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**Dual language picturebooks in a secondary
classroom:
Raising awareness of culture and language**

A thesis

submitted in partial fulfilment
of the requirements for the degree
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SHARON ANN BARRETT



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Abstract

Dual language picturebooks refer to picturebooks which contain two or more languages. These books are most readily recognised as bilingual, where the story is told in two languages in the same book, but they may also appear as the same story told in different languages in separate books, or have two or more languages woven together throughout the text. The illustrations in dual language picturebooks can be drawn from the appropriate cultures, further enriching the story. Research into picturebooks has been conducted internationally with early childhood and primary aged children, but none has been conducted with secondary (13-18 years old) school students. This thesis paper describes the first research into how dual language picturebooks are perceived by secondary students and their teacher in a single sex school in Aotearoa New Zealand. The ways that the students engaged with the text are also examined. The research found that both students and teachers showed a growing appreciation for dual language picturebooks over the research sessions. Students demonstrated theory of mind and critical language awareness through engagement with the stories, and showed a preference for translingual picturebooks. Implications for teachers are also discussed.

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Table of Contents

Abstract.....	ii
Acknowledgements.....	iii
List of Figures	vii
List of Tables.....	viii
Glossary.....	1
Chapter One: Introduction.....	3
1.1 Overview	3
1.2 Dual language books.....	9
1.2.1 Translanguaging	10
1.2.2 Linguistic landscapes.....	11
1.2.3 Language hierarchies	13
1.3 Interest in topic.....	14
Chapter Two: Literature Review.....	16
2.1 Overview	16
2.2 Research regarding dual language picturebooks	16
2.2.1 Design and Content of Dual Language Picturebooks	17
2.2.2 Use of Dual Language Picturebooks	31
2.2.3 Dual language picturebooks in an Aotearoa New Zealand research context	48
2.2.4 Secondary contexts	51
Chapter Three: Methodology	54
3.1 Overview	54
3.2 Participants.....	54
3.3 Positionality	56
3.4 Data.....	57
3.5 Choosing Pukapuka Pikitia Reo Rua.....	58
3.6 Research sessions	59
3.7 Analysis of data	61
Chapter Four: Findings	63
4.1 Perception: “Why were we reading little kids’ books?”.....	63
4.1.1 Students changed their perceptions of dual language picturebooks	63
4.1.2 The teacher changed their perception of uses for dual language picturebooks	67

4.2 Engagement: Dual language picturebooks affirmed the linguistic and cultural identity of students:	71
<i>“I added a bit of English in my head. But it's still mostly Māori. The rest is just accessories.”</i>	71
4.2.1 Bilingual students are aware of linguistic diversity in their community	71
4.2.2 Language awareness.....	73
4.2.3 Names are important to identity	75
4.2.4 Students are curious and respectful of other cultures and language in DLB	82
4.2.5 Students notice, appreciate, and engage readily with te reo Māori in DLB	84
4.3 Engagement: Students demonstrated agency in selecting dual language books, and discussing their purpose and use.....	85
Chapter Five: Discussion	90
5.1 Overview	90
5.2. Theory of mind	90
5.3 Language awareness	95
5.4 Translanguaging with dual language picturebooks.....	100
Chapter Six: Conclusion	105
6.1 Implications for teachers.....	107
References	111
Dual Language Picturebook reference list.....	126
Appendices	138
Appendix A1	138
Principal Information Letter	138
Appendix A2	142
Head of Department Information Sheet	142
Appendix A3	145
Teacher participant information sheet and consent form	145
Appendix A4	149
Parent information sheet and consent form	149
Appendix A5	154
Student information sheet and consent form	154
Appendix B1	159
Teacher participant pre-research interview questions.....	159
Appendix B2	160
Teacher participant post research interview questions	160
Appendix C1.....	161
Research sessions lesson plans.....	161

Appendix C2.....	172
Table of dual language picturebooks listing type and language	172
Appendix D1.....	179
Approved Ethics application form	179

List of Figures

Figure 1 Community language map created with students	73
Figure 2 Kaea's body language map	79
Figure 3 Kahurangi and Ihaia's body language maps	80
Figure 4 Te Ariki's body language map	81
Figure 5 Illustration from Te Paa. (2022). How my Koro became a star / Kua whetūrangtia a Koro (S. Hemi-Morehouse, Illus.). Huia.	88
Figure 6 Example of student thinking which uses Landrum's framework	93
Figure 7 Three-fold cyclical approach to using DLB in the classroom	108

List of Tables

Table 1: English and Learning Languages subject area whakataukī from the New Zealand Curriculum (MoE, 2007).....	6
Table 2: Student and teacher participant pseudonyms	55
Table 3 Data collection sources	58
Table 4 Session schedule and focus	60

Glossary¹

akomanga	classroom
Aotearoa	lit. “land of the long white cloud”. Now used as the Māori name for New Zealand.
hāpori	community
kai	food
karakia	prayer
kaupapa	issue, theme, topic for discussion
Kohanga reo	lit. ‘language nest’. Māori language preschool.
koro	grandfather
kukupa	Northern dialect name for kereru, a native bush pigeon.
kura	school
marae	sacred communal meeting grounds which belong to an iwi (tribe), or hapū (sub-tribe)
Matariki	Māori New Year, celebrated around June or July, according to the appearance of the Matariki constellation (also known as Pleiades).
Mauao	Name of mountain in the Bay of Plenty, New Zealand. Also the subject of a legend in Māori mythology.
mātauranga	knowledge, wisdom

¹ Definitions derived from Te Aka Māori Dictionary (2023). Retrieved from <https://maoridictionary.co.nz>.

Papatūānuku	Earth, earth mother and wife of Rangi-nui, the sky father.
Pipiri	June
pukapuka	book
pukapuka pikitia	picturebook
pukapuka pikitia reo rua	dual language picturebook
puke	hill
tamariki	children
Tangaroa	Atua (God) of the sea
tangata whenua	indigenous people
tangi	(v) to cry, (n) funeral
taniwha	powerful Māori creature which may take many forms and often lives in bodies of water. May be a guardian, or have an evil influence.
taonga	treasure, valued object, or idea
te Ao Māori	the world of Māori
te reo Māori	the Māori language
te reo rangatira	lit. "the esteemed language"
tikanga	custom, protocol
tupuna	ancestor, relative
waiata	song
wānanga	tertiary institution that caters for Māori learning
whānau	family

Chapter One: Introduction

1.1 Overview

Aotearoa New Zealand is linguistically and culturally super diverse: in 2011 it was home to 160 languages. Auckland, the largest city by population, is one of the most diverse cities in the world, where one out of two people will be bilingual or multilingual (Royal Society of Aotearoa New Zealand [RSANZ], 2013). Te reo Māori, the language of tangata whenua (indigenous people), and New Zealand Sign Language (NZSL) are official languages of Aotearoa New Zealand, whilst English is the *de facto* official language. Languages have also been brought to Aotearoa New Zealand from other countries in the Pacific which New Zealand has obligations to, such as the Cook Islands and Niue, from other Pacific Peoples migrants, and immigrants from Asia and Europe. As a result, classrooms are also increasingly diverse, reflecting classrooms in a growing number of other countries. As research (Cummins, 2015, Zaidi, 2020, Navqi, 2012, Edwards, 2000, Garcia & Wei, 2013) has shown, inclusive and responsive methods of teaching which utilise and affirm students' cultural and linguistic identities are necessary to support students if they are to succeed in education and, ultimately, society.

Aotearoa New Zealand remains stubbornly monolingual, despite progress made by language activists and advocates (East, 2021). On one hand, once suppressed by legislation, banned from schools, and brought to the verge of extinction, te reo Māori has been undergoing a period of hard-

fought revitalisation since the first Kohanga Reo (language nest) was established in 1982 (Te Kōhanga Reo, 2023). Over the last nearly four decades, te reo Māori has become more visible in homes, classrooms, government-run organisations, and public spaces. In education, Māori medium school rolls have grown, to 3.1% of the school population, 95.8% of which is Māori (Ministry of Education (MoE), 2023). However, in 2023, only 28.5% of students were learning te reo Māori at secondary (13-18 year old) school (MoE), 2023). With more than 180 ethnicities, Auckland, the largest city in Aotearoa, is one of the most diverse cities in the world, and is home to the largest number of Pacific Peoples (Tātaki Auckland, 2023). In spite of the more than 80,000 Pasifika students at schools in New Zealand, in 2023 less than 12,000 students were studying Pacific languages in secondary schools (MoE, 2023). Second language secondary student numbers in Aotearoa New Zealand have also been declining since the early 2000s (East, 2021).

Societal, historical, and political beliefs about different languages contribute to the construction of hierarchies in which languages are promoted or minimised according to “hierarchies of prestige” (Liddicoat, 2013, p.5). The language’s visibility, or lack thereof, has an impact on the affirmation and acceptance of that language and culture in the society in which that hierarchy exists. Aotearoa New Zealand’s language hierarchy tends to discount community and minority languages (de Bres, 2015) and a second language has been considered to have few advantages, leading to low, or declining, student numbers studying language in school.

Research conducted both locally and internationally has established that a feeling of belonging and acceptance is necessary for students to participate successfully in education (Hadaway & Young, 2013, Zapata & Laman, 2016, Garcia-Mateus & Palmer, 2017, Menken & Garcia, 2020). Students who are allowed to bring all aspects of themselves to the classroom are empowered to use their prior experiences and knowledge to scaffold and progress their learning. Students who feel confident and accepted in the classroom are more willing to learn about and accept ideas from others. Both of these things affirm students' identities and improve awareness of other cultures, as well as students' own.

The Aotearoa New Zealand Curriculum for education recognises this research in their vision to develop young people who are “positive in their own identity”, “able to relate well to others”, and “international citizens”. (MoE, 2023, Vision). Each of the eight learning areas which comprise the curriculum have their own whakataukī, or Māori proverb, which governs that learning area's direction. Both the English and Learning Languages whakataukī focus on language and identity (see Table 1). The Big Ideas which underpin each subject state that for English “language is integral to identity”, whilst for Learning Languages there are “inextricable connections between language, culture, and identity” (MoE, 2023). The curriculum further develops the ideas of the discovery, nourishment, and communication skills provided by the knowledge of language, and make explicit reference to the tangata whenua (first people) of Aotearoa New

Zealand, and the Pacific context in which the country is geographically located. The curriculum document is unequivocal about the importance of a global point of view, and the ability to connect and understand others (MoE, 2023).

Table 1: English and Learning Languages subject area whakataukī from the New Zealand Curriculum (MoE, 2007).

English	
Ko te reo te tuakiri	Language is my identity.
Ko te reo tōku ahurei	Language is my uniqueness.
Ko te reo te ora.	Language is life.
Learning Languages	
Ko tōu reo, ko tōku reo, Te tuakiri tangata. Tīhei uriuri, tīhei nakonako.	Your voice and my voice are expressions of identity. May our descendants live on and our hopes be filled.

In an attempt to meet the needs of all learners, The New Zealand Curriculum has been undergoing a series of changes since 2020, implementing 7 key changes. Change #2 is “equal status for mātauranga Māori [Māori knowledge] in NCEA” (MoE, 2023). The principle of Mana ōrite mō te mātauranga Māori (equal status for Māori knowledge) emphasises mātauranga Māori, te Ao Māori (the Māori world), and te reo Māori as legitimate pathways for success in education and careers. As one aspect of this approach, schools are obligated to develop and sustain

meaningful relationships with local iwi to create “localised curriculum”. The aim of localised curriculum is to improve academic outcomes by empowering Māori students (MoE, 2023).

