

# **TALKING UP A STORM**

using interactive prompts to  
promote cultural practices in  
family reading of visual  
narratives.

# AGENDA

Introduction of Panelists

Affirming identity through multicultural books.

Cultural interactional practices at home

Comics as multi-linear, layered, holistic reading.

Opening dialogic reading spaces.

Q&A

# PANELISTS



**TIFFANY COULSON**

Librarian  
Associate Director Programming



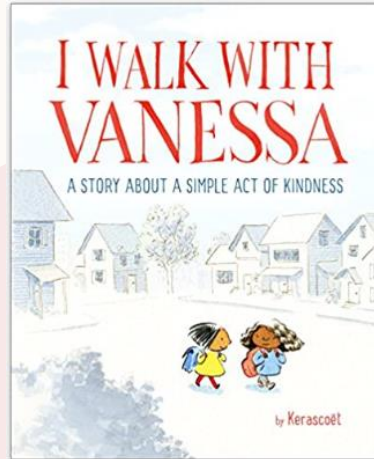
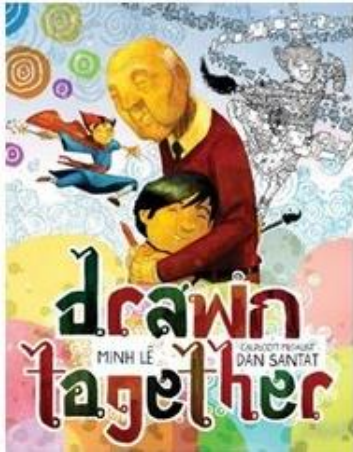
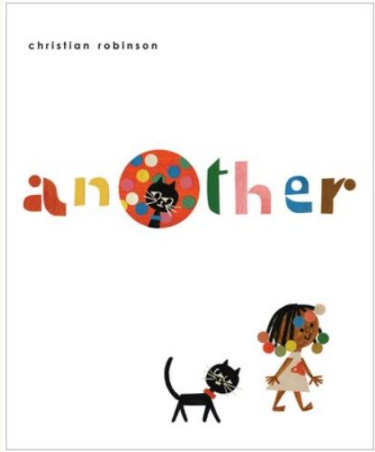
**IRENE LONGMIRE**

2<sup>nd</sup> Grade Teacher



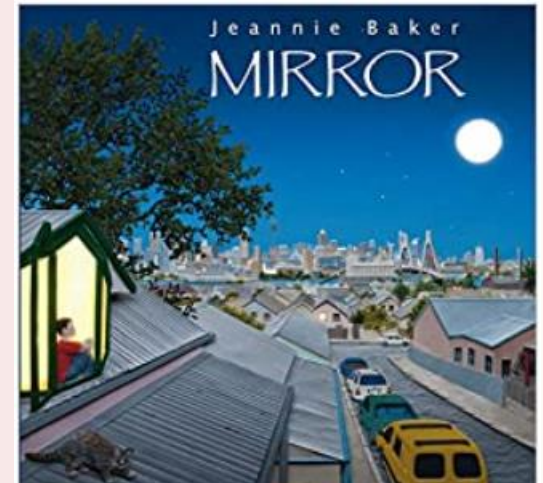
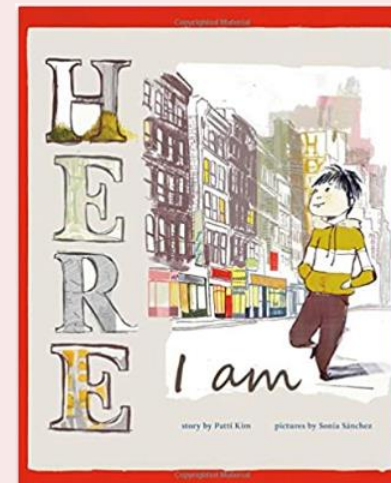
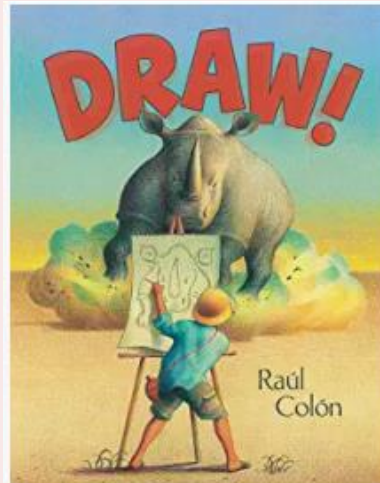
**BETHANY MARTINEZ**

Director Multilingual  
Services



# AFFIRMING IDENTITY

through multicultural picture books





“We need children’s literature that provides relevant reflection for our children, **not just our visual image**, but also our voice, our experience, the way we think, the way we digest the world...tapping into that as a resource instead of a deficit is the secret.”

