

Considerations for Using Critical Race Theory and Critical Content Analysis: A Research Note

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Abstract

This conceptual paper explores how Critical Race Theory (CRT) in education can be utilized with a Critical Content Analysis (CCA) of children's literature. We first explain how we came to this work as education scholars trained to examine systemic racism in educational institutions. We then explain the steps we have taken to pursue our current study that examines the portrayal of Latinx in children's literature. First, we describe an online library catalog platform that we have created to catalog a book collection of over 300 books by/about Latinx people published in the United States during a five-year period from 2011 to 2015. Next, we outline our understanding of two prevalent research approaches in critical analyses of children and youth literature, Critical Multicultural Analysis (CMA) and CCA. We then explain CRT in education and its tenets. Finally, we explain how the tenets of CRT can be applied to a CCA. We provide a set of guidelines for researchers to use in their own critical race analyses of children's literature and use an example of how these guidelines are applied.

Keywords: critical race theory, race and racism, latina/o education, latinx education, cataloguing

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We begin this research by sharing how we, as Critical Race Theorists in education, began to ask questions about the portrayals of People of Color in children's books. Our questions first led us to develop an online library catalogue of books by and about Latinx people published in the United States, then to our current work in theorizing how Critical Race Theory (CRT) could be utilized with a Critical Content Analysis (CCA). We believe this story explains how we position ourselves within the educational subfield of language and literacy, where CCA is typically utilized, theorized, and discussed. In some ways we are outsiders to this subfield, yet we are closely connected to the concepts, issues, and questions that are explored in a CCA of youth literature about Children of Color. Critical Race Theorists ask similar questions about how forms of oppression experienced by People of Color are mediated by structures and systems within and beyond education. We were particularly interested in CCA as a research methodology because of the ways we know that racist narratives are embedded into the stories students read about People of Color, whether they are in children's books, textbooks, or other reading materials (Brown & Brown, 2010; Kohli and Solórzano, 2012; Ladson-Billings, 2003). This conceptual paper explores how CRT in education can be used as a theoretical framework for a CCA of children's literature. First, we explain how we came to this work as Critical Race scholars and the steps we have taken to organize our online library catalog of over 300 books by/about Latinx published in the United States during a five-year period from 2011 to 2015. Next, we outline our understanding of critical analyses of children's and youth literature. Finally, we explain how the tenets of CRT can be applied to CCA, providing a set of guidelines for researchers to use in their own critical race analyses of children's literature.

Coming to This Work as Critical Race Scholars: Lindsay

Our story begins with an experience I and my oldest daughter, Layla, had reading a children's book. Layla led me to question portrayals of Latinx people in children's books and to understand the harm and violence perpetrated upon our youth when they see themselves in books that convey racist portrayals. When Layla was eight years old, we were going through our usual bedtime routine of reading a book together. That night, the book was titled *Don't Tell Lies, Lucy! A Cautionary Tale* (Cox, 2004). The story was about a little girl named Lucy who had a bad habit of telling lies. We arrived at page 11, where Lucy borrows her friend's bike and then crashes into a tree. Her friend's bike is shown in scattered pieces, strewn across the page. On the next page, Lucy explains to her friend what happened to the bike, saying it wasn't her fault, that a "bandit" jumped in front of her. The illustration portrays Lucy's explanation. She is shown riding the bike down a path, with a surprised, perhaps fearful, expression on her face, and a bandit standing in her way. The bandit is wearing a large *sombrero*, *serape*, and sandals—the stereotypical image of the "Mexican bandit" that has been portrayed in television, advertising, and film for decades (Ramírez Berg, 2008). The image stunned me, and I stopped reading, until my daughter asked, "What happened, Mommy?" Through a series of questions, I asked her about what she thought the image conveyed. She replied, "It's telling us that Latinos are bandits!" A few minutes later, she began crying, telling me, "I'm Latino, so they are saying I'm a bandit."

Soon after that night, I retold this experience to my co-author, Daniel (Danny) Solórzano, during a research meeting we

had to discuss our project on racial microaggressions—the often subtle, everyday forms of racism People of Color encounter (Pérez Huber & Solórzano, 2015a; Pérez Huber & Solórzano, 2015b). I knew there was a connection between this experience and the subtle, everyday racism we were studying. Danny encouraged me to include this story in our work and involve Layla as a research assistant. We eventually theorized a name for racist images found in books (and other spaces) about People of Color—visual microaggressions. More details about visual microaggressions as it connects to this story (and how it ends) is found in an article we co-authored (2015a) as well as one from Watson & Pérez Huber (2016). This was the experience that led us to question the portrayals of People of Color in children’s books, led to our subsequent theorizing (Pérez Huber & Solórzano, 2015c), and the current work we explain here.