The revised curriculum (MoE, 2023) which makes explicit the “provision for the active protection of taonga (treasures), including te reo Māori [Māori language], tikanga Māori [Māori protocol], and mātauranga Māori [Māori knowledge]” in all areas of education, also requires access to high-quality resources which can be utilised in a variety of classrooms for a variety of purposes. These resources need to have the potential to change attitudes around multilingualism, to encourage “Western knowledge to see beyond its blinkers, to gain more understanding of itself and its own limitations” (Stewart, 2020), as well as help to improve academic outcomes. New Zealand researchers have suggested that dual language picturebooks may offer a solution (Foe et al., 2022, Daly, 2016, 2020, 2022, Daly & Brouwer, 2022, Daly and Barbour, 2022).

Bishop’s 1990 metaphor is the ubiquitous place to begin when discussing picturebooks. Describing them as acting as windows, mirrors, and sliding glass doors for the reader, Bishop reveals picturebooks’ ability to capture, present, and consider ideas in a myriad of ways (Bishop, 1990). Bishop referred to monolingual picturebooks in her article about the educational power and potential of picturebooks, but there is increasing recognition of the role dual language picturebooks also have to play in developing and affirming language and identity, particularly in the classroom (Ernst-Slavit

& Mulhern, 2003, Naqvi et al., 2012, Zaidi 2012, Domke, 2018). Up until recently, the dual solitudes method, an approach by which languages are kept “rigidly separate” (Cummins, 2008), has dominated second language teaching (Zaidi, 2020), even in language or ESOL classrooms, and created environments which are often monolingual. However, the increasingly diverse 21st century classroom has led to increased interest in theories such as Cummins’ interdependence hypothesis (Cummins, 1981). In this hypothesis Cummins posits that there is an underlying cognitive proficiency which exists and is shared across languages. He states that pronunciation and other surface aspects aside, learning in one language allows the transfer of academic proficiency to the other (Cummins, 2008). The interdependence hypothesis encourages the use of more than one language in order to assist students to acquire a new language, or maintain linguistic and cultural connections to an existing language. Further research has established a connection between the inclusion of students’ full cultural and linguistic understandings, and academic achievement (Cummins, 2001, 2004, 2005, 2011, 2015). Dual language picturebooks are accessible and versatile, and combine text and illustration from which to draw meaning. Educators and researchers have therefore looked to their use to support Cummins’ hypothesis, and to include and educate students, leading to increased confidence and academic performance. Research conducted thus far seems to confirm that dual language picturebooks can also be powerful “pedagogical tools” for learning about language and culture (Edwards et al., 2000, Taliaferro, 2009, Daly et al., 2022).

In order to explore my research questions, it is important to define the relevant terminology. There are several key terms which are central to this thesis including dual language picturebooks, translanguaging, linguistic landscapes, and language hierarchies. In the following section I provide definitions as a starting place for this thesis.

1.2 Dual language books

A dual language book (DLB) refers to any book which is published, partly or wholly, in two languages. This is also referred to as bilingual literature. A DLB may take multiple formats. A parallel text is one “with the complete text in two languages” (Ernst-Slavit & Mulhern, 2003, p. 3) either on the same page, or on different pages. These are also called bilingual books, or full-text translations (Semington, et al., 2015). Dual version books are separate versions of the same story in different languages (Daly, 2016). These are sometimes called single-language translations, or sequential books (as they may be published simultaneously or sequentially). Books which switch between languages, weaving them together, are known as interlingual, integrated (Hadaway, 2013), or sometimes translingual (Short et al. 2023, p. 208). This weaving can range from one or two words in another language, to many words, phrases, sentences, or paragraphs. In this thesis, I will use the terms “translingual picturebooks”, “bilingual picturebooks”, and “dual version picturebooks” to refer to the three predominant forms of dual language picturebooks.

1.2.1 Translanguaging

When discussing dual language texts, “translingual” or “translanguaging” practice or pedagogy is often referred to (Thibeault, 2021; Zapata & Laman, 2016; Zaidi, 2020). The translanguaging framework is defined by Garcia-Mateus as “*multiple discursive practices* in which bilinguals engage in order to *make sense of their bilingual worlds.*” (Garcia-Mateus & Wei, 2013, p. 22). Translanguaging considers bilingualism as the norm, and the boundaries between languages so fluid as to be non-existent. It is different from code-switching, which refers to bilingual speakers shifting between languages as they speak, think, or write. Instead, translanguaging describes bilinguals as having “*one linguistic repertoire* from which they select features *strategically* to communicate effectively” (Garcia-Mateus & Wei, 2013, p. 22). Translanguaging practices are seen as transformative, and political, as they give the individual the ability to create new social spaces using codes which are traditionally separated (Wei, 2011, pp. 1223-1224). This revolutionary power to help construct cultural and linguistic identities supports and affirms many of the reasons why dual language books are being published.

Seals (2021) considers that “when translanguaging theory lays the foundation and translanguaging practice is the goal in the teaching and learning space, a translanguaging pedagogy is created” (Seals, 2021, p. 2). Educators who use translanguaging pedagogy create a classroom environment where students are seen to be “multilingually competent”

(Palmer et al, 2014, p. 760), and are invited to draw on all of their knowledge in order to make sense of the world. The classroom environment raises and affirms the status of all and every language and culture. Teachers model dynamic bilingualism (Palmer et al., 2014, p. 763) where possible, encourage students to draw on their linguistic resources as tools for learning (Cummins, 2012, Garcia-Mateus & Palmer, 2017, Palmer, 2014), and discuss aspects of meta language critically (Garcia-Mateus & Palmer, 2017, p. 246).

Translanguaging pedagogy is being increasingly used in classrooms to encourage students to bring the entirety of their cultural and linguistic knowledge to their learning (Seals & Olsen-Reeder, 2019).

1.2.2 Linguistic landscapes

Linguistic landscapes is a sociolinguistic concept that is important to the revitalisation of minority languages. Originally developed by Landry and Bourhis (1997), it refers to the presence of written languages in the space surrounding us, including street names, road signs, advertising billboards, shop signs and place names in different languages, and serves informational, and symbolic, functions. It fulfils an informational function by carrying the information to the reader advising in which language, or languages, citizens can expect to receive information, service, or assistance. Research has shown that the language on signs is usually that of the dominant majority of that society (Maurias & Monnier, 1996, cited in Bourhis & Landry, 1997), and that language for formal occasions is used because it is considered to be high status, rather than language used in

the home or community, which is considered to have less status. The status of a language is based upon its economic, social, and symbolic value (Tosi, 1991). Therefore, these signs provide important information about the relative power and status held by languages in a geographic or administrative area.

In its symbolic function, the language visible on signs in communities indicates which languages have power and status in a community. It contributes to feelings of inclusion, implies a level of institutional control, and gives vitality to the languages presented. It may even lead to a “carryover effect”, an emergent or strengthened social norm which favours use of the previously marginalised language (Landry & Bourhis, 1997, p. 29). Conversely, the absence of languages can weaken the members of that group by implying that the language is not valued or has little use. Hadaway cites Dorian’s assertion that the European tradition of promoting one majority language has led to a contempt for minority and thus “subordinate” languages, and this hierarchy of languages is often reflected in the ways in which the languages, and information about them, are presented in dual language picturebooks (Hadaway & Young, 2013, p. 60). Daly (2016a) has developed a system of analysis called the linguistic landscape of picturebooks. In this approach the font, colour, size, placement, and language are analysed in three parts of the book: the outer, the inner, and the body. Daly argues that analysing the linguistic landscapes of DLB has the potential to uncover messages about the relative power and status of those languages in the society where they are produced. The presence of a reader’s minority language in a DLB may

elevate its status for the reader, who may then be more likely to use their language in the community. Increased numbers of books which contain minority languages may reflect the changing attitudes of a society. The linguistic landscape of a DLB may also reveal its purpose and/or audience: the books may be aimed at monolingual readers; emergent bilingual students, or competent bilingual individuals.

Linguistic landscapes have emerged as an important indicator of the status of languages in a community (Gorter, Cenoz & van der Worp, 2021). Analysing changes in the linguistic landscape of dual language picturebooks can reflect changing language policy (Vanderschantz & Daly, 2023), and show improvement or decline in the status of languages within a community. It is important that readers are aware of how the languages in DLB are presented in order to be aware of how each book may be supporting or disrupting existing language hierarchies which can contribute to, or damage, social identity.

1.2.3 Language hierarchies

Language hierarchies are established from language ideologies, which Silverstein (1979) defines as “beliefs about language”. de Bres (2013) prefers to describe language ideologies as “positions on language” (p. 680) which are held by groups in order to advance their interests at the expense of others (p. 680). Regardless, language ideologies can contribute to prescriptive, hegemonic ideas in society about the value of a language and the role it should occupy. This is seen clearly in many

countries, as identified by Extra and Gorter (2008), where English is the dominant language as a result of its perceived value for business and trade, and other official languages, regional minority languages, and immigrant minority languages, occupy lower ranks. Identifying hierarchies by analysing normative language ideologies is necessary to understand what is important to speakers of those languages, what the implications are for schools and other organisations, and this information can also lead authors to develop strategies or policies that support and advocate for underrepresented languages. Daly (2017) suggests that DLBs can play a role in either supporting or challenging existing language hierarchies.

While much of the existing research explores the use of dual language picturebooks with younger students (see Chapter 2), in this thesis I explore the idea that the use of dual language picturebooks in secondary classrooms may provide students with a way to develop academic progress and literacy skills, explore a variety of unfamiliar languages and cultures, include students' culture and language in the classroom, and develop skills that create "international citizens" (MoE, 2023, Vision). Whilst the inclusion of dual language picturebooks in an Aotearoa New Zealand context additionally assists in satisfying curriculum requirements, there may be international implications for their use.

1.3 Interest in topic

I am a lifelong learner of language. Taught Japanese as a secondary student using the dual solitudes method, I struggled to gain confidence

until a year-long exchange Japan, where I understood for the first time that language is intertwined with culture. However, when I trained as an English and ESOL teacher, I was rewarded for enforcing an “English only” rule in the classroom in my early career. When I also became a Japanese teacher I studied a variety of methods in order to assist students to learn and use language confidently, but no *one* approach offered a solution. It was only when studying Mandarin Chinese and te reo Māori, supported by native speakers and learners, that I remembered the experiences of Japan, where understanding the context was as important as the words I used. It also made sense when applied to English, itself a mix of many languages; words and phrases that have been incorporated due to their simplicity or descriptive beauty. This realisation coincided with the discovery of dual language picturebooks during my study of children’s literature at Masters level. This led to my desire to research how this medium can be employed in secondary classrooms to develop language and cultural knowledge, affirm identity, and potentially lift academic achievement. In Chapter 2 I review the existing literature concerning the use of dual language picturebooks in educational contexts, leading to the research questions which guide my research.

Chapter Two: Literature Review

2.1 Overview

In this chapter I review the research literature in the field of dual language picturebooks in educational settings, outlining the gap in the literature which my research fills. In 2.2 I begin by detailing the research concerning the design and layout of dual language picturebooks, taking into account its importance for the revitalisation of indigenous and minority languages. I then review research into the ways dual language picturebooks have been used in classrooms from early childhood to tertiary contexts. There will also be a focus on research conducted in an Aotearoa New Zealand context in this area. The aim of this literature review is to review research into dual language picturebooks, and advance an argument for expanding this research into the secondary education space.

2.2 Research regarding dual language picturebooks

Research regarding dual language books can be divided into two areas: research into the design and content of dual language picturebooks, often using a linguistic landscape lens; and research into their use. The former deals with the presentation of languages and illustrations and considers implications for language revitalisation, values surrounding minority language and culture, and the decisions of authors and/or publishers. Dual language picturebooks published in Aotearoa New Zealand feature heavily in this research. The latter includes research into how the use of dual language picturebooks in the classroom can foster the acquisition of

language and academic achievement, and enhance and strengthen the relationships between language, culture, and identity. This literature review will deal with both of these spheres of research, and present a case for research into secondary schools which has not previously been conducted internationally, or in Aotearoa New Zealand.