Clark, E. R., Flores, B. B., Smith, H. L., & Gonzalez, D. A. (2015). *Multicultural literature for Latino bilingual children: Their words, their worlds*. Rowman & Littlefield.

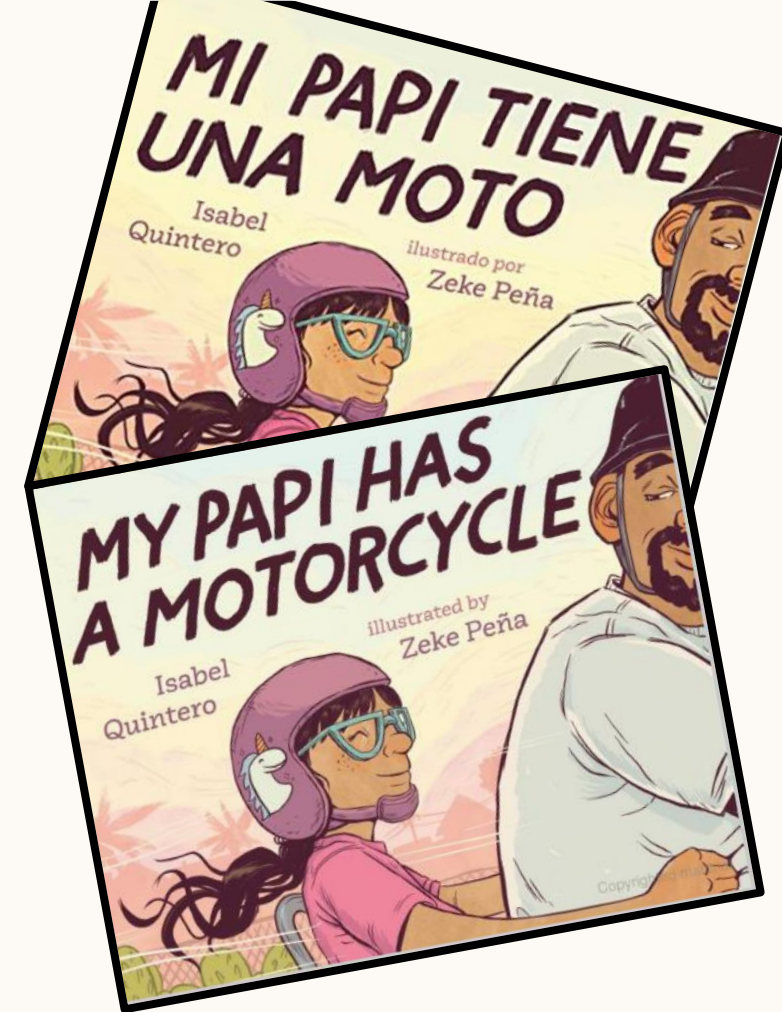


# Translanguaging in multi-lingual picture books...

- Explores language outside of educational settings
- Disrupts monolingual preference or priority
- Helps multilingual families compare and expand both languages – REAL WORLD REPRESENTATION of language and how its used
- Visualizes language choice in different situations

Visual cues indicate a change in language use according to the color-coded speech bubbles

When the characters are speaking Spanish the text bubbles are orange.



Language use is visually incorporated into the pictures in this hybrid picture book with comics elements.

# CULTURAL INTERACTIONAL PRACTICES AT HOME

*"Storytelling is at the core of culture. It is how histories are passed down, how customs are shared and how traditions become endemic to a group... But **it's not just what stories [people] choose to tell that transmit culture, it's how they choose to tell them.** Do they get to the point? Do they linger over details? How important is context vs. outcomes?"*

Mizrahi, I. (2019). Storytelling is a different story for each culture. *Forbes*.  
<https://www.forbes.com/sites/isaacmizrahi/2019/02/19/storytelling-is-a-different-story-for-each-culture/?sh=478dfb5567ad>



“ *In order for a reading lesson to use **children’s cultural practices**...it must also attend to the interactional patterns that the children learn at home and in their communities. In other words, it must attend to both **what the children know from their experiences and how they typically relate to such knowledge through talk.** ”*







# Centering Heritage Language Use and Family Talk

*“Research repeatedly shows that literacy experiences in home languages transfer to English as children develop English literacy competency.”*

Wessels, S., & Trainin, G. (2014). Bringing literacy home: Latino families supporting children's literacy learning. *Young Children*. Vol. 69, No. 3, pp. 40-46

“We could relate between mother and daughter through the words we use, and I was able to discover my daughter’s ideas. It helped us a lot.”

