcard like places?	No	No	No	Yes	No
Are barrios (Hispanic neighborhoods) or setting shown as run-down, drab, scary places?	Yes	Yes	No	Yes	No
Do all Hispanic characters have a "Latin Look" of brown skins, brown eyes, and dark hair?	No	No	Yes	Yes	Yes
If Hispanics without a "Latin Look" are represented, what is the other look?	Black	White			
Are any Hispanics portrayed as religious?	Yes	Yes	Yes	Yes	Yes
If so, is a specific religion implied or stated?	Spiritual	Catholic	Christian	Catholic	Christian
Setting and Plot:					
Do the Hispanic characters overcome any barriers or stereotypes?	Yes	Yes	No	No	No
Do the Hispanic characters find a lack of bilingualism to be a problem?	Yes	No	No	Yes	No
Do Hispanic characters find immigration to be easy?	Not Stated	Not Stated	Not Stated	No	Not Stated
Do Hispanic characters face family relationships as a problem?	Yes	Yes	Yes	Yes	Yes
Do Hispanic characters face social relationships as a problem?	Yes	Yes	Yes	Yes	Yes
Do Hispanic characters face other everyday problems?	Yes	Yes	Yes	Yes	Yes
Do the Hispanic characters overcome English language as barrier?	Yes	No	NA	Yes	NA
Do the Hispanic characters face issues with racism at school or in	Yes	Yes	No	Yes	No

society?					
	<i>Mexican whiteboy</i>	<i>The Secret story of Sonía Rodríguez</i>	<i>So hard to say</i>	<i>Sofi Mendoza's guide to getting lost in Mexico</i>	<i>The Whole sky full of stars</i>
Are derogatory or pejorative terms or language used?	Yes	Yes	Yes	Yes	No
Does the book's narrative imply that Hispanic people are able to solve their own problems without the help of Anglos?	Yes	Yes	Yes	No	Yes
Theme:					
Which of the following themes are emphasized in the book?	Growing Up	Success	Growing Up	Growing up	Growing Up
			Relationship	Immigration	Relationship
Cultural Authenticity:					
If any of the characters are bilingual, is there a separation of English, Spanish and where it is used?	Both Separate and not	No separation	No separation	No separation	Separate
Do Hispanic characters decide to keep only aspects of their root culture in order to achieve happiness or success?	No	Yes	No	No	No
Do Hispanic characters decide to incorporate aspects of American culture with their root culture to achieve happiness or success?	Yes	Yes	Yes	Yes	No
Do Hispanic characters decide to give up their root culture in order to achieve happiness or success?	Yes	No	No	No	Yes
Is the Hispanic cultural factor of a strong sense of family relationships communicated?	Yes	Yes	Yes	Yes	Yes
Is the Hispanic cultural factor of a sense of humor communicated?	Yes	No	No	Yes	No
Is the Hispanic cultural factor of a respect for elders communicated?	No	Yes	Yes	Yes and no	No
Is the Hispanic cultural factor of a responsibility for communal welfare communicated?	No	No	Yes	Yes	No
Does the narrative show the appropriate cultural traditions and festivals for each subculture?	None Shown	Yes	Yes	Yes	None Shown

	Totals:		
Is the author of the book Hispanic?	12 Hispanic	3 Non-Hispanic	
Is the text of the book bilingual, interlingual, or written only in English?	13 Interlingual	2 English	
What supplemental linguistic features are present in the text?	8 No help	3 Other	
	3 Glossary	2 Author Note	1 Guide for Pronunciation
Did the book win any award? Which one(s)	None won awards		
Characterization in Narrative:			
Overall, are female Hispanic characters depicted in minor or major roles in the narrative?	11 Major roles		3 Major roles
Overall, are male Hispanic characters depicted in minor or major roles in the narrative?	4 Minor roles		12 Minor roles
Which gender of Hispanic character appears more often in the narrative?	5 Female	4 Male	6 Equal
What is the socioeconomic status of Hispanic characters in the story	7 Low	10 Middle	6 High
Which Hispanic subculture is represented?	8 Mexican		3 Generic
	2 Puerto Rican		2 Cuban
Are any of the Hispanic characters described as being of mixed race?	8 Mixed Race		7 no
Are there any gay or lesbian Hispanic characters?	2 Homosexual		13 no
Are there Hispanic characters with disabilities in the story?	5 Disabled		10 no
Are there any elderly (age sixty-five or older) Hispanic characters in the story?	9 elderly characters		6 no
Do the Hispanic characters in the book include an extended family?	11 extended family		4 no
Do any of the Hispanic characters have a role as a community leader?	8 community leaders		7 no
Are the Hispanic characters in the story legal immigrants?	13 Legal immigrants		2 no
Have the Hispanic characters lived in the United States for at least one generation?	7 one generation	6 no	2 Not Stated
Are Hispanic adults well educated (some education beyond high school)?	8 well educated	2 no	5 not stated
Stereotypes in narrative:			
Are female Hispanic characters portrayed as exotic and/or sensual?	8 Exotic/Sensual		7 not
Are any Hispanic females portrayed as fat?	8 Fat		7 not
Are any Hispanic females portrayed as housewives?	5 Housewives		10 not
Are any Hispanic females portrayed as cooks?	4 cooks		11 not
Are any Hispanic females portrayed as maids?	4 cooks		11 not
Are any Hispanic females portrayed as a mother of many children?	4 mother of many		11 not
Are any Hispanic females portrayed as sweet?	4 sweet		11 not
Are any Hispanic females portrayed as submissive?	2 submissive		13 not