2.2.1 Design and Content of Dual Language Picturebooks

2.2.1.i Layout and Design.

Investigating the linguistic landscapes of dual language picturebooks provides clues as to the relative status of different languages, and their visibility in that country. Daly (2016, 2018a, 2018b, 2020, 2022) has conducted several investigations into the design and layout of dual language picturebooks in collections around the world. Daly is interested in how linguistic landscapes in dual language picturebooks reflect and reinforce the values and attitudes of society towards languages, especially minority languages.

Early research by Daly (2007) looked at the frequency of Māori loan words in thirteen picturebooks published by Huia publishers between 1995 and 2005. The quantitative analysis found an incidence of 56 words per thousand, much higher than the six per thousand reported in Macalister's 1999 research into *New Zealand School Journals* from the 1960s and 1990s (Macalister 1999, cited in Daly, 2007). Daly suggests that the repetitive nature of children's books may contribute to this high frequency,

which she calls “substantially higher” (p. 4). In attempting to explain it she notes that the books in her research are all published by a publisher which focusses on themes relevant to Te Ao Māori and are written by authors of Māori ethnicity (p. 6). This could be considered an example of how picturebooks can have a positive effect on the visibility of minority or indigenous language in society.

In 2016, Daly analysed the linguistic landscapes of five dual language picturebooks published in Aotearoa New Zealand in order to parse the relative status of English and te reo Māori in that country. The books, published from 1990 - 2005, were analysed chronologically, and Daly commented on aspects of linguistic landscapes and literary analysis: comparative use of fonts, macrons, and order of language; and language of title, language of paratext, and acknowledgement of the translator. Overall, Daly found that English was dominant in most of the categories. English was usually written first, used for the language of the title, and for the paratext. Inside the books, te reo Māori and English were both written in the same font, and usually the same size. Daly observed other elements, such as the appearance of tohutō, or macrons (p. 17), and increased interaction between the Māori and English text that hinted at changing attitudes to bilingualism as the books became newer (Daly, 2016). The findings seem to reflect the current linguistic landscape of Aotearoa New Zealand, in relation to the number of speakers of English and te reo Māori, but also suggest change is occurring over time. Daly refers to recent educational policy that aims to develop the use of te reo

Māori in classrooms and suggests that “dual language books featuring te reo Māori and English have the potential to fit the category of high quality resources suitable for bringing te reo Māori into New Zealand classrooms” (p. 11), and that further research to explore this should be planned.

Daly (2018) replicated these findings overseas, showing that bilingual picturebooks tend to privilege the dominant language in a range of other societies. In 2018 Daly analysed 211 bilingual Spanish-English picturebooks in the Marantz Picturebook Collection at the Kent State University in Ohio, in order to determine the relative dominance each language had, and how this might impact on a child reader’s ability to engage with the picturebook and its story.

Again, using an early form of linguistic landscape analysis, Daly examined the placement of the two languages in each book by order, font, size, and colour in three areas: the “outer”, the “inner”, and the “body” (p. 558). Daly made several assumptions based on directional metonymy: that writing at the top of the page was deemed more important than writing at the bottom of the page; that text on the verso was more important than that on the recto; and that a larger font was more important than font which was smaller. This approach continues to be used in content analyses of dual language picturebooks.

The first finding which emerged from the research was that Spanish was presented in a range of ways across the picturebooks. Daly (2018)

explains that Spanish serves informational and symbolic functions in these books as a result, the former allowing a Spanish reader to engage with a text in their own language, and the latter contributing to greater visibility of a minority language in a public domain. The second finding was that in spite of the presence of Spanish, the two languages were not treated equally: English was the dominant language used across each of the three areas analysed. In the body of the books, 74% used English first and Spanish second. In the inner area, which consists of dedications, acknowledgements, glossaries, and author/illustrator biographies, English was overwhelmingly used before Spanish, and was often the only language used. On the outer, 44% of the front covers used the same size for English and Spanish. If a different size was used, it was larger for English 78% of the time. This inequality shows that English and Spanish are not treated equally in dual language picturebooks, and reflects the sociolinguistic setting of the USA where Spanish has secondary status in American society (p. 565).

A third finding presented by Daly (2018) was a qualitative analysis of two bilingual books which resisted the separation of languages and thus show a more nuanced view of bilingualism. In each of these books, Daly draws attention to the way in which visual and design cues were used to mix the languages used; similar to the real-life experiences of bilinguals (Garcia & Yip, 2015). These books reflect translanguaging practices in their creation, and Daly presents them to draw attention to the overwhelmingly monolingual approach of other picturebooks.

Overall Daly posits that the design of the analysed books presents a linguistic landscape that supports the dominant language status quo, which arises from a dominant societal monolingual understanding of separateness of languages. Rather than a “two ... for the price of one” (p. 565) approach, Daly urges those publishing bilingual picturebooks to be cognisant of the potential positive impact of texts which more authentically represent the lives of bilingual readers, such as the books which blended the two languages in a translanguaging approach (Daly, 2018, p.566).

Also in 2018, Daly analysed eight bilingual books from the Internationale Jugendbibliothek International Youth Library (IJB), the largest youth library in the world based in Munich, Germany. The books were selected from the 600 titles contained in the White Raven digital catalogue. Books included in this catalogue are internationally sourced and esteemed to have “universal themes, high literary and illustration quality, and innovative design” (Daly, p. 99). Daly’s analysis gives insights into the values held by the language communities represented, and provide valuable reflection on their potential impact on those communities. A form of linguistic landscape analysis was again used to make a qualitative analysis using a sociolinguistic lens. Over half of the books were written in English, and other languages such as Greek, Portuguese, Wayampi, and Truku were also used (p. 100).

Daly found that in countries with a colonial history the language of the coloniser was given dominance, in contrast to countries without a history

of colonialism, such as Greece, which privileged Greek over the minority language. This suggests a kind of “linguistic imperialism”, and Daly hypothesizes that minority languages may be impacted negatively by this (p. 109). Minority languages were also less likely to be given dominance on the page. Daly noted that within the analysed DLBs, the two languages were likely to be given equal importance in the body of the book, indicating that effort has been put into making the story accessible for all readers. However, the outer and inner of the book generally gave priority to the dominant language. Daly suggests that while the presentation of stories in minority languages has an important symbolic purpose, the presentation of outer and inner details could also be given consideration, in order not to disadvantage potential readers (p. 110).

While only a small number of books were analysed, their inclusion in the prestigious White Raven catalogue suggests that they are a reliable indicator of each country’s linguistic landscape. Daly notes that the authors and publishers have not been interviewed about their decisions and purposes for creating each dual language picturebook, and thus further investigation could provide further information in combination with Daly’s research. Finally, Daly reminds us of the importance of dual language books for providing linguistic equity and shaping language attitudes for both multilingual and monolingual readers.

The findings from this research indicate the importance of guidelines for selecting dual language picturebooks. Understanding how design can

impact readers positively or negatively is a valuable tool for the creation of DLB which will revitalise and reaffirm minority languages.

Domke (2020) also performed a content analysis of Spanish/English books published between 2013 and 2016. Based on earlier research by Barrera & Garza de Cortes, (1997) which found these books to contain inaccurate and limiting stereotypes, themes, and characters, the research sought to identify trends in cultural representation, language formatting and representation, translation accuracy, and readability. It also sought to identify the publishing context in which these newer books were published. All 69 books were coded by recording factual information, and then by developing codes for subjective information through discussion of a small sample with three other educators. Domke found that most of the books presented Latinx characters in non-stereotypical ways. For example, a lack of English was not a barrier to the characters, and many were in agentive roles in the text. Three quarters of the books analysed printed English first in the title or in the text, but approximately the same amount did not use a different font, bold, italics, or a different colour for different languages. In addition to looking at layout, Domke also analysed the relationship between the two language texts. The Spanish/English translations were found to be so accurate that Domke did not consider them further. In terms of readability, though, the Spanish was usually more difficult to read, and, especially in books which had originally been written in English, often there was a more than one academic year level difference in their difficulty.

Domke found that several trends could be identified in analysing the publishers. Publishers who specialised in Spanish and/or bilingual books tended to produce realistic fiction texts, whilst larger publishers produced myths and informational texts. Simultaneous texts where the English and Spanish versions of a book were published at the same time tended to also come from specialist publishers. In the same way, larger publishers were less likely to produce books with Latinx contexts and characters, and had worse readability: the language was more complex than would be expected by the reader, affecting their ability to understand and enjoy the text. Language formatting in books from larger publishers was more likely to favour English as well. Domke notes that specialist publishers tended to be smaller companies, but their importance in valuing Spanish indicates support for them is well-placed.

Further research by Domke (2020) analysed 10 Spanish / English dual language concept books from earlier research to investigate how visual, verbal, and cultural elements might affect the clarity of the presented concepts, and the resulting implications for the development of biliteracy knowledge. They found that, in almost every book, when books were trying to teach concepts and culture, the two seemed to compete. Domke suggests that inaccurate translation, overly complex syntax, and specialised vocabulary could inhibit a young bilingual learner's progress. Exoticised images or conversely, "white-washed" visual elements could also affect the reading comprehension for opposite reasons. Images could

be either too specific for the reader to recognise, or too general to accurately depict the idea shown in the text. Overall, Domke (2020) suggests careful selection of dual language concept books, taking into account their proposed use, and the level of the reader, is necessary to support students in biliteracy development.

The research reviewed here shows that the design and layout of dual language picturebooks can send powerful messages to the reader, who may or may not see themselves reflected in the pages. There has not been any research to date that investigates how students perceive the linguistic landscapes of dual language picturebooks, nor how this might affect their engagement with the texts. My research will explore both of these aspects, thus filling a gap in the literature.

2.2.1.ii Text quality

When looking at the design and layout of dual language picturebooks, text quality is important. The research mentioned in this section examines the quality of translation as a secondary focus and is not the focus of this research. However, translation contributes to the affirmation and development of cultural and linguistic identity in conjunction with linguistic landscapes in DLB, and therefore is worthy of discussion. Domke's (2020) research, discussed in the previous section, found that translations must not only be grammatically accurate, but should also reflect the way language is used, such as in regional communities, or with particular

groups of people. The type of translation will also be contingent on the purpose of the book; DLB created for a monolingual learner may contain more repetitive structures than a DLB created for the enjoyment and extension of a fluent bilingual. Other researchers have also investigated the quality of translation of dual language picturebooks.

Botelho and Marion's (2020) discussion of translation confirms Domke's findings. Botelho and Marion posit that DLBs are powerful tools in the classroom because of their power to affirm students' cultural and linguistic identities, or to provide them with an opportunity to explore and become aware of other cultural and linguistic practices. They surveyed more than 80 dual and translingual books from a variety of genres in English and Spanish in their professional and public library collections in order to develop tools for educators to select books for the classroom. Through this process they suggest that the quality of translation is as important as an awareness of the placement and order of text and images for the accurate representation of diverse identities within the Spanish-speaking world.

Chen (2019) draws on the findings of others to introduce a four-step process for selecting dual language picturebooks. High quality translation is the final and necessary step. Without it, the design and layout, the culturally appropriate and relevant topic, and literary excellent text which are the other three aspects of the process cannot be fully realised. The preceding three steps contribute to the creation of quality translation, as a well-constructed text which is culturally authentic is much more likely to

contain input and collaboration from expert speakers of the language being translated. Chen's simplified process follows the findings of Botelho and Marion's research. The research presented here indicates that accurately translated dual language picturebooks are important for affirming the linguistic and cultural identities of readers, and suggests that attending to this may provide valuable information about the value and status of languages and culture within a society.