“I believe she now understands that it is a great value to be able to speak two languages ...”

“Yes of course, there were many words that she was having trouble pronouncing and we were able to help her.”

“Yes, it was hard at the beginning but now they speak more than they used to.”

“Yes, my child started to speak more and express more.”

“She speaks Spanish very well, but I believe this program has given her confidence while speaking.”





## Centering Storytelling Traditions

*“We didn't use the Western narrative or develop the Western mindset for telling and enjoying stories—a process first developed by Aristotle in which all plots have a beginning, middle, and end. American Indian stories, and those of other Indigenous cultures, didn't necessarily have a beginning or an ending.”*

*- Dan SaSuWeh Jones (Ponca)*

Jones, D. (2021). How American Indian Storytelling Differs From the Western Narrative Structure. *School Library Journal*. Retrieved from <https://www.slj.com/story/american-indian-storytelling#:~:text=We%20didn't%20use%20the,a%20beginning%20or%20an%20ending>.



# COMICS – BEYOND BOOKS<sup>11</sup>

- **Multi-linear**

You can often see more than one story unfolding at the same time within a panel or a page.

Visual narratives plus textual narratives are taking place simultaneously.

- **Multi-layered**

Panels are sequential but there are also things happening at the same time across visual space.

Visual cues make it easier to pick up on themes.

- **Holistic**

The eye of the reader takes in more than one panel at a time.

Readers often look ahead or flip back getting an overview of the story.



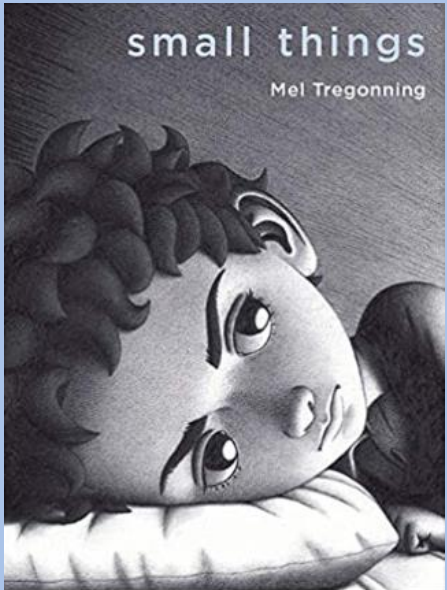
**“ Many researchers, in fact, reveal that narrative illustrations of quality allow for a very *free flow of thoughts*, an intimate reading of images that *relativizes the role of comments, prejudices and pre-existing linguistic or cultural constructions.*”**



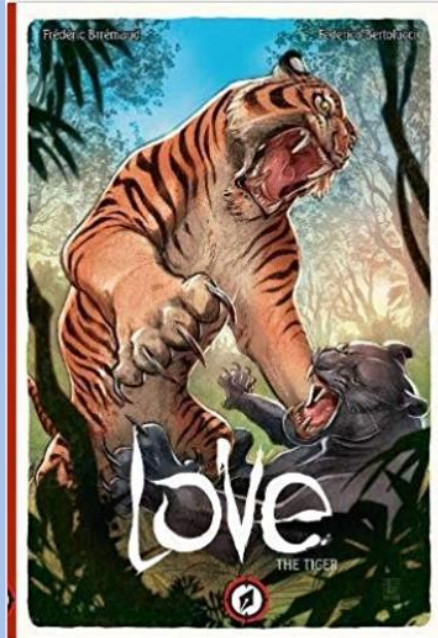




Bee and Me  
by Alison Jay



Small Things  
by Meg Tregunning



LOVE Tiger  
by Frederic Brremaud  
and Federico Bertolucci

*“...the very nature of co-construction [of meaning] from wordless narratives is not only a dialogic process ...but one that undertaken with tolerance, empathy and inclusion, embodies the values of cultural literacy as a dialogic social practice.”*