Are any Hispanic females portrayed as virginal or innocent?	9 virgin	6 not
Are any Hispanic males portrayed as the bread-winner of the family?	10 bread-winners	5 not
Are any Hispanic males portrayed as macho?	11 macho	4 not
Are any Hispanic males portrayed as superior to girls/women?	6 superior to women	9 not
Are any Hispanic males portrayed as sexually aggressive?	12 sexually aggressive	3 not
Are any Hispanic males portrayed as physically aggressive?	8 physically aggressive	7 not
Are any Hispanic males portrayed as criminal?	8 criminal	7 not
Are any Hispanic males portrayed as blue collar and/or manual labor workers?	7 blue collar	8 not
Are any Hispanic characters portrayed as lazy?	7 lazy	8 not
Are any Hispanic characters portrayed as trying to get ahead?	13 trying to rise above	2 not
Are any Hispanic characters portrayed as single-parent?	10 single-parent	5 not
If so, why are they a single parent?	5 Divorced	4 Widow
		1 Abandoned
Do Hispanic characters wear peasant clothing in settings where they would ordinarily wear contemporary clothing?	1 peasant clothing scene	14 not
Do any Hispanic characters show signs of not assimilating or not wanting to assimilate?	1 not assimilating	14 assimilate to some point
Do any Hispanics refuse to speak and/or learn English?	1 doesn't speak English	12 do
		1 unclear
Are barrios (Hispanic neighborhoods) or settings shown as charming, colorful, postcard like places?	6 postcard barrios	9 not
Are barrios (Hispanic neighborhoods) or setting shown as run-down, drab, scary places?	6 drab barrios	9 not
Do all Hispanic characters have a "Latin Look" of brown skins, brown eyes, and dark hair?	6 "Latin look"	8 not
		1 no description
If Hispanics without a "Latin Look" are represented, what is the other look?	6 White	2 Black
		2 Other
Are any Hispanics portrayed as religious?	9 religious	6 not
	4 Catholic	4 Christian
If so, is a specific religion implied or stated?	2 Spiritual	1 Jewish
Setting and Plot:		
Do the Hispanic characters overcome any barriers or stereotypes?	8 overcome stereotypes	7 no barriers to overcome
Do the Hispanic characters find a lack of bilingualism to be a problem?	6 problem	9 no problem
Do Hispanic characters find immigration to be easy?	4 difficult immigration	11 not described
Do Hispanic characters face family relationships as a problem?	14 issues with family	1 not

Do Hispanic characters face social relationships as a problem?	15 difficult social relationships		
Do Hispanic characters face other everyday problems?	15 everyday problems		
Do the Hispanic characters overcome English language as barrier?	4 overcome	1 not overcome	10 NA
Do the Hispanic characters face issues with racism at school or in society?	4 racism		11 not
Are derogatory or pejorative terms or language used?	12 derogatory		3 not
Does the book's narrative imply that Hispanic people are able to solve their own problems without the help of Anglos?	12 overcome problems without Anglo help		3 not
Theme:			
Which of the following themes are emphasized in the book?	14 growing up	3 Relationship	2 Accept Family
	1 food & customs	1 gangs & violence	1 family traditions
	1 Dictatorship		1 right vs wrong
Cultural Authenticity:			
If any of the characters are bilingual, is there a separation of English, Spanish and where it is used?	3 separate Spanish and English separate		11 not 2 no Spanish
Do Hispanic characters decide to keep only aspects of their root culture in order to achieve happiness or success?	2 keep only root culture		13 don't
Do Hispanic characters decide to incorporate aspects of American culture with their root culture to achieve happiness or success?	12 incorporate cultures		3 don't
Do Hispanic characters decide to give up their root culture in order to achieve happiness or success?	7 reject root culture		8 don't
Is the Hispanic cultural factor of a strong sense of family relationships communicated?	14 strong family relationships		1 don't
Is the Hispanic cultural factor of a sense of humor communicated?	7 show sense of humor		8 don't
Is the Hispanic cultural factor of a respect for elders communicated?	7 show respect for elders	7 don't	1 shows respect & disrespect
Is the Hispanic cultural factor of a responsibility for communal welfare communicated?	5 communal welfare		10 don't
Does the narrative show the appropriate cultural traditions and festivals for each subculture?	9 appropriate traditions		6 don't show traditions