2.2.1.iii Research with authors, publishers, and curators

Some research has been conducted into investigating author motivations for creating bilingual picturebooks. Daly's 2020 research used semi-structured interviews with five authors to ask questions about their decision to include two languages in a picturebook, their decision-making processes about layout, the translation processes, and their thoughts on dual language picturebooks. Four of the picturebooks were written in te reo Māori and English, and one was written in English and Truku (an indigenous Taiwanese language). The research found that all of the authors made a deliberate decision to use two languages in their book, either to create a resource that would support adults and children to learn the minority indigenous language, or to symbolically support the revitalisation of the minority indigenous language by making it visible. All of the authors had either self-published their books, or considered they had a lot of control over the publication process. This included the

layout of their books, and the authors made decisions on text size and position based on who they imagined their reader to be, rather than established conventions. This resulted in the minority language usually being presented in a font which was equal in size to, or larger than, than English. The research found that the authors had trust in the “linguistic pedagogical power” (p. 55) of bilingual picturebooks. Daly’s research suggests deliberate action taken by authors to raise the status of a language through the creation of bilingual picturebooks. While a small sample, it is in contrast to the White Raven and Marantz catalogue analysis, which generally privileged English over the second language.

Daly (2021) subsequently interviewed 8 curators of children’s literature in Aotearoa New Zealand in order to find out how they made book decisions, and to what extent diversity featured in those decisions. Four participants were librarians, one was a publisher, and three participants were organisers of national awards. Semi-structured interviews were conducted, and the findings were presented as a summary of each interview. Four subsequent themes were presented. Curators selected books for their links to the curriculum in order to deliver “information, values, and beliefs” (p. 43); strove to broaden children’s experiences and help them to understand themselves, much like Bishop’s window and mirror metaphor; used a wide range of sources to find, select, and procure books; and looked for a “well written, well researched, well produced and engaging” (p. 38) book beyond seeking diversity for its own sake, though all were aware of its importance.

Both studies show that the participants considered design and content important to the creation of dual language picturebooks, and imagined the audience and book purpose during the process. This leads to the idea that it may be possible to change the linguistic landscapes of dual language picturebooks over time, as Daly (2016) has suggested. Daly also suggests that smaller publishing companies are already doing this. As researchers become more aware of the importance of design and text content and layout which treats both languages as equal, or promotes a minoritised language, they begin to question how readers respond to this treatment. The research presented in this thesis aims to seek answers to this question based on student response to and engagement with dual language picturebooks.

2.2.1.iv Language revitalisation

Research shows that even when people express positive ideas and attitudes about minority languages, they often act in ways which do not support them, such as not speaking the language, or not teaching it to younger generations. Kroskrity (2009, cited in Hadaway & Young, 2013) argues that in order to combat this “ethnic revitalisation paradox” (Rinstedt & Aronsson, 2002, p. 725), ideological clarification is necessary. Ideological clarification is the process where speakers of the minority language identify these contradictions, and create positive solutions to resolve them. Hadaway and Young (2013) draw on Kroskrity’s argument

(p. 57), and they argue that dual language children's books may help the revitalisation of culture and language by promoting the visibility of minority languages and culture. Hence dual language picturebooks are a powerful tool for the revitalisation of language, and for developing understanding of endangered language. They also note that presenting dialects of a minority language helps to dispel the idea of the "cultural conglomerate", and for those communities whose language and cultural knowledge is threatened publishing a book can record and save their histories and stories (p. 57). In addition, Hadaway and Young (2013) indicate that DLBs can connect generations and ethnicities with historical and contemporary accounts of customs and events. They caution that language ownership, story kinship, translation, and source must still be considered carefully in order for a story to be considered authentic. The DLB may also destroy what it seeks to save: stories recorded in written form become fixed, and aspects unique to the oral tradition can be lost. They also note that publishing companies, whether focused on indigenous texts or not, should question their practices in order to do justice to their important work (p. 61).

The existing research that has focussed on the layout, design, and content of DLB makes clear the importance of consideration of text size, colour, font, and placement, affirming, impactful illustrations, and accurate translation. When selecting a DLB to read, those which display evidence of these considerations will likely provide the greatest benefit to readers. Without these considerations, opportunities for developing emotional

intelligence, revitalising language, and culture, and affirming identity can be diminished or lost. My research with secondary school students (14-15 years) will study how they might respond to and engage with dual language picturebooks, and may provide insights into the benefits for high school classrooms.

2.2.2 Use of Dual Language Picturebooks

The research reviewed in this section focusses on the use of dual language picturebooks in a variety of educational contexts and for a variety of purposes. The research has found that the use of DLBs can assist language development and academic performance, as well as producing valuable insights on culture and identity.

2.2.2.i Improving academic outcomes through the use of cultural and linguistic knowledge.

Many studies of dual language picturebooks focus on both language knowledge and cultural identity; indeed, the two are intertwined. As children learn their first language, they also develop skills to make sense of, and engage in, their family and wider community. When they begin school, children should be encouraged to use the full extent of these skills - cultural and linguistic understandings - in order to scaffold their learning. Research reviewed in this section focuses on the benefits of DLBs for students, and what methods are effective for providing these benefits. It includes literacy programmes, the involvement of the community, and meta-linguistic strategies.

Hudelson, Smith, and Hawe's (2005) focus arose from a dearth of children's responses to bilingual literature in the classroom. The year-long study in Phoenix, Arizona, USA, took place in two classrooms over a year, consisting of fourth, fifth, and sixth graders (9-12 years) who came from diverse backgrounds. Each classroom conducted daily reading and classroom conversations, and independent reading and author and theme studies.

The research was interpreted through a transactivist theory of reading, and a social constructivist view of learning. Audio tape transcripts were created of the children and adults' responses to the reading aloud of 13 books throughout the year, and analysed using a modified inductive method. Three themes were established: children making sense of the story world; children attending to issues of language; and adults foregrounding cultural and linguistic information. The study found that in the first two themes, students used their own knowledge to inform their responses. This knowledge was both the students' own experiences, and their learned understanding of literary devices and forms. Students' attitudes to bilingualism were revealed. Evidence for the third theme revealed the importance of teachers and adults in providing context, drawing students attention to specific details, and encouraging children to explain and develop their ideas (p. 1060).

As we can see from Hudelson et al.'s research, the expertise of adults and teachers was crucial in guiding students to explore deeper levels of linguistic and cultural understanding. For this reason, my research involves interviews with the classroom teacher before and after sessions with DLBs.

Research since 2009 shows that dual language books can assist learners to develop literacy skills in one or more languages. Naqvi et al.'s 2012 study, situated in Canada, was interested in the potential of dual language picturebooks to assist early literacy for linguistically diverse groups of children through the development of metalinguistic awareness. They noted that the United States and Canada have increasingly diverse classrooms, and that teachers are often without the resources needed to reach all these children. They sought to find out if students who were read DLBs would have different reading skills to those read to only in English, and to see if DLBs were more useful for children who spoke the second language at home than for children who did not. One hundred and five children with a mean age of 5 years old participated, in either a treatment or comparison group. The children spoke a variety of languages at home, including Punjabi and Urdu that were the focus of the dual language books. Children were administered the Test of Early Reading Ability (TERA) before and after the 11-week program, and the results were analysed.

The study found that children who were read dual language books made gains in the three areas of letter and word knowledge, conventions, and meaning, and that the greatest gains were made by those students who spoke one of the languages featured in the DLBs (Urdu or Punjabi) at home. In addition, students who did not speak one of the dual languages also improved their scores. These findings indicate that dual language books can assist teachers and students in the classroom in developing reading skills.

Interestingly, the same study (Naqvi et al. 2012) investigated effective linguistically and culturally responsive teaching and learning as a result of reading dual language books. Through close descriptive analysis of two vignettes, the researchers illustrated how linguistically responsive teaching strategies allowed and invited students to utilise their funds of knowledge, or linguistic capital, to participate in the reading sessions (p. 512).

Teachers and guest readers translanguaged, acknowledged, and reinforced the attempts of others. One guest speaker wore a hijab, which happened to be the subject of the session's story. The reader's personal association with the object, and other students' linguistic and cultural associations, brought new meaning to the story. Overall, Naqvi et al. found that the use of DLB in mainstream classrooms allowed students to use their linguistic and cultural capital to participate more fully. These findings show how language is indivisible from culture, and thus how DLBs support the use of such Funds of Knowledge (Esteban-Guitart & Moll, 2014) in the classroom.

Research thus shows us how the use of dual language picturebooks in literacy programmes offers a new way for linguistically diverse students to see themselves as “dynamic learners” and to recognise themselves in their learning. Additionally, monolingual students benefit from increased language awareness - “an understanding of the human faculty of language and its role in thinking, learning, and social life.” (Zaidi, 2020, p. 270). Zaidi (2020) aimed to understand how DLBs could enhance language awareness and student engagement with texts, in the hope of developing a more responsive curriculum.

Over ten weeks, guest readers read dual language books in Tagalog, Urdu, or Spanish, to two classes of Grade 5 (aged 10-12) students in Calgary, Canada, who all then participated in teacher-planned linguistic activities (Zaidi, 2020, pp. 273-275). Findings showed that students showed an increased understanding of language engagement and awareness. Differences and similarities in pronunciation, script formation, sentence structure, and vocabulary were shared and discussed, and native speakers of a language were able to take the role of expert during the sessions. In addition, students discussed cultural aspects such as respect and familial traditions, and asked questions about the nature of language. Students also made their own dual language books, with help from community stakeholders. Overall, the study found that students displayed an enhanced language identity, and that dual language books

have a place in the development of a responsive curriculum for linguistically and culturally diverse learners.

So far, the research reviewed has explored kindergarten and primary children's responses to DLBs. The question remains as to whether older children may also benefit from DLBs. My research will look at how dual language books might be utilised in a secondary school context as a result of the participants' responses.

Thibeault's 2020 study focused on how students perceive the usefulness of dual language books in an elementary school context. In his descriptive and exploratory study, 16 students in Grade 3 or 4 (aged 8-10) were interviewed after reading excerpts from an integrated and a translated book in English and French, to try to ascertain what they find useful or not useful. Despite the small number of participants, Thibeault found that students displayed understanding of "translinguistic scaffolding" (p. 55); using one language to provide support to understand the other. Students were also able to consider the utility of the texts for increasing vocabulary knowledge, and for collaboration and assessment. The translated text was identified as potentially providing a way for students to avoid learning by relying on the language they knew. Thibeault contends that this has more to do with the politics of monolingualism in the classroom than being a flaw in the book. Interestingly, Thibeault's study appears to refute the argument made by Quin Yow and Priyashri that the cognitive demands of reading two languages inhibit understanding (2019, p. 2). Thibeault's research

focuses on the students' opinions of dual language books' usefulness in the classroom as tool for developing comprehension. The parameters of this thesis are broader and allow me to draw on both Thibeault's academic findings and Zaidi's findings on cultural identity. However, the study will be conducted in a secondary context, to explore the potential of DLB with older students, an area of research not yet conducted thus far.

2.2.2.ii Technology

The use of technology to present dual language picturebooks has been researched in a limited way. Edwards, Monaghan, and Knight (2010) investigated potential advantages and disadvantages of technology in the area of DLB. Their research took place at three Welsh or English instruction schools in South Wales, with children in Years 2, 5, or 6 (6-10 years old). Created out of the Fabula project, a collaborative project using majority and minority language pairs, students used a computer to read and listen to a story written in both Welsh and English. Observational and interview data was collected to evaluate the software. The researchers found that although some students displayed a clear language preference, many of the children made active use of both languages during the story. The students used what Ellis (2016) calls "consciousness-raising" strategies (p. 130), including attempting to match words, that can help to make implicit understandings about language explicit. This "noticing" is useful for both monolingual and bilingual speakers. In addition, students demonstrated the use of metalinguistic awareness by developing

hypotheses about word order. The multimedia aspect of the text was found to add powerful opportunities for students to explore and learn Welsh and English, but the researchers stress that most of the strategies would also be able to be used in a paper text. The discussions post-reading were also found to be crucial in eliciting and exploring the actions of the students during the reading. It is clear from this research that texts with more than one language have the potential to develop the readers' metalinguistic awareness and language knowledge, and that teachers may play an important role in making students' new understandings explicit.