Maine, F., McCaughran, B. (2021). Using Wordless Picturebooks as Stimuli for Dialogic Engagement. In: Maine, F., Vrikki, M. (eds) Dialogue for Intercultural Understanding. Springer, Cham.  
[https://doi.org/10.1007/978-3-030-71778-0\\_5](https://doi.org/10.1007/978-3-030-71778-0_5)

# OPENING DIALOGIC READING SPACES

*"There are other **values**, like using language to entertain or connect, rather than just have children perform their knowledge. **How do we honor different families** rather than have families change their values to align with school?"*



Kamenetz, A. (2018). Let's stop talking about the 30 million word gap. *National Public Radio*.



“**Decontextualized discussions**—those that are removed from the immediate text including **conversations of past experiences, predictions, and inferences** all provide greater opportunity for children’s linguistic growth than typical shared reading with limited extratextual interaction.



Evidence indicates that decontextualized language during these interactions is as **important to reading development** as phonological awareness and decoding.”

Jiménez, T. C., Filippini, A. L., & Gerber, M. M. (2006). Shared reading within Latino families: An analysis of reading interactions and language use. *Bilingual Research Journal*, 30(2), 431-452.



***“The shared reading of a wordless book grants ample space to the spoken language and promotes family language skills, as well as the communicative relationship and negotiation of meaning.”***



Zadra, C. (2017). Wordless picture books beyond school boundaries: visual bridges toward family-school partnerships in education. *Multidisciplinary Digital Publishing Institute Proceedings*, 1(9), 941.



# HOW WE GET THERE



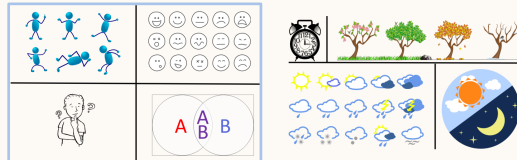
## STRONG VISUAL NARRATIVES

- Use Visual Literacy Skills
- Co-create the Narrative with the Author/Illustrator
- Meaning is Negotiated and Opinions are Shared
- Allows the use of Inference, Identifying Themes and other Higher Cognitive Skills