Prompted by the racist image in *Don't Tell Lies, Lucy!* and the subsequent conversation I had with Layla, I began to research race, racism, and children’s books and searched for data. I found a database compiled by the Cooperative Children’s Book Center (CCBC) at the University of Wisconsin—Madison that began collecting data in 1985 on the total number of children’s books published in the United States, and those published by African Americans. In 1994, the CCBC began collecting data on books published “by and about” People of Color each year (those authored, illustrated, and/or including Characters of Color) including African Americans, Latinx, Asian Americans, and American Indians. The data shows that during the past decade (2006–2016), there was an average of 3,290 children’s books published each year. Yet, on average, only 11 percent of the books published featured

People of Color each year during this decade. This data was alarming. It meant that Children of Color who see characters that look like them in the books they read is something that very rarely happens. The data was especially alarming given the demographics of the city where we live, and our state. In Los Angeles, 75 percent of school children in the K–12 public school system are Latinx. Latinx students represent more than 50 percent of the total K–12 student population in our state (California), and nationally, Latinx students comprise the largest nonwhite racial group (Pérez Huber et al., 2015). When I further explored the CCBC data, I found that books “about” People of Color only consider whether a book included a significant Character of Color. Thus, I wondered how many other books included stories about “Mexican bandits” or other racist portrayals of People of Color.

In 2012, I contacted the CCBC and requested a list of all children’s books published during the most recent five years surveyed in the United States (2011–2015). I then applied for several mini-grants to purchase the book collection for this five-year period. I also applied for funding to hire a graduate student researcher, Lorena Camargo Gonzalez, who could assist me in organizing the book collection and analyzing the portrayals of Latinx characters. The next step in the research was to find a way that we could organize the book collection into a catalogue to allow for a systematic analysis of the texts. We also knew that at one point we would like to allow public access to this catalogue for others interested in books by and about Latinx communities. Based on these broad instructions, Lorena created an online library cataloguing system of over 300 books written by or about a Latinx character, one

that I believe is the first of its kind. She continues the story next.

Cataloguing Latinx Children's Books and Young Adult Literature: Lorena

Upon joining the research project with the task to organize a large library, I immediately turned to the Internet for guidance for the best strategies to organize a book collection. I came across multiple cataloging strategies, such as using the Dewey Decimal System, organizing alphabetically by title or author, organizing by size, or by least liked to favorite, and/or using a website or spreadsheet. I decided that we needed to have a physical and an online organizational method in which we could easily identify all the texts. First, I developed a system for organizing the physical copies of texts in our collection, a total of 305 books. The books in the physical library are organized by the year the book was published, from 2011 to 2015. Within each year, we used a color-coding method to identify the genre of each book. The book genres include fiction, non-fiction/information books, juvenile literature, poetry, and biography. Labels were printed with the year published, the genre, and with the letter's "B" and/or "P" to identify whether it was a bilingual and/or a picture book. Our collection has a total of 112 picture books, and 57 books tagged as bilingual and/or Spanish language materials.

Next, I developed a way to create an online library catalogue. In searching for computer software that would allow me to do this, I came across Libib, a web-based library management service. Libib, Inc. caught my attention because the program has an app that can be downloaded on iOS devices and the Android. This allowed me to use my phone to quickly collect some information on a book from which I could

later access in my Libib account on my desktop.¹ The features of the application became a crucial part of the cataloguing process. The app has a barcode scanner to scan the ISBN of a book which would immediately sync the information to the online library catalogue Libib's website. The data that was retrieved by scanning the ISBN included: book title, author, publication year, cover image, publisher, and a summary of the story (see Figure B1 for an example of the information that is automatically retrieved from the ISBN number of the book, and how it appears in the Libib online library). Not only does Libib conveniently store book information, but it allows for users to create tags, groups, add notes, and select collections published for public view. For this project, we decided to use "tags" as key words that would later allow us to easily search and identify books.

To "tag" each book, we used the subject headings provided by the Library of Congress. In addition to the subject headings, we tagged each book with a genre, identified if it was a picture book, and if it was bilingual or had second language materials. To make our searches more easily available, we grouped each book by year. Grouping the texts by year allows us to search books published within a specific year, and with a specific tag (e.g., family, fiction, bilingual). For example, Figure B2 illustrates how we can conduct complex searches using tags and groups. The figure shows a search of books tagged as "picture books" that were published in 2015. More tags could be added to narrow our search. For example, in addition to "picture books" we could add another tag such as "friendship" to the tag column, and this would generate results for picture books about friendship published in 2015. To date, we have a total of 411 tags that can be used to conduct searches.