The use of digital dual language books for students is an area where findings are still relatively sparse. A decade ago, Targut (2011) investigated a small group of bilingual Arabic and Turkish-speaking students learning English in Turkey, to see how digital dual language books impact upon reading comprehension, and how students' cultural and linguistic knowledge impacts upon reading DLBs. The study found that student anxiety over whether they would understand the language, and culturally incongruent story aspects impacted upon how they approached the digital dual language books, but this was balanced by an appreciation of the accessibility of digital dual language books, and excitement to read something new. Unfortunately, the digital books did not have any multimedia or enhanced features apart from a page-turning feature, and this limited the validity of improved comprehension scores being attributed to a digital element.

In 2019, a more robust investigation was undertaken by Quin, Yow and Priyashri into the use of digital dual language books in a bilingual Mandarin-English kindergarten in Singapore. Comprised of two studies, the researchers first explored the use of multimedia features to direct children's attention to print, thereby supporting the development of literacy, through the use of eye movement tracking technology.

Thirty-two English and Mandarin bilingual children aged 4-7 years old participated. The children read a dual language book silently first, and then were read two dual language books: one with English recorded and the English sentences tracked with a finger-pointing animation, and one with Mandarin recorded and the Mandarin sentences tracked with the same animation. Whilst the children chose to predominantly attend to their dominant language when reading independently, they attended to the target sentences significantly more when they were spoken and tracked with the animation, regardless of the language. In the second study, the preference for dominant language was repeated, but it also found that the use of multimedia enhancements significantly increased the amount of attention to print in single language texts, compared to without the animation and audio. In spite of not including digital dual language books in my study, these findings suggest that multimedia enhancements could raise the status of the less dominant language, and the implications for dual language texts may benefit from further research.

2.2.2.iii Awareness of language and diversity

Research in this section focuses on the role of dual language books in exploring social and personal relationships with language and culture. It includes the development of emotional intelligence, student inquiries into language, and the consideration and appreciation of diversity.

Daly (2020) investigated how interlingual picturebooks could be used to develop emotional intelligence around the experience of language learning and status. Specifically, what it might *feel* like to learn a new language in a new country, know a minority language, and know more languages than the adults around you, and what role English has and why you might learn it (p. 22). Drawing on the previous research of Hadaway and Young (2013), and Naqvi (2012, 2020), five books were chosen to undergo close analysis.. All met the relevant criteria: addressing experiences of language learning; and showing bilingualism from different perspectives. The books were analysed by examining each page for specific text or illustrated reference to multilingualism or learning another language. These were noted down, paying attention to the use of colour, body language, and facial expressions in the images, key emotional moments in the written text, and symbolism and metaphor in both the illustrations and text.

In all of the books analysed, the emotions associated with experiences such as learning a new language, being a minority, occupying the role of a “language broker”, and overcoming daily language obstacles, were supported by a powerful combination of text and illustration. Daly (2021) suggests that this led to important learnings. The status of the languages

in the stories contained important messages about respect for language diversity and awareness. Both monolingual and multilingual readers would benefit from exposure to these books as a result of the emotions about the status of language. The books' use of text and illustrations were placed on a continuum from mostly visual cues to mostly textual inferences. Daly suggests that this "interaction" of text and illustration, contained in the definition of picturebook is essential to the reader understanding the "cues for empathy" (Daly, 2020, p. 32). Visual and textual literacy is necessary for the reader to notice and appreciate these cues, thus careful teaching and guiding of these skills is also a necessary consideration.

Whilst aimed at novice readers, the development of both empathy and visual and textual literacy is important at all ages, particularly as students are asked to discuss and analyse increasingly sophisticated texts in secondary school, hence my focus on how such students respond to the text and illustrations in DLBS.

Recently, several studies have explored the use of dual language picturebooks to facilitate critical language awareness. Daly and Short (2022) worked with preservice elementary education (5-10 years) teachers at a Southwest university in Arizona, USA in a voluntary after-school book club to observe teacher inquiries into dual language picturebooks. Drawing on Ruiz' (1984, pp.18 - 28) theory of rejecting language-as-problem in favour of language-as-a-right and language-as-a-resource, the action research took a qualitative approach to sessions, recording data through

post-its posted on books, activities completed in the sessions and the accompanying discussions, and journal reflections by teacher participants at the end of each session. Four key themes emerged: the complexities of personal relationships with languages; awareness of the connection between language and culture, consideration of audiences for different books and critiques of book design and the prioritization of English (pp. 81-85). Within these themes, Daly and Short found that teachers moved from an initial celebration of the availability of dual language picturebooks to a development of critical language awareness as they questioned book design and considered how dual language picturebooks could reinforce or disrupt systemic messages of monolingualism. Most importantly, the teacher participants began to consider how the books could be used in classrooms with a range of children, and as a positive resource for communities. My research seeks to explore this same possibility with secondary students.

Daly, Kleker, and Short's (2022) action research sought to explore the working theories children had about language and how these theories were constructed, using dual language picturebooks. Five to twelve students, aged 9-11, attended Global Cultures club sessions at their public elementary school in Arizona, USA. Over six sessions the students browsed a variety of dual language books and recorded their thoughts. After a group discussion and read aloud of the dual language book featured, students were then invited to participate in activities and experiences linked to the book. Finally, sessions ended with written

student reflections. The teacher researchers used a variety of data methods: field notes; audio recordings; transcriptions of group discussions; and photos of artefacts and journals. A descriptive and thematic approach to analysis was employed to develop themes.

The researchers found that the use of dual language books in these sessions, and the activities which followed, allowed students to develop theories about what language is and what it means to know a language, and inquire into how you learn a language. At times these theories were revised or rejected, leading to new working theories which were supported by the languages in the dual language books (Daly, Kleker, & Short, 2022, p. 6, 8, 10), and increased understanding of diversity in languages.

Students used a variety of strategies: drawing on Vygotsky's (1978) zone of proximal development; language play to explore the meanings of words; and using tools to help students make meaning. Students asked increasingly sophisticated questions about the inclusion of words and phrases in the books, and used them as resource banks. This research shows students to be active inquirers of knowledge about language, inspired and supported by dual language books. The strategies used show that the students paid close attention to language and were confident in leading their own strategies. It is clear that the use of dual language books in an elementary classroom can develop students' awareness of language and diversity. What my research seeks to explore is how this might look in the secondary (13-18 years old) space with older students.

The existing research shows that the use of dual language books in primary school classrooms can develop students' language awareness and awareness of diversity, and showed them to be active inquirers (Daly, Kleker, & Short, 2022) into language and diversity. Primary teachers also showed awareness of the potential of DLBs as resources to develop literacy and language awareness in the primary school classroom, but these ideas have not been explored in a secondary school context. My research will collect teacher and student reflections, in addition to student activities to investigate how secondary school students and their teacher inquire into language using DLB.

2.2.2.iv Use at Tertiary Level

In addition to the work on DLBs in primary settings, some research into dual language picturebooks has been conducted at tertiary level, by inquiring into their use by lecturers, and developing their use in tertiary students.

In order to investigate why and how teacher educators were using picturebooks in teacher education settings, Daly and Blakeney-Williams (2015) held semi-structured interviews with eight volunteer participants. All were experienced teacher educators with diverse curriculum area specialties. Themes in the transcribed and approved interviews were identified independently by researchers, compared and discussed, and then coded according to those themes which were agreed upon.

Daly and Blakeney-Williams (2015) found that all of the teacher educators used picturebooks in both tutorials and lectures, to varying degrees. Picturebooks were chosen because of their physical accessibility, their ability to make concepts and ideas accessible, their ability to counter negative attitudes towards learning and particular subjects, and their potential to “fill the gaps” in subject knowledge (p. 94). Perhaps most importantly, picturebooks were also useful for pre-service teachers to be reminded of being a child learner. Teacher educators used the book to model pedagogy, classroom strategies, and lessons, and to practice visual analysis skills with the student teachers. They were also used to link to the communities, language, and culture that are likely to be reflected in the student teachers’ eventual classrooms, and to discuss social and/or controversial issues in a safe manner.

Although this research was conducted with monolingual picturebooks, dual language picturebooks have the potential to offer the same findings, with the added benefit of affirming cultural identities in the classroom.

Subsequent research has indeed shown this to be the case.

DLBs have also been shown to be useful outside of teacher education. In research situated in the USA, twelve pre-service teachers in a Southwestern public university participated in a six week after-school book club developed by Daly and Short (2023). The purpose was to introduce pre-service teachers to a variety of dual language books in different

languages, and observe the inquiries they undertook. Using an action research approach, the researchers engaged in critical reflection over the six weeks. Qualitative data was collected, including body maps, field notes, discussion transcriptions, journal notes, and post-it notes. This was analysed using constructivist grounded theory, and inductively identified themes from the data.

Daly and Short saw emerging critical language awareness from all of the teachers, to varying degrees, and an increase in questioning language status and messages in dual language picturebooks. Participants made connections between language and culture and began to consider and critique dual language picturebooks based on perceived audience and message. Overall, they moved through Ruiz' (1984) orientations of language-as-problem and language-as-right to an "awareness of the potential to see language-as-resource" (p. 87).

Daly and Barbour (2023) undertook research using dual language books in a New Zealand university in order to evaluate their efficacy in drawing students' attention to the use of te reo Māori in New Zealand English. Using a qualitative, interpretive approach, the bounded case study used eight dual language picturebooks in a lecture and follow-up tutorial and assessment to assess firstly, how DLBs could support tertiary students to learn about language contact phenomena² in te reo Māori and New

² The situation that is observed when speakers of two or more different languages or dialects interact with each other.

Zealand English, and secondly, how tertiary lecturers responded to the use of DLBs for this purpose. Pre- and post- lecture conversations, materials developed for the lecture, tutorial, and assessment, and student written reflections were all analysed individually initially, using Braun and Clark's (2006) thematic analysis. A consensus on themes was then reached through discussion.

The researchers found that both the lecturer and most students appreciated the potential of dual language picturebooks, citing the "versatility" (p. 11) of explaining difficult concepts, the power of "stories we want to tell our children" (p. 11) to instil beliefs, values, and opinions, and the effectiveness of the illustrations in adding deeper meaning to the texts. Some students expressed concern about the level, and therefore usefulness, of the picturebooks, but these students engaged with the texts the least, so it is possible they were unable to appreciate more sophisticated aspects of the texts. In the assessment students struggled to identify techniques in the text for older readers, indicating a lack of transferred skills. In the post-research interview, the lecturer identified careful training of teachers in using the dual language texts effectively as important (p. 10). Daly and Barbour posit dual language books are useful tools for introducing students to language contact phenomena, and call on further research using dual language books at tertiary level in order to develop multilingual awareness and culturally responsive courses.

Research conducted at a tertiary level has shown that both monolingual and dual language picturebooks are able to communicate sophisticated verbal and visual ideas in a succinct manner. Whilst some tertiary students or educators have questioned their use, the majority of participants develop an understanding of critical language awareness which should assist them in the future. A positive orientation towards the use of dual language picturebooks also affected participants views of the picturebooks, and I took this into consideration when developing the research sessions. My research intends to explore whether using dual language picturebooks with secondary students could also develop similar language awareness and even influence language attitudes.