## SEMIOTIC TOOLS

- Story Question Card



- Stop and Look Tools



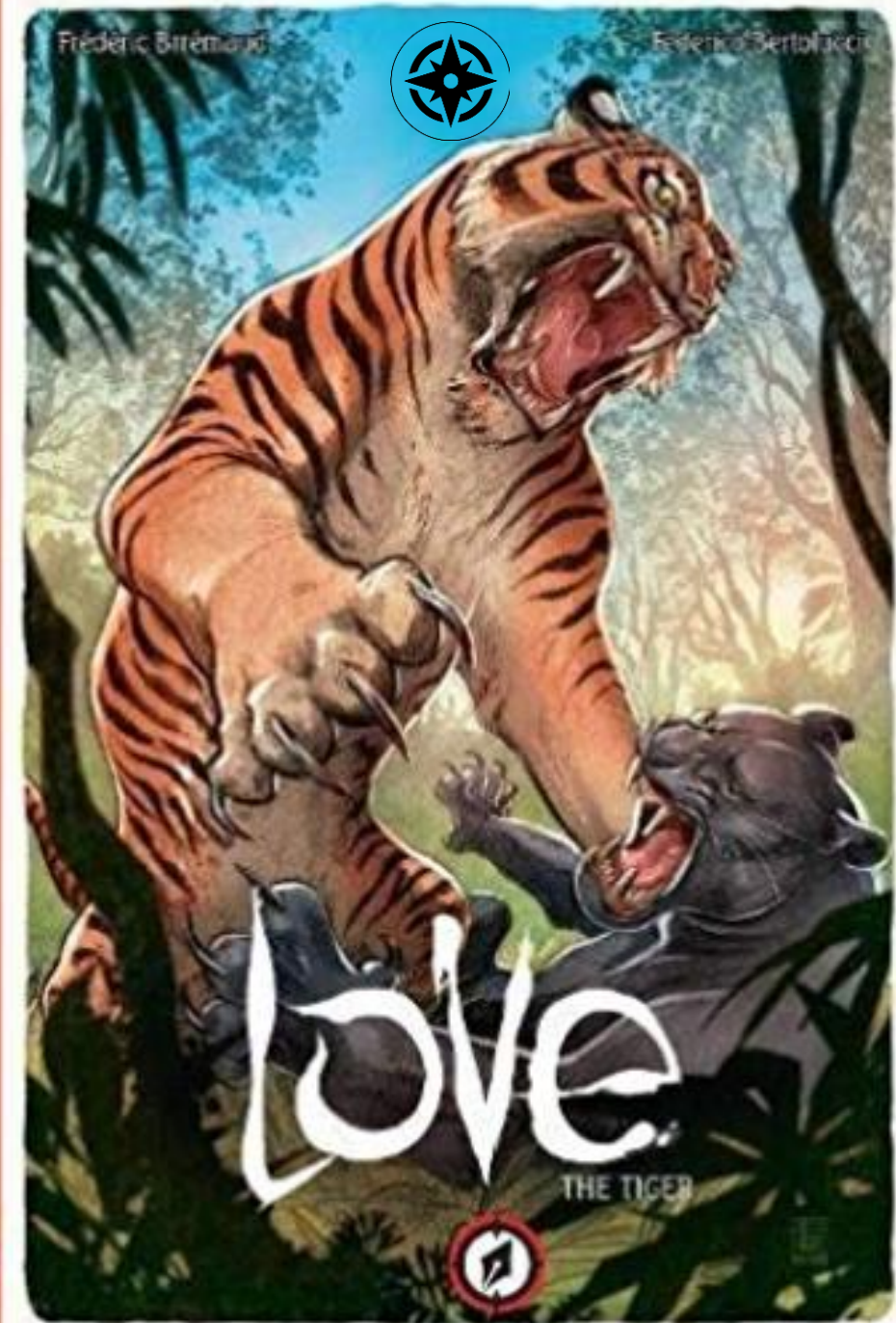
## HOME CENTERED READING

- Cultural Context
- Heritage Language Use
- Dialogic Reading (Conversational “Turns”)
- Time for Multiple Readings
- Familiar Conversational Styles
- Intergenerational Perspectives