One notable feature of Libib, is the capability to create multiple collections. As of now, our books are categorized under one broad collection titled *The Latinx Children's Books Collection: 2011–2015*. As we engage analysis of the books, we plan to create various library collections based on themes we find. For example, library collections of *Latinx Children and Imagination* and *Latinx Children and Immigration* are possible collections. Once these collections are published, viewers interested in purchasing certain books will be able to click on the “cart” icon that will take them directly to Amazon.com, where they can purchase the book or find purchase information (see Figure B2). We hope to share these library collections with parents, educators, researchers, teachers, and community members who are interested in finding books specific to certain topics.

Now that we have a systematic organization of our book collection, we are moving on to the inventory and analysis phase. During our inventory, we are collecting basic descriptive data for each text, including author information, whether the book includes Latinx characters, keywords (used as “tags” in Libib), themes within the storyline of the book, and main character information. Here, we drew from a study conducted by McNair (2008a) that provided readers with a tool to document book information and analysis. We built upon McNair’s tool to create our version of a Descriptive Data Sheet to collect this information (see Appendix A).

Beyond descriptive data for each of the texts, we will seek to engage a critical analysis of the storyline and images in these books. To do this, we have explored two prevalent approaches in critical analyses of children’s literature—Critical Multicultural Analysis as outlined by Botelho and

Rudman (2009), and Critical Content Analysis as described by Johnson, Mathis, and Short (2017).

Critical Multicultural Analysis

Critical Multicultural Analysis (CMA) is a theoretical framework developed by literacy education scholars Botelho and Rudman (2009) that “focuses on the analysis of power relations as factors in the trends of what gets written, illustrated and published” in children’s literature (p. 2). Botelho and Rudman argue that CMA uncovers issues of race, class, gender, culture, and “otherness” as they emerge in the storylines of texts (p. 103). In addition, CMA contests “dominant ideologies that perpetuate social inequities and distribute power unequally in the U.S” that discursively operate in children’s stories (p. 108). CMA also considers discourse, ideology, subjectivity, and power as constructs to uncover dominant ideologies in children’s books and to locate how power relations are exercised within text and images.

In addition to offering a critical analysis of narrative, CMA also considers the perspective from which stories are written. For example, CMA calls for an understanding of the “textual influences” of a story, including “focalization,”—that is, whose story is told and from whose perspective. Botelho and Rudman (2009) provide the example of the book *The Circuit* by Francisco Jiménez (1997), which is about the author and his family’s experiences in the United States as migrant field workers. Botelho and Rudman (2009) suggest that even books like *The Circuit* that tell the stories of People of Color can perpetuate dominant ideologies. Although Jiménez is a Latinx author writing about his own experiences, they argue that Jiménez’s

narrative of leaving poverty behind in Mexico to migrate to the United States can perpetuate the “American Dream” ideology without challenging the sociopolitical climate or economic challenges faced by migrant workers.

We believe that CMA is a useful theoretical tool for examining constructions of race, class, and gender in children’s literature. Botelho and Rudman (2009) argue that in using it, readers must consider how discourse and power function within narratives to understand the hierarchies produced by them. The scholars state, “critical multicultural analysis is reading power and exposing how power is exercised, circulated, negotiated, and constructed. Children’s books are windows into society and the complexities of the power relations of class, race, and gender” (p. 117). To engage such an analysis, Botelho and Rudman explain that an examination of the positions assumed by “subjects” in a story is necessary to determine where they are positioned within “a continuum from domination to agency” (p. 117). To do this, they argue for four categories to guide analysis, including “focalization, social function, class/race/gender ideology, and reading subject positions” (p. 121). Thus, CMA considers broader structural questions regarding contextual ideologies and structures, as well as the meaning of how a story is constructed and told.

Critical Content Analysis (CCA)

In our search for critical approaches used in children’s literature, we also found CCA to be particularly useful. We found CCA different from CMA because of the clear set of methodological guidelines it provides (Johnson, Mathis, & Short, 2017). However, CCA was influenced by a CMA framework, and is thus similar in its broad

analytic goals. For example, like CMA, CCA is concerned with analytical procedures that “focus on locating power in social practices by understanding, uncovering and transforming conditions of inequality” and addressing broader contexts of structural inequities (Beach et al., 2009, p. 129).

Unlike CMA, CCA provides a model for this methodological approach that illustrates a step-by-step process for engaging a research methodology. We have adapted the model from Short (2017) as seen in Figure C1. The model begins at the early stage of developing research questions, then moves to engaging a theoretical perspective to read the text, examining historical and sociocultural contexts of the text, considering related literature, identifying specific theoretical tenets for analysis, and identifying examples that illustrate themes within the text.

In the model, the influence of CMA is apparent. CMA calls for the examination of literary “devices” of a storyline, such as focalization, power, agency, and the story’s closure. The model above includes these devices in the analysis. For example, Short (2017) explains that researchers must consider whose story is told and from whose perspective, which characters have power and agency in the story, and how the story is resolved at its closure. Examining these devices can lead to important insights about representation and the operation of power within stories (Short, 2017). In addition, we can see the emphasis on a specific theoretical focus early in the analysis. Short (2017) explains that the theoretical position is what makes content analysis “critical,” and denotes that the researcher has taken a political stance, “particularly in searching for and using research tools to examine inequities from multiple perspectives” (p. 4).