2.2.3 Dual language picturebooks in an Aotearoa New Zealand research context

This section focuses on the way dual language picturebooks have been used in an Aotearoa New Zealand context. Research conducted in this country has been mentioned earlier in this literature review, but the research reviewed here works with minority and/or community languages that are relevant to Aotearoa New Zealand, and the findings support and confirm research conducted overseas. Most of the research in this area focusses on students in early childhood or primary school.

Daly's (2009) early research using 13 picturebooks investigated whether the appearance of works and concepts related to Te Ao Māori could prompt increased use by the adults sharing the books with tamariki

(children). Using semi-structured interviews with four parent participants, the research found they would be more likely to pick up books that contained those words and/or concepts, attempted and subsequently modelled decoding practices related to pronouncing te reo Māori words accurately, and all believed they had increased their receptive knowledge of te reo Māori. These findings indicate that books with more than one language in them, especially if it is a minority or indigenous language, may contribute to changing the language repertoires of children and their caregivers growing up in Aotearoa.

Daly and Brouwer's (2022) research explored the utilisation of pukapuka pikitia (picturebooks) to support development of te reo Māori with whānau at a kindergarten in the North Island of New Zealand. Over four weekly hour-long sessions, numbering four to eight participants a session, whānau participants were encouraged to browse pukapuka pikitia written in te reo Māori, discuss those they liked, hear a story read aloud, share ideas on how to use the book to support tamariki, participate in waiata, and reflect on their actions. As well as completing weekly reflections, four participants were also interviewed at the end of the pilot.

Overall, the researchers found a reported increase in the use of te reo Māori at home by whānau, and a positive change in attitudes towards te reo Māori by tamariki. While acknowledging that the pilot length was brief at only four weeks, the researchers state that being guided by kaupapa Māori research principles, which included karakia, a focus on

whanaungatanga, and valuing whānau as experts, had a positive effect on the confidence of whānau to share their ideas and participate. Using a progressive approach to the complexity of the language and grammar structures in the pukapuka pikitia was also beneficial. A longer study could see short term results lengthen into established habits and routines.

In 2022, Fuimaono, Daly, and Kelly-Ware used a responsive and inclusive Talanoa-Vā approach to explore the use of Pacific DLBs in a kindergarten with large numbers of children with Pacific heritage and ethnicity. Over six weeks, books were shared with children. The books contained Pacific languages relevant to the children, and the inclusion of words, phrases, or whole texts, in these languages led to rich and deep discussions led by children. The three vignettes shared in the findings illustrate how children use their “funds of knowledge” and “cultural capital” (p. 12) to expand on the stories shared with them, valued their representation in the books, and strengthened connections between the kindergarten and whānau.

No studies with secondary school students have been published in Aotearoa New Zealand. This may be due to the perceptions cited in Daly and Barbour (2023), that picturebooks are “harmless and inert” (p. 11), but the existing literature reviewed above certainly suggests that deeper engagement with texts enables their potential to be unlocked. Several studies, locally and abroad, have called for further research with secondary students, particularly in the areas of multilingual and multicultural awareness.

2.2.4 Secondary contexts

There is now growing evidence of children's responses to dual language picturebooks at primary school level, but little has been done in the area of secondary school students, despite researchers such as Daly (2022) calling for it. Taliaferro (2009) conducted research in her ninth grade (ages 14-16) English classroom during a novel study. Written in English, *Things Fall Apart*, by Chinua Achebe, is set in Africa, and students in previous years had failed to engage with different cultural perspectives and issues in the novel. Therefore, Taliaferro inquired into how to encourage her middle-class students to think critically about the unique cultural elements contained in the story. Picturebooks were chosen as a tool to assist with this due to the researcher's belief that the basic function of children's literature is to transmit cultural values (p. 32). Books were acquired through libraries and bookstores, and then a final 13 were chosen in conjunction with a World History teacher, using a criteria that included a focus on books detailing West Africa, and that were written by authors with "authentic" backgrounds (pp. 32-33).

In class, each book was introduced to the class using a brief "book walk", and an overview of the genre, topic, country of focus, and layout. Students then explored the books one at a time in small groups, completing a chart as they went. This was done for three lessons; the length of this exploration decided by the students. After this there were six sessions where the original novel was discussed.

Taliaferro found the books were referenced an average of twice in each session, and used in almost all sessions to confirm or acquire knowledge in order to discuss ideas more fully in the novel. Taliaferro considers that the students perceived the following: an understanding that no culture is homogeneous; that the students had more in common with the characters in the novel than they thought, and that the picturebooks and discussions humanised the characters and gave concrete images of Africa that countered the largely negative stereotypes that they previously held. In addition, the picturebooks were seen to support students' understanding of the culture depicted in the novel, and assisted them to analyse multiple cultural practices in relation to "big" issues, such as women's rights, and colonialism. Unfortunately, the researcher does not include information about how these conclusions were found. Further study, including interviews and regular reflections may provide further evidence for these findings. In addition, the inclusion of dual language picturebooks may also have provided students with insights into the language of the Igbo people, perhaps leading in turn to further understandings in the students' first language, although this was not commented upon by the author. What this research project does illustrate however, is the potential of dual language picturebooks to assist not just primary, but secondary students to develop critical thinking skills and empathy.

In this literature review we have seen research conducted about linguistic landscapes, the development of critical language awareness, and

awareness of diversity in dual language picturebooks, the role of dual language books in language revitalization, and how dual language books improve language knowledge and cultural identity. This research has mostly been conducted with children aged 11 or younger. Research using picturebooks in tertiary settings indicates that dual language picturebooks do also have potential for use with older age groups, and Taliaferro's study suggests their potential with secondary students specifically. However, to date, there is no research in New Zealand secondary settings using picturebooks, and no research, locally or internationally, using dual language picturebooks in secondary settings.

In this thesis I will explore the following research questions:

- 1) In what ways are dual language picturebooks perceived by secondary students in a single sex secondary school classroom?
- 2) How do students in a single sex secondary school classroom engage with dual language picturebooks?
- 3) How do teachers perceive the use of dual language picturebooks in a single sex secondary school classroom?

Chapter Three: Methodology

3.1 Overview

My research was conducted at a decile 6 single sex secondary school in the North Island of New Zealand. After ethical permission was obtained from the University of Waikato School of Education Ethics Committee (see Appendix D1), and permission had been given by the principal of the school to invite teachers and students to participate, teachers were invited to participate following a presentation to the English department. The first teacher who volunteered was chosen. After taking timetabling and interest into account, the selection of a Year 10 bilingual class of students was decided by the potential for hearing voices from students who might benefit from access to dual language picturebooks.

The focus of each session was decided by me before the research began, but the selection of books, type and timing of activities, reflection questions and method of data collection varied according to evaluations and reflections undertaken after each session by myself and the teacher participant. Changes were made to the number and types of books selected for each lesson, to the delivery method of the activities, the timetabling of the lessons, and the reflection questions.

3.2 Participants

The class consisted of 25 male Year 10 students (aged 14-15 years old). Seven students and their whānau (family) gave consent to participate in

the research (see forms in Appendix A4 and A5). The teacher participant had 16 years' experience teaching in a secondary context at the time of the research. They had completed a year-long te reo Māori course at a local wānanga (tertiary institution) and held a leadership role with Pasifika students at the school. It was their first year teaching a bilingual te reo Māori English class. All the students took part in the activities as part of a broader unit of bilingual pukapuka pikitia (picturebook) creation (which was beyond the scope of this research), but data was only collected from those student participants who had given consent. Pseudonyms were given to all 7 participants.

Table 2: Student and teacher participant pseudonyms

Student pseudonyms	Teacher pseudonym
<p>Te Ariki</p> <p>Manaia</p> <p>Ihaia</p> <p>Kahurangi</p> <p>Kauri</p> <p>Kaea</p> <p>Tai</p>	<p>Whaea Marama</p>

This research is grounded in the constructivist theory paradigm, which considers that there are no “universal truths” (Pilarska, 2021, p. 64): rather reality is constructed from social and personal processes of making meaning. Each individual creates their reality based on their

understanding of the world, and these understandings are informed by personal and social experiences. Research in the constructivist paradigm recognises that the participants in the research are co-producers of knowledge, and my role as researcher is to “express” that knowledge (Pilarska, 2021, p 66). The principles of the constructivist paradigm, as defined by Creswell (2009, p. 24, and cited in Pilarska, 2021, pp. 67-68), require a responsive and reflexive research process, which led me to an action research (Stringer, 2019) approach. This inquiry-led approach, utilised throughout the classroom sessions, is also reflective, is often used in education by teacher researchers to improve student learning and empower teachers (Vaughan, p. 54), and can lead to transformational change (Bradbury et al., pp. 20-26).

3.3 Positionality

I position myself as a Pākehā teacher researcher in this study. My experience included thirty years of second language learning knowledge of three languages, including te reo Māori, and 20 years’ experience as an ESOL and Languages teacher. As a result of this extensive teaching experience, I am strongly aware of my responsibility to carefully and appropriately manage aspects of culture and language specific to Te Ao Māori. Therefore, I worked alongside, and gained relevant permissions and guidance from, Māori teachers during the research. This included gaining permission to conduct research within the bilingual department, sharing session plans and acting upon advice before the research began. During and after the research sessions I kept teachers informed of

relevant findings and abreast of my progress. I also ensured I had appropriate pseudonyms for students approved, and thanked the teacher participant and head of the department for their involvement and support.

3.4 Data

Data was generated in a variety of ways. Data was collected from the teacher participant in the form of a video-recorded semi-structured interview before the sessions began, and again when the sessions had been completed (see Appendix B1 and B2 for questions). In addition, verbal teacher reflections were shared and discussed after each lesson. Several types of data and artefacts were collected from students. Field notes were taken during sessions. Students completed written reflections individually and in groups after each session. Audio recordings were made at one or two different points in some sessions. Completed activity sheets, such as community language maps, language body maps, and dual language picturebook analysis sheets were also collected, as were comprehension and discussion questions completed about specific DLBs utilised in classroom sessions. The community language maps and language body maps activities were drawn from previous research by Daly, Kleker and Short (2022, 2023). Only the work of individual students who consented was kept, and in the case of a collaborative document, all attempts were made to separate specific students' contributions.

Table 3 Data collection sources

Research Question 1: In what ways are dual language picturebooks perceived by secondary students in a single sex secondary school classroom?	Research Question 2: How do students in a single sex secondary school classroom engage with dual language picturebooks?	Research Question 3: How do teachers perceive the use of dual language books in a secondary classroom?
Field notes during sessions Audio recordings during sessions Written reflections after sessions Sn. 1: Post-it perceptions of DLB Sn. 2: Translingual picturebooks sheet Sn. 3: Which language first? Activity sheet Sn. 3: Community language map Sn. 4: Different orthographies activity sheet Sn. 4: Cherokee and Korean syllabary name task Sn. 5: Body language maps Sn. 5: Saajin Singh reflection activity sheet Sn. 6: DLB analysis for school library task Sn. 6: Post-it perceptions of DLB		Semi-structured interview: pre research sessions Semi-structured interview: post research sessions Written and/or verbal reflections: after each research session

3.5 Choosing Pukapuka Pikitia Reo Rua

A wide variety of pukapuka pikitia reo rua (dual language picturebooks) were sourced for use in the research. First, I searched the library catalogues of the city in which the research was situated. Search terms including “language” “bilingual” and “picturebook” were used. There were

no dual language picturebooks in the school library where the research took place. I used several books which I owned that had been used in other dual language picturebook research, or were recommended for use by experts. The majority of the dual language picturebooks were sourced from the University of Waikato Education Faculty Library. The librarian was asked to select a broad range of bilingual, translingual, and simultaneous dual language books for inclusion. These were broadly curated by a professor who is an expert in this area. There was a final selection of 134 books (see Appendix C2 for final list of books). The books were a variety of types and genres, including concept books, silent books, non-fiction, fiction, myths, traditional stories, trilingual, and some with different orthographies. The languages used were predominantly Māori, Spanish, and English, but also included Samoan, Tongan, French, German, Korean, Baha Indonesian, Aboriginal (Murri, Kukatja, and Kriol), Mandarin, Czech, Japanese, Somali, Italian, Arabic, and Cherokee (see Appendix C2). All of the books were displayed in the first session, and then books were selected for subsequent sessions, or removed from the sessions based on the reflections and responses of the students.