Look at the  
picture from  
Left to Right  
Top to  
Bottom

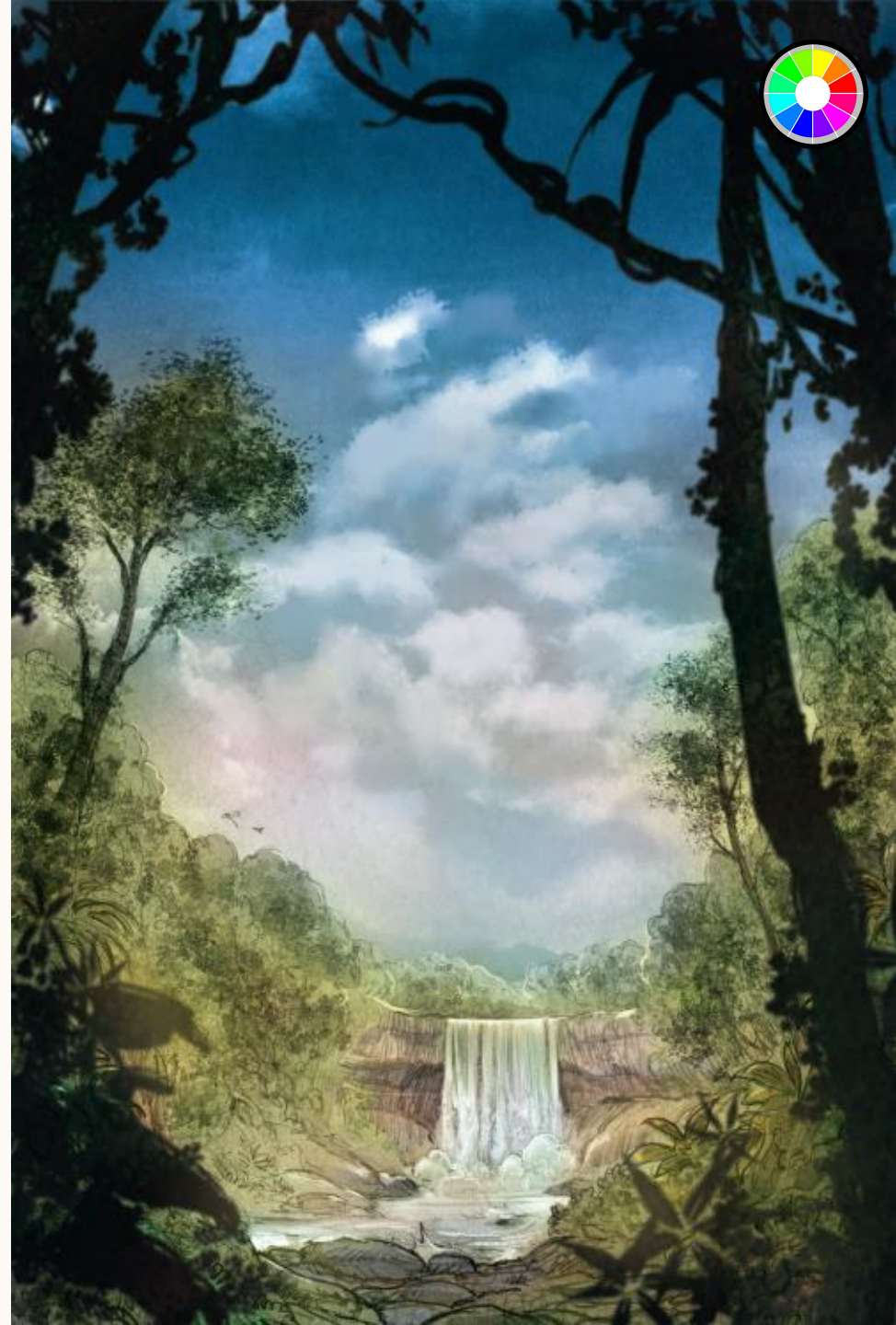
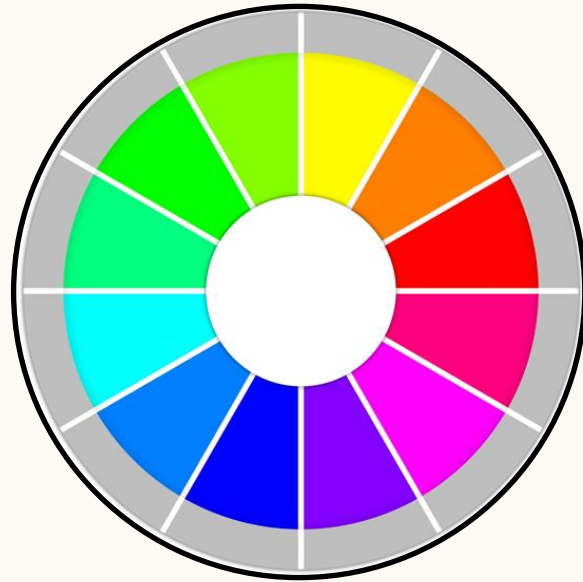
Look at  
things that  
are BIG

Look at  
things that  
are small.