Furthermore, Short encourages the use of theoretical tenets to apply to a Critical Content Analysis, such as CMA or CRT.

Critical Race Theory and Critical Content Analysis

As Johnson et al. (2017) suggest, Critical Race Theory (CRT) is a theoretical framework that aligns well with the social justice positionality of a CCA. CRT was first developed in legal scholarship to include a racial analysis of legal doctrine and discourse (Crenshaw, Gotanda, Peller, & Thomas, 1995; Delgado & Stefancic, 1995). CRT has expanded from the legal field and is now widely utilized in education (Ladson-Billings & Tate, 1995; Solórzano, 1997). CRT as a theoretical framework in education is used in several ways. First, it draws from multiple disciplines to challenge institutional racism and white² supremacy that shapes the way research specifically—and society generally—understands the educational experiences, conditions, and outcomes of People of Color (Solórzano, 1998). Second, CRT builds from the knowledge of Communities of Color to reveal the ways race, class, gender, and other forms of oppression interact to mediate the educational trajectories of those affected by such oppression (Solórzano & Delgado Bernal, 2001). Third, CRT is committed to deconstructing these oppressive conditions and empowering Communities of Color to work towards social and racial justice (Ladson-Billings & Tate, 1995; Ladson-Billings, 1998). In 1998, Solórzano offered a set of five central principals, or tenets, that guide a CRT analysis in education. These tenets include:

1. The centrality of race and racism and their intersectionality with other forms of subordination

2. The challenge to dominant ideologies
3. The centrality of experiential knowledge
4. The interdisciplinary perspective
5. The commitment to social justice

Taken together, these tenets provide a set of guidelines for engaging CRT in educational research. These tenets also show how a CRT analysis is distinct from other critical theoretical approaches in education.

As we reviewed the literature, we found several studies that explicitly engage CRT in a CCA approach. For example, Franzak (2003) conducted one of the first studies of children's literature using CRT, exploring two young adult novels. Franzak found that using a CRT analysis allowed for understandings of race and identity through the stories of African American characters in these books. Use of CRT also provided an opportunity for insight into whiteness and white privilege. Since Franzak's study in 2003, several other studies have utilized CRT to analyze children's and young adult literature (Braden & Rodriguez, 2016; Brooks, 2009; Chetty, 2014; Hughes-Hassell, Barkley, & Koehler, 2009; McNair, 2008a, 2008b, 2008c; Rubinstein-Avila, 2007; Winograd, 2011).

In our examination of this literature, we found that most studies use conceptual frameworks developed within Critical Race scholarship as analytical tools. For example, *interest convergence* (Chetty, 2014; Hughes-Hassell et al., 2009; McNair 2008a, 2008b), *whiteness as property* (Brooks, 2009; Hughes-Hassell et al., 2009; Winograd, 2011), *colorblindness* (Chetty, 2014; Winograd, 2011), and *counterstorytelling*

(Brooks, 2009; Chetty, 2014; Hughes-Hassell et al., 2009; McNair, 2008a; Winograd, 2011), are CRT concepts scholars have utilized in their analyses of children's books. Few studies have engaged a Critical Race analysis by employing the five tenets of CRT in education. McNair's (2008a) study of two sets of African American children's literature—W. E. B. DuBois's monthly periodical *The Brownies' Book* (distributed in the 1920s), and African American children's literature written by Patricia McKissack (1980s–2000s)—does seem to utilize several CRT tenets, although not explicitly. McNair (2008a) found the literature written by DuBois and McKissack share the assumption that “racism is very much a part of American society, and that children should be prepared to encounter it in their lives” (p. 19), an important presupposition held by Critical Race Theorists (Bell, 1992). McNair (2008a) also found that these books served as a challenge to dominant, deficit perceptions of African American communities that have persisted historically, another tenet of CRT. In these ways, McNair used CRT to illustrate how these texts center race and racism, and challenge dominant ideologies about race.