3.6 Research sessions

The first of six sessions (see Table 3) focussed on familiarising students with a variety of pukapuka pikitia reo rua (DLBs), and introducing key terms. The following five sessions followed a similar outline. First, students were introduced to the session focus, and the featured books for that session. Students read and listened to the books, and were encouraged to

engage and respond through planned activities completed during or after viewing the books. Finally, students composed written reflections on the books and the lesson.

Table 4 Session schedule and focus

Session	DLB focus	DLBs used
1	Familiarisation with DLBs	<i>All DLBs were used</i>
2	Translingual DLBs	<i>Celebracion! Shake a leg The small girl who lives next door / Te kōtiro nohinohi e noho pātaka ana</i>
3	Bilingual DLBs and the order of languages	<i>Whakarongo ki ō tupuna / Listen to your ancestors Counting ovejas The lost ball / La pelota perdida</i>
4	Non-latin orthographies in DLBs	<i>We are Grateful / Otsaliheliga Where is Halmoni?</i>
5	Language and identity in DLBs	<i>My name is Saajin Singh</i>
6	Simultaneous DLBs and reflection on sessions	<i>All simultaneous DLBs Selection of other DLBs</i>

Translingual books, translingual books with non-Latin orthographies, bilingual books, and simultaneous books were all the focus of their own lesson. For translingual books, the discussion of strategies to make meaning, and the connection of language and identity were the focus of three separate sessions. For bilingual books, the layout and order of languages were discussed. For simultaneous picturebooks students were encouraged to analyse differences between books.

After the first session the reflections focussed on what the students enjoyed in the lesson, what they did not like, and what they would like to

do differently. After the final lesson students were asked to consider if and how their views on DLBs had changed.

3.7 Analysis of data

I used a grounded theory (Braun and Clark, 2006) approach to analyse the data gathered across the four-week period. The pre- and post- interviews were conducted online, which generated a transcript that I checked with the teacher participant. I began by reading carefully through the pre-interview, highlighting information of interest, and writing down key points according to the questions. Next, I read and viewed all the artefacts, recordings, and field notes chronologically, highlighting anything of interest for each of the six sessions. I made a note of any data that I would need to check with students or teachers because I could not understand it. Sometimes a general topic emerged in one session, which I highlighted, and looked out for in successive sessions. Sometimes the topic reoccurred, and sometimes it did not. I also noted down any points of interest related to my questions for each session. Finally, I went through the post interview transcript. I highlighted information of interest, and wrote down key points according to the interview questions.

Once I had gone through all the data once, I made a list of all the potential ideas that had emerged, regardless of how major or minor I felt them to be. The data was again analysed for alignment to the existing ideas, and for the potential emergence of further ideas. The data was then entered into a spreadsheet for further analysis. Data was coded into columns

which correlated to the ideas found up to that point, and new column headings were added when necessary. The completed spreadsheet allowed me to effectively sort information. I revised the original ideas by checking the evidence and data until I was satisfied that the key themes had been identified. I created a document and listed all the relevant data under each of the headings, along with a summary paragraph. Finally, I shared and discussed my initial findings with a supervisor.

In this chapter I have set out the theoretical framework for the research, described how I collected the data, and explained the analysis process. The resulting findings are presented in the following chapter.

Chapter Four: Findings

In this chapter I will present the findings of my research in relation to my Research Questions:

- 1) In what ways are dual language picturebooks perceived by secondary students in a single sex secondary school classroom?
- 2) How do students in a single sex secondary school classroom engage with dual language picturebooks?
- 3) How do teachers perceive the use of dual language books in a secondary classroom?

The findings are categorised as either relating to perception (RQ1 and RQ3) or engagement (RQ2), and are then broken down into specific themes which emerged from the data.

4.1 Perception: “Why were we reading little kids’ books?”

Findings related Research Question 1 and Research Question 3 are presented in this section. The findings show a shift in perceptions by both the student participants and the teacher participant.

4.1.1 Students changed their perceptions of dual language picturebooks

In order to investigate my first Research Question, all of the dual language picturebooks in my research were displayed in the classroom on the group

tables for the first session. Students were invited to explore the books, look at any that interested them, and leave observations on post-it notes. The students entered boisterously, and the books immediately caught their attention. "I'll just look at the pictures!" exclaimed Tai (field notes, Session (Sn.) 1). As they settled, students rifled through the texts on their desk, seemingly drawn by the images. Students soon realised there was something different. Though these books were "from the library" (field notes, Sn. 1) students realised that they were in a different language (field notes, Sn. 1). Students looked again at the books, and identified the languages to each other (field notes, Sn. 1), accurately and otherwise. However, I observed few students engaging with the texts by reading them.

The negative response was not unexpected, as the teacher indicated in the pre-interview that the students were often defensive about their abilities and the perceived abilities of others, and that low writing skills affected the development of a learning culture in the classroom (pre-interview). Students attended overwhelmingly to the images, often on the covers of the books, describing characters' appearances or their response to them (reflections, Sn. 1). In the post-interview, the teacher participant also confirmed that the students had "got their backs up" after this session. "Why were we reading little kids' books?" (post-interview).

At the end of the first session, the books on some of the tables had been grouped by language by the students (field notes, Sn. 1). Some stood in

towers where students had used them in construction (field notes, Sn. 1). The student reflections indicated an overall indifference, and in some cases opposition to the DLBs in their classroom, stating, “We didn't enjoy the tasks because we thought they were too easy and for younger kids,” and, “I learnt nothing.” “There was too much [sic] languages.” (reflections, Sn. 1).

An exception to this was Te Ariki, who selected *We are grateful / Otsaliheliga* (Sorrell & Lessac, 2018). He looked carefully at the front cover, and appeared to read each page. His comment, “A good choice in language considering how precious the language and culture is,” (reflections, Sn. 1) made it clear he was considering the value of this indigenous language. The teacher had also predicted this, indicating that the students who were “open” would think the research “cool” (pre-interview).

As the sessions continued, the perception of many of the students changed to be more like Te Ariki. As early as the second session students began to comment on how the combination of languages in the books could be “helpful” (reflections, Sn. 2). Students “wanted to see more” of the books (reflections, Sn. 2). The books did remind students of primary schools. In conversation with Te Ariki about whether he had seen books in Māori and English before he explained he had seen heaps in “primary school” but that there were none “here” at the secondary school (field

notes, Sn. 3). However, this connection was not mentioned again after Session 3.

In the final session students analysed the features of a dual language picturebook in order to recommend its inclusion in the school library, or not. None of the students questioned the inclusion of a picturebook, and one student said, "I like picturebooks a lot more now." (field notes, Sn. 6). Upon reflection, one student spoke of their opinions changing "significantly" to "feel positive" about picturebooks (reflections, Sn. 6).

Ihaia added his voice to Te Ariki's, explaining the value of learning culture and language and opening up the space for texts he may not have read. Referring to one particular DLB, he stated "I would read it again if I could." (field notes, Sn. 6). Students seemed to change their perceptions of dual language picturebooks from "books for babies" (reflections, Sn. 1) to helpful and positive.

In the post interview the teacher suggested that reading DLB in the secondary classroom allowed students to connect with nostalgia for their childhood. Over the six sessions the students learnt to enjoy this connection, instead of perceiving the experience as childish, as their perception of dual language picturebooks developed. The inclusion of pictures "for them to look at" was engaging, rather than superficial. Past experiences of picturebooks were used to connect to the books over time, rather than act as a reminder of something which had been left behind.

This change in perception seems due to student participants' increased understanding of the value of dual language picturebooks, and increased confidence due to the inclusion and visibility of language and culture in the classroom.

4.1.2 The teacher changed their perception of uses for dual language picturebooks

Similar to Research Question 1, Research Question 3 deals with perceptions: those of the teacher. Whaea (teacher) Marama, the teacher participant, had not used dual language picturebooks in a secondary classroom context before this research project, but had used graphic novels. Graphic novels were chosen because “there’s not as much text and I do find that with my Māori and Pacific boys, they love drawing.” Whaea was personally enthusiastic about using DLBs, but considered that using DLBs in the classroom would be accepted by some students, but not all:

I think that the boys that are open in that class will think it’s cool. [Students] who are still learning the language and the tikanga [customs] and all that, then that’s fine, but the ones who are quite solid in their reo [language] will potentially think it’s beneath them.

Whaea indicates that the students will think it is unusual, and perhaps childish, to be using DLB in class.

All of the student participants were members of a bilingual programme, but the teacher participant shared that English was the dominant language in

her class. “I use Māori for my instructions, but even then, sometimes they look a little perplexed. Very rarely do they speak to each other in Māori. So they’ve almost got an assumption we just speak English here.” The teacher thought this might be due to varying levels of confidence in students’ English and te reo Māori linguistic ability. “[Students] don’t want to be seen as though they’re learning, or seen as though they don’t know what they’re doing. There’s a real wide range of experience for those boys within that class.”

Overall, the pre interview seemed to show that the teacher participant perceived that DLBs might be useful in engaging the attention of students, and in imparting some language knowledge to students, but that there would likely be resistance to their use.

The post interview showed that the teacher’s perception of the usefulness of DLBs had shifted. The teacher was surprised by the students’ change in perception of DLB:

They got their backs up a bit, but they really enjoyed the books. By the time we got to the end of the lessons they were talking about how they really liked the books so I think it was just that initial hurdle.

The teacher perceived that DLBs could be used to affirm students’ bilingual identity. “For them, culture’s really important and the books that they connected with the most were the books that had te reo Māori in

them. Pasifika stuff as well.” The teacher participants also identified the use of DLBs to build awareness of other cultures and theory of mind:

I think as a group and just the actual being able to have a chat... like you said, being able to bring something they're confident in and that they knew was key for them, which is why the Saajin book was so great because they all had experience with that, either defending a friend, or they were the person whose name was always said wrong.

The teacher also indicated an awareness that DLBs created a classroom in which all languages were valued. “We had some really great chats about how they didn't realise that they know, or had been exposed to, as many languages as they had.”

The teacher participant also shared insights into how the skills learned from reading DLB could be transferred into other parts of the students' lives:

It's that kind of stuff that we do have to recognise in the classroom, and that's where these books have a place...as much as we want to say that they're little kids' books, I've learned so much. You see they're having to use the pictures and they've changed the fonts or colours, so you've got interactions there. But these kids are learning a whole lot of skills to decipher something which ... with social media - don't take things at face value, be a critical consumer,

actually look at something and questions why has that person been positioned that way.

Finally, the teacher participant began to offer critical suggestions for classrooms, that included the use of DLBs:

I think DLB in the secondary classroom definitely have a place, especially in the junior curriculum, or even with Year 11, but having that contextualised approach to their learning. [This] is what I think the picturebooks and dual language offers because you've still got this scaffolding of having English and art. It gives them a bit more confidence with the other language, and at the end of the day, even though our kids are, in our opinions, so shut off because they're on devices and gaming, and they text each other rather than talking, they are still really people-oriented. So being exposed to new culture and [learn] new things, I think is something that those books offer that we could definitely utilise, and I think if they were used more often our lower ability kids would have so much more confidence in the class. How often do we actually give the kids some context and give them some images or a word bank, or something that would help them with their literacy? Which again, is what I think those books offer, it's those connections. That makes it more achievable for them.