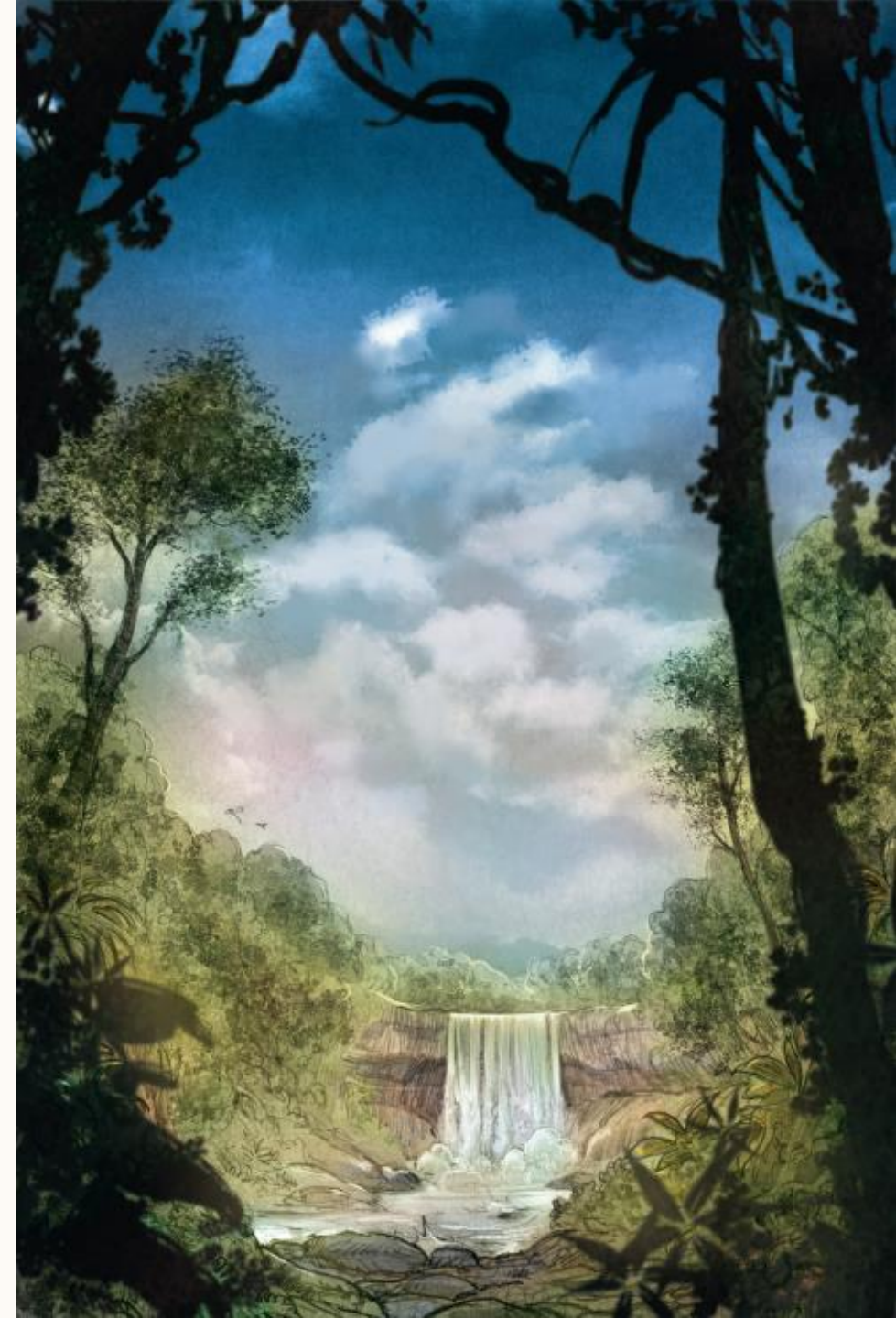
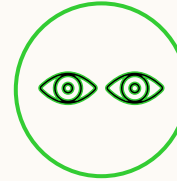


What colors  
do you see?



If you could walk into the picture...

- What would you **see**?
- What would you **hear**?
- What would you **smell**?
- What could you **touch**?
- What might you **taste**?

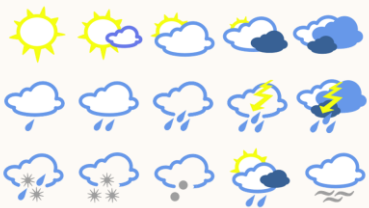
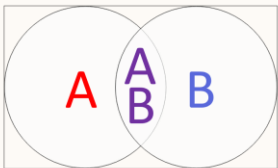






What do you see that makes you say that?

# STORY QUESTION CARD



What are the characters doing?

How do the characters feel?

What is the character thinking?

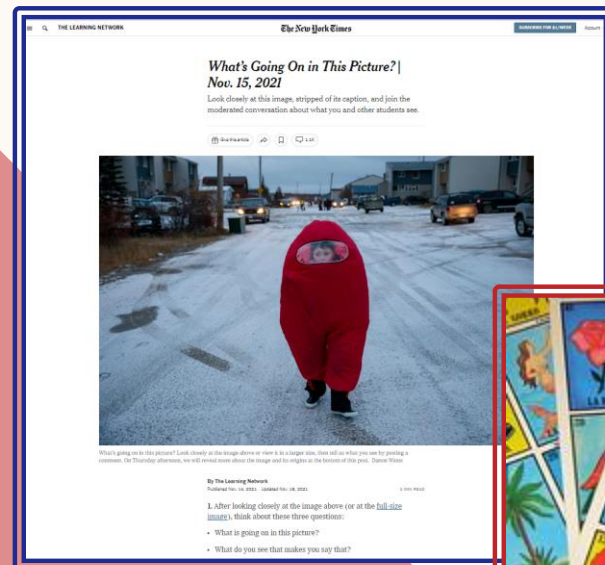
Compare & Contrast

What happened before or after this moment?