Similar to these scholars, we also argue that CRT is an important theoretical tool to examine race, racism, and other intersectionalities in children's literature. We agree that the aforementioned studies follow a tradition of Critical Race approaches to understand how racism operates to maintain and reproduce systemic inequities, particularly through the utilization of CRT conceptual tools (e.g., interest convergence, whiteness as property, counterstorytelling). However, we would argue that engaging CRT as a theoretical lens requires more than the application of a single concept, or tenet. Rather, taking up CRT in education should engage each of the

five tenets of the framework in the analytical choices one makes in the research process. For example, a researcher could choose to take an interdisciplinary approach to the study of children's books (one tenet of CRT), by drawing from scholarship situated within multiple disciplinary fields. However, the use of this single tenet would not be a CRT analysis. Another researcher could choose to challenge dominant ideologies that support deficit perspectives of Communities of Color (another CRT tenet) in stories about People of Color. While such a stance is necessary for critical approaches to educational inquiry, we would not characterize this single approach as a CRT analysis. What makes CRT a distinct theoretical approach is the multiple ways it functions to center an analysis of race and racism to theorize from the lived experiences of People of Color, as outlined by its tenets.

We believe CRT is a framework useful for CCA and can serve to delve deeper into the complex and nuanced ways race, class, gender, immigration status, language, sexuality, and other oppressed social locations, are implicitly and explicitly represented. CRT is especially complementary to a CCA methodology because of its call to utilize theoretical tenets in the analytic process. As a distinct approach for a CRT analysis, we emphasize the need to consider all five tenets of CRT in education. For example, CCA could use select CRT tenets, while a CCA would require the utilization of all five tenets.

Table 1 on Appendix D illustrates each of these tenets and suggests how they would be used in the analysis of children's literature. We also provide specific analytical guidance for using each tenet of CRT in education for a critical analysis of children's literature. Specifically, we believe

that these tenets and the application of them can be especially useful for those engaging a CCA to uncover how forms of oppression and dominant ideologies discursively operate within children's stories. Using CRT in CCA allows for an interdisciplinary approach that seeks to center theorizing on the experiences of People of Color, while being motivated by a broader goal of social justice. We believe this table would be useful for scholars using CCA and CRT that goes beyond using CRT concepts and moves toward fully engaging the theory through its tenets.

As we began to apply a CRT and CCA to our book collection, we had to consider several issues. The first was to make a decision regarding with which books to begin our analysis, knowing that children's picture books and young adult literature are very different categories. We decided to begin our analysis with the picture books in our collection, as we are also interested in how images are used in narratives about Latinx communities. The second issue we addressed was how to approach the collection of children's picture books that substantially varied in terms of storyline themes. We decided that a preliminary read of the children's picture books was necessary to identify general themes that we could then use to categorize our analysis. We created a Descriptive Data Sheet to document this information for each book (see Appendix A). Some themes we have identified in these stories are immigration, youth imagination, and family. Having smaller subsets of books that are similar in format and thematic storyline has enabled us to see patterns across books, as well as within individual stories.

As we engage CRT and CCA to analyze these subsets of children's picture books by theme, we are developing a list of

guiding analytic questions to examine the storylines and images. They include:

- What identities or characteristics are assigned by race and/or its intersections with class and gender?
- How are the experiences of People of Color represented, or not?
- In what ways does the story become raced, or not?
- Is there a context to situate race and/or its intersections (e.g., historical, political, social)?
- How/do dominant ideologies operate (e.g., white supremacy, patriarchy, cultural deficits)?
- In what other ways does power operate (e.g., vantage point, resolution, and/or assumptions of the story)?

These questions center a race analysis and the lived experiences of People of Color. They also seek to uncover how systemic oppression operates through an examination of racialized identities, dominant ideologies, and narrative devices of the story. The questions also urge an interdisciplinary approach to understanding how race and power operate, and the context where race is situated within a story (or the absence of it). Collectively, such an analysis would challenge how oppression mediates stories told about People of Color for children and create space for transforming how such stories are told. In these ways, all five tenets of CRT can be utilized in an analysis.

Using these questions as analytical tools, we are seeing that books written about

immigration typically depict Latinx characters as immigrants, yet do not provide a broader historical or political context to understand why people must migrate from their homelands. Without this context, the immigrant experience is portrayed as simplistic, something that just “happens” in the lives of Latinx characters, devoid of an understanding of how immigration is experienced and the consequences it brings to the lives of those who must migrate. By removing the human experience of migration, many of the books about immigration in our collection reflect dominant immigration discourses that often dehumanize Latinx immigrants.

For example, in *The Two White Rabbits* by Jairo Buitrago (2015), a young girl and her father are undocumented Latinx migrants traveling through Mexico by train. The young girl and her father are never given names, nor is there context to understand why they are traveling. As the father and daughter travel through the country, the girl “counts” what she sees (e.g., animals, birds, people). Often, the book portrays other undocumented migrants. In one scene, migrants in tattered clothes are living in an encampment along the train route, but the storyline provides no acknowledgement of the migrants. At the end of the story, the father and daughter are shown driving towards the border. While this book may have been meant to tell a story of Latinx migration, it fails to provide any context that would allow the reader to understand why the young girl, her father, and other migrants illustrated in the story would be traveling by train. As such, the immigrant experience becomes devoid of the economic and sociopolitical issues that shape it. The practice of leaving main characters unnamed further detracts from a humanistic portrayal of the migrant experience and creates a social distance

between the characters in the book and the reader. Finally, the story is unresolved when readers are left to make their own assumptions about the fate of the young girl and her father, missing an opportunity to portray the consequences (e.g., being deported, detained) that so many Latinx migrants face as they attempt to enter the United States.