What time of year is it?

What is the weather like?

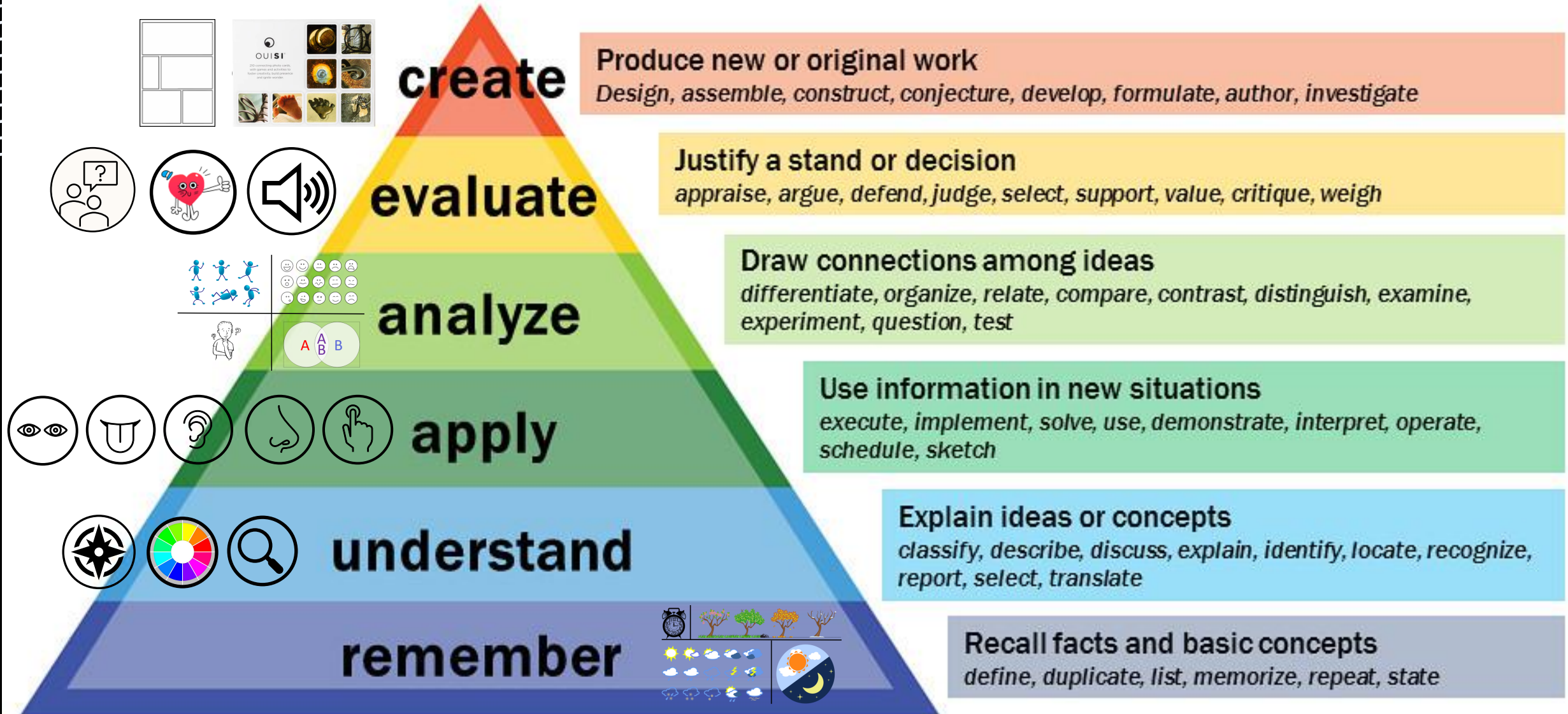
Is it day or night?




- Ouisi
  - New York Times  
“What’s Going on this Picture?”
  - Bring Your Own Book Game
  - Story Grab Bag
- 
- Does the cover of this book remind you of anything?
- 
- Naming and celebrating pride in heritage language and culture.
  - Make visual and verbal personal connections.
  - Playing familiar games like Lotería



# Bloom's Taxonomy







We need children's literature that provides relevant reflection for our children, not just our visual image, but also our **voice**, our **experience**, the **way we think**, the **way we digest the world**...tapping into that as a resource instead of a deficit is the secret.