Conclusion

In this research note, we have shared how we first came to explore the portrayals of People of Color in children’s books and engage scholarship in race and early literacy—a research area that was relatively new for us as scholars. True to our stance as Critical Race scholars, the work began from personal experience that led us to ask research questions about how race and racism emerge in early literacy texts. Initially, we connected these questions to our research projects on racial microaggressions. We wanted to know more. We created a collection of over 300 books by and/or about Latinx to more specifically explore how stories about our own communities are constructed, portrayed, and told to all youth. As we immersed ourselves in the scholarship on children’s literature that explored questions of racial representation, we learned about critical approaches and methodologies, like CMA and CCA. We also identified a clear theoretical and analytic alignment between CRT and CCA. As a result, we offer guidance for researchers interested in using CRT as a theoretical tool for a CCA methodological approach in the examination of racial discourses and ideologies that operate in children’s literature (see Table 1 on Appendix D). Our story does not end here. In the future, we will continue to further theorize the analytical relationship between CRT and CCA and extend our

descriptive analysis sheet to create a tool that can be used for examining children's books using these approaches. Finally, we hope to publish our online book catalogue for other researchers, teachers, educators, parents, and youth interested in exploring books written by and about Latinx communities.

¹ Libib, Inc. application requires iOS 8.0 or later, and is compatible with iPhone, iPad, and iPod touch. It is also available for Androids 4.4 and up on Google play. More information can be found at <https://www.libib.com>.

² I intentionally lowercase the word *white* here and throughout this article because of the discursive power assigned to white, whiteness, etc.

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Appendix A
 Descriptive Data Sheet
 Latinx Literature: 2011-2015

Title:	
Author Name:	
Author Race/Ethnicity:	
Illustrator Name:	
Illustrator Race/Ethnicity:	
About Latinx?:	
Genre:	
Bilingual?	
Tags/Key Terms:	
Themes:	

Information about Main/Major Character 1

Name:	
Age:	
Human/Non-Human:	
Skin Color:	
Race:	
Gender:	
SES:	
Profession:	
Physical Traits:	
Family Status:	
Other:	

Information about Main/Major Character 2

Name:	
Age:	
Human/Non-Human:	
Skin Color:	
Race:	
Gender:	
SES:	
Profession:	
Physical Traits:	
Family Status:	
Other:	

Appendix B Libib Online Library Desktop

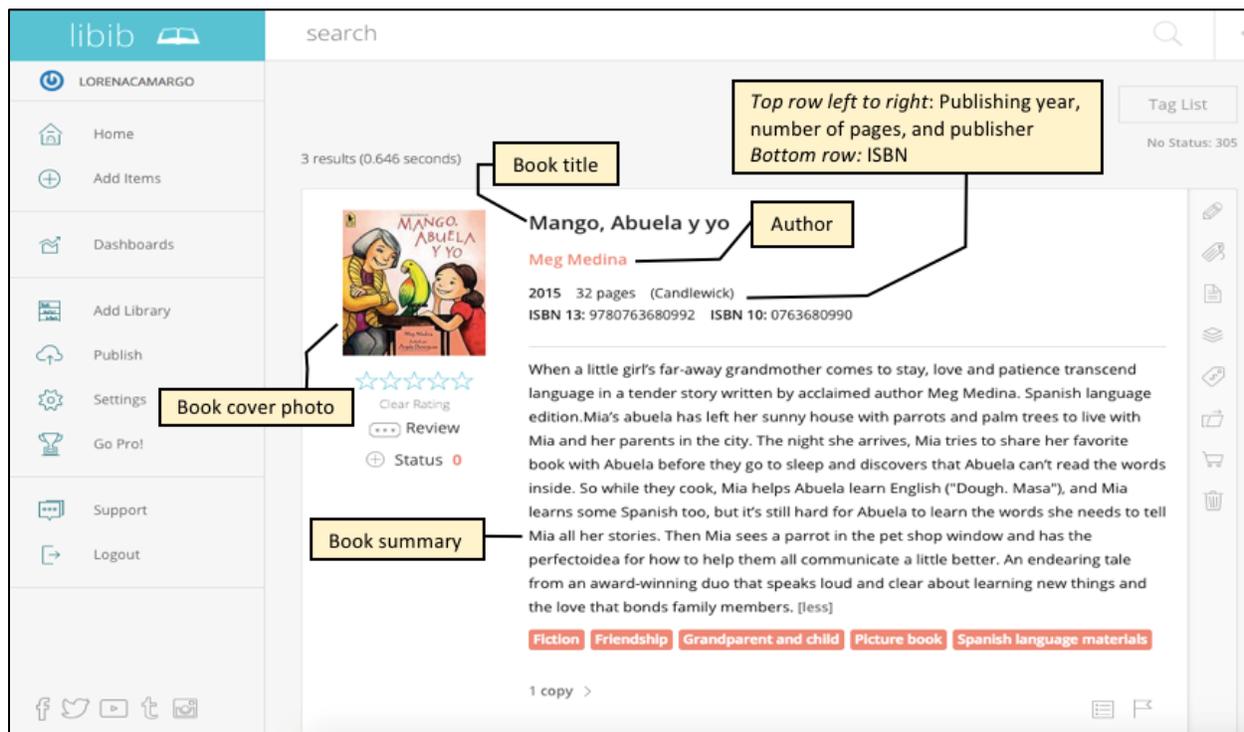


Figure 1. Book data for “Mango, Abuela y yo” (2015) obtained through syncing ISBN to Libib.

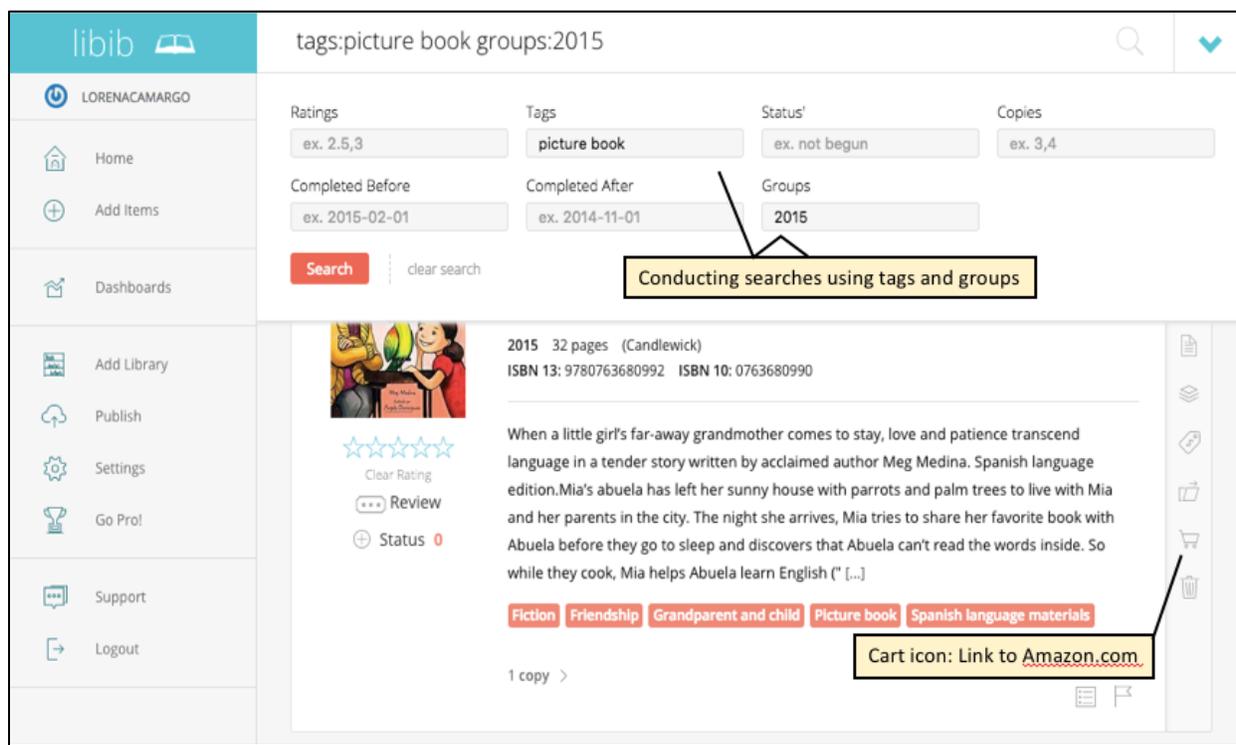


Figure 2. Conducting searches on Libib.

Appendix C
Elements of Critical Content Analysis

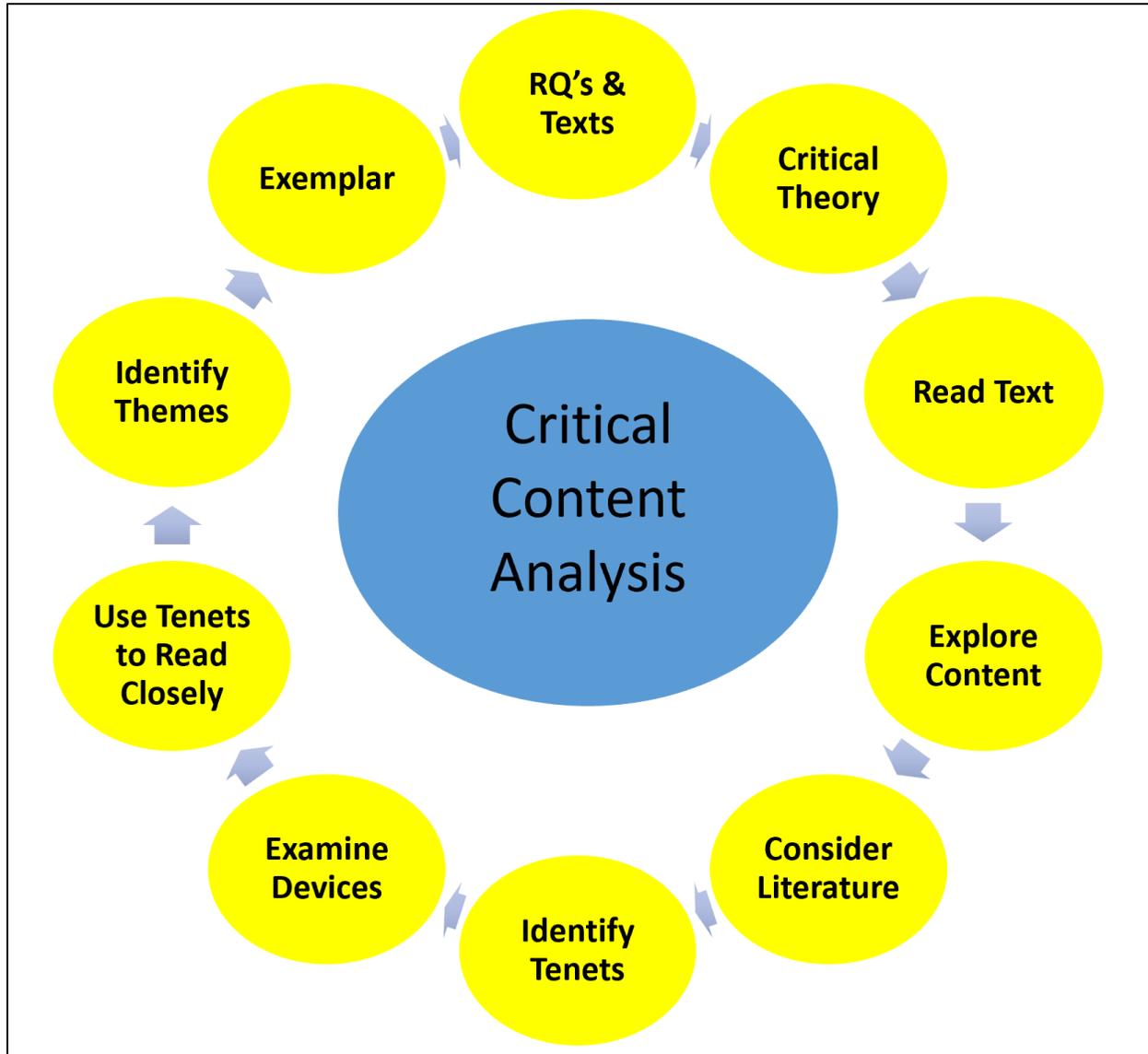


Figure 1. Elements of Critical Content Analysis. Adapted from Short (2017).

Appendix D
Tenets of Critical Race Theory

Table 1

Tenets of Critical Race Theory and its Application for an Analysis of Children's Literature

<u>CRT Tenet</u>	<u>Application for Children's Literature</u>
1. The centrality of race and racism and their intersectionality with other forms of subordination	Structurally, racism is endemic and permanent in U.S. society (Bell, 1992), and often intersects with other forms of oppression, such as classism, sexism, nativism, heterosexism, etc. Such conditions mediate all storytelling, including those in children's literature.
2. The challenge to dominant ideology	CRT challenges the ideologies of objectivity, color-blindness, and race neutrality as the normative presuppositions of children's stories.
3. The centrality of experiential knowledge	CRT recognizes the experiential knowledge of People of Color as legitimate, appropriate, and critical to understanding, analyzing, and teaching narratives constructed about Communities of Color.
4. The interdisciplinary perspective	CRT in education utilizes the transdisciplinary knowledge base of ethnic studies, women's studies, sociology, history, law, and other fields in its analysis of racism and its intersections in children's literature.
5. The commitment to social justice	CRT strives for social justice for Communities of Color as analytical, curricular, and pedagogical work that leads toward the elimination of oppression, and the empowerment of People of Color through stories.

Note. These are tenets of critical race theory in the context of education and children's literature.