The change in the teacher's perception of DLB use in the classroom is based on her observations of how students responded to them. She identified the discussion of shared experiences, the broadening of

students' understanding of unfamiliar languages and culture, and the wider application of the skills practised when engaging with DLBs. The teacher repeatedly mentions that DLB help students to access existing confidence, or assist them to build new confidence, by affirming their identities and experiences.

4.2 Engagement: Dual language picturebooks affirmed the linguistic and cultural identity of students:

“I added a bit of English in my head. But it's still mostly Māori. The rest is just accessories.”

As I analysed the findings relating to Research Question 2, there were six themes that emerged. The five themes in this section show students demonstrating an awareness of linguistic diversity, language awareness, the importance of names to identity, curiosity and respect towards other cultures and languages in DLBs, and a preference for te re Māori in dual language picturebooks. Findings for the sixth theme relating to Research Question 2 are presented in the following section (4.3).

4.2.1 Bilingual students are aware of linguistic diversity in their community

All the findings in 4.2 relate to my second Research Question about how secondary students engage with dual language picturebooks. After

reading bilingual picturebooks in Session 3, students created community language maps in groups (see Figure 1). Hand-drawn in class by the teacher participant and myself in response to students' directions, these identified places in students' communities where they went regularly, and the languages they might hear there. Students displayed personal views of culture and identity during this session, such as using fast food chains and restaurants to exemplify instances of different languages heard in the community. Students made comments connected to personal experience, such as, "When we go to Dominos we hear Indian, and the dairy", and incorrectly identified some examples of language, such as, "Fish and chips is Asian. They don't speak English." (field notes, Sn. 3). At other times they attempted to correctly label what they had hear. Kaea said, "Oh hey I heard French at the gym. It might've been Spanish. I'm not sure." Te Ariki replied, "I also hear Spanish." I asked, "You hear it somewhere?" and he replied, "Nah, yeah, just you know, out, on the streets, when I'm going somewhere."(field notes, Sn. 3). All of these examples illustrate that students are aware of hearing different languages in the community. While the language community maps tied language to a physical space, there was also an understanding of the right of a variety of languages to exist in public spaces, such as "on the streets", or "at the gym" (field notes, Sn. 3). Students understand that a variety of languages, and therefore cultures, participate in their society. All of the community language maps described te reo Māori as being present at school and on the marae. Most included home as well, and one map specified on the [school] bus and on the rugby field. While drawing the language maps, I asked, "What about the marae

[tribal meeting ground]?" Te Ariki replied, "We don't go to the marae as part of our everyday lives." I enquired, "But if you do?" He and Kaea responded with, "Māori probably. Yeah, Māori." (field notes, Sn. 3). This session showed the importance of te reo Māori at kura, if it is the only place it may be heard on a regular basis. The teacher participant reminded me, "Those boys, when they talk about language, some of them are fluent in te reo Māori and some of them are just beginning, but they very much all see it as a part of their identity, as a part of their culture." (post interview).

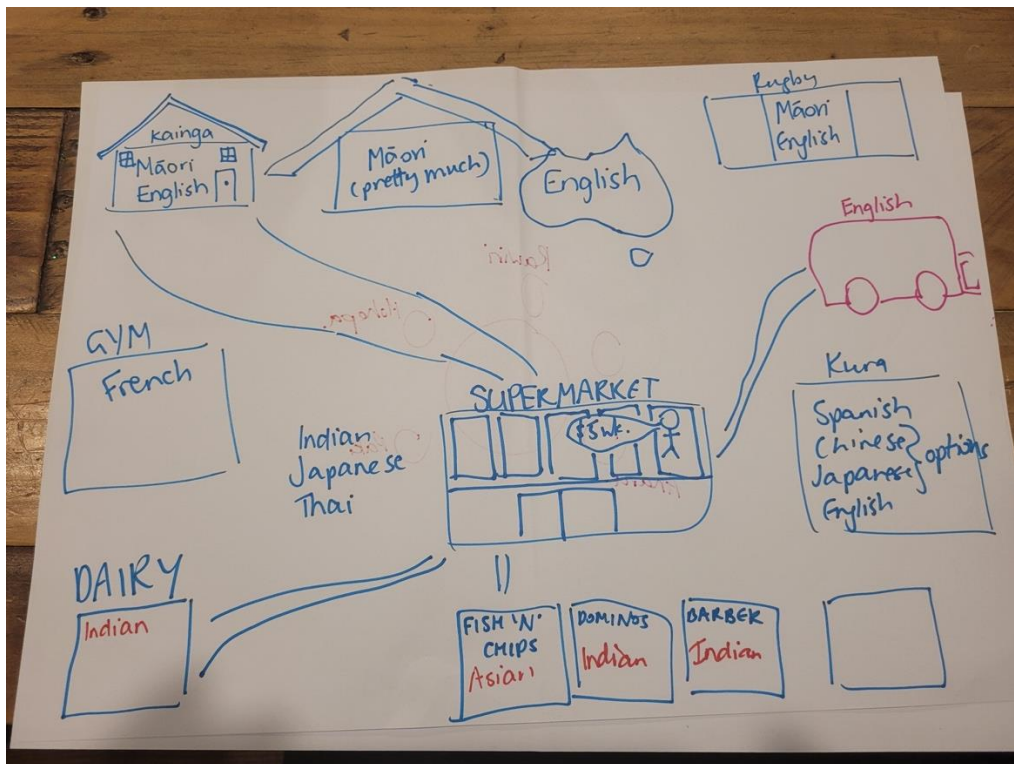


Figure 1 Community language map created with students

4.2.2 Language awareness

In Session 4 students were introduced to translingual picturebooks which also featured unfamiliar orthographies. *We are grateful / Otsaliheliga*

(Sorrell & Lessac, 2018) shared the story of Cherokee through the seasons, while *Where is Halmoni?* (Kim, 2017) saw two children search for their grandmother in a magical world populated with creatures from Korean folk tales. After reading, students were invited to write their own names with the Korean and Cherokee syllabary, using an information sheet to assist them. Kauri shared that, "I found this pretty fun," and Tamati agreed, while reflecting, "I learnt that in the Cherokee language it is quite difficult to find specific letters for names (field notes, Sn. 4). Kaea, in particular, struggled to find an approximation of his name. "I could just change it, you know. Have an easier one?" When asked if he wanted to, he replied, "I dunno. Not really, but it's probably easier for this." (field notes, Sn. 4). Another student, Kahurangi shared with me while we were exploring the Cherokee alphabet. "Did you know miss, before white people came to NZ Māori didn't have letters and sentences. They just used to do carving for their writing." (field notes, Sn. 4).

Kaea shows that his experiences of how te reo Māori is perceived prepare him for the possibility of changing his name for the comfort of others. He seems to be aware of that language may be negotiated according to power structures. Kahurangi's information about pre-European te reo Māori shows awareness of multiple orthographies, and how these might be used or discarded based on their perceived worth in relation to other languages. The students were thinking about what language is, how it is shared, and why it might be used. They were exploring the political nature

of language.

4.2.3 Names are important to identity

In Session 5 students listened to a recording of *My name is Saajin Singh* (Brar & Kaur, 2022), about a boy whose name is pronounced incorrectly by his teacher and classmates. Saajin has to decide what to do, and, after a positive discussion with his parents, eventually gathers the courage to correct his teacher, who responds positively. The topic of this translingual picturebook engaged the students, in spite of its acknowledgement by the teacher as having illustrations more suited to younger children. When asked if something similar had happened to them, most of the students in the class raised their hands. "Sometimes they say [similar, but incorrect, anglicised version of name]," said Kauri. At the table next to me, the students were talking. "They say [pronounces with anglicised vowels]," says Tai. Ihaia adds, "They get my first AND last name wrong. They call me [similar but incorrect names]." In the story, the father explains to his son that his name has a beautiful meaning that is lost if it is pronounced incorrectly. "Tāwhirimatea is named after a Māori god," offered Tai. "Kahurangi and Ihaia are named after the bible. Like Moses." "Everyone thinks I'm named after [a famous rugby player] but I'm not. I'm named after my grandfather." "Who here is named after an ancestor?" asked the teacher. More than half of the students raised their hands. When asked what students had done when they were in Saajin's situation, there were a variety of answers. The teacher asked, "Do you tell the teacher if they get it wrong?" About six or seven say yes. "Mr. ____ called me ____." I told

him three different times and he still can't say it right." "It's mostly old, white guys." Talking to one student, the teacher participant reflected his words back to him: "If it's a little bit wrong, you let it slide, but if it's really wrong we scrap them!" As the discussion continued, the teacher asked, "Why don't you correct them?" The answers were quick and varied. "Don't care!" "Embarrassed." "Don't want to be disrespectful".

Tellingly, one student suggests, "Some of them take it offensive if you correct them." The teacher suggested a reason from the book. "She's the teacher and grownups don't make mistakes." "Cap!" [slang meaning "that's not true"] comes the reply. Students almost never described other students incorrectly saying their name wrong. The discussion was focussed on teachers, perhaps as those with authority. The characters of the translingual picturebook may have influenced this, but students were clear that correcting adults carried with it an element of bravery that was not always received well, and may have gone against the cultural values of elder respect. There was acknowledgement of the fallibility of adults in this space.

The students' reactions to the Saajin's problem, and subsequent discussion about names seemed to indicate two things. Firstly, students perceived the ongoing mispronunciation of names as evidence of a lack of respect. This shows that they are aware of the power of language, and the associated powerlessness that comes from shortening, changing, or mispronouncing names. This powerlessness is emphasised when it is

those in authority who are making the mistakes. Saajin's consideration that "adults don't make mistakes" is rejected by a student, but others note that students themselves do not hold the power. *My name is Saajin Singh* (Brar & Kaur, 2022) allowed students to discuss these ideas in the context of the book, and share not only how they thought Saajin felt, based on the words and images, but how they felt too. The images and words worked together.

The second thing demonstrated by engagement with Saajin's story is that the dual language picturebooks empowered students to bring their identities to the classroom. Students shared stories about the origins of their names, connecting them to important gods, family members, and beliefs. In the post-interview, the teacher participant spoke about the following year, when the students will move from a bilingual to mainstream class:

We've been talking about how are they going to continue to rep [represent] their Māori culture ... but I get the sense that they're going to put those walls up when they go out into mainstream, and just save their Māori side for when they're back in their te reo Māori class, which is sad (post-interview).

My name is Saajin Singh (Brar & Kaur, 2022) and other dual language picturebooks offer a way for students to continue to affirm their identity by connecting to the themes presented.

This discussion was followed by an activity where students were invited to think about the languages they knew, locate them in their body, and colour them appropriately. In the story, Saajin talks about how, in thinking about his name, “he loved the way it looked, he loved the way it tasted, and he loved the way it sounded.” When it is pronounced wrong, it “..made his stomach feel funny..”, and “his name sounded like a frog was stuck in his throat.” Saajin has a physical response to his name in Punjabi, and the researchers wondered where and how the students felt the languages they spoke. After the task explanation, the students seemed intuitively to understand, and the discussion generated by this activity was lively and insightful.

I was drawn to Kaea’s body template, which was orange and green (see Figure 2). The green of English was roughly smaller in the body, but occupied half of the space.

I asked, "Is it supposed to be a particular part of the body?"

He replied, "Nah, it's-" and interlocks his fingers and knuckles.

"It's all jumbled and combined?"

"Yeah, mixed."

"But, it's mostly Māori?" I queried further.

"Yeah."

Later, he showed me his body map again. "I added a bit of English in my head. But it's still mostly Māori. The rest is just accessories." (field notes, Sn. 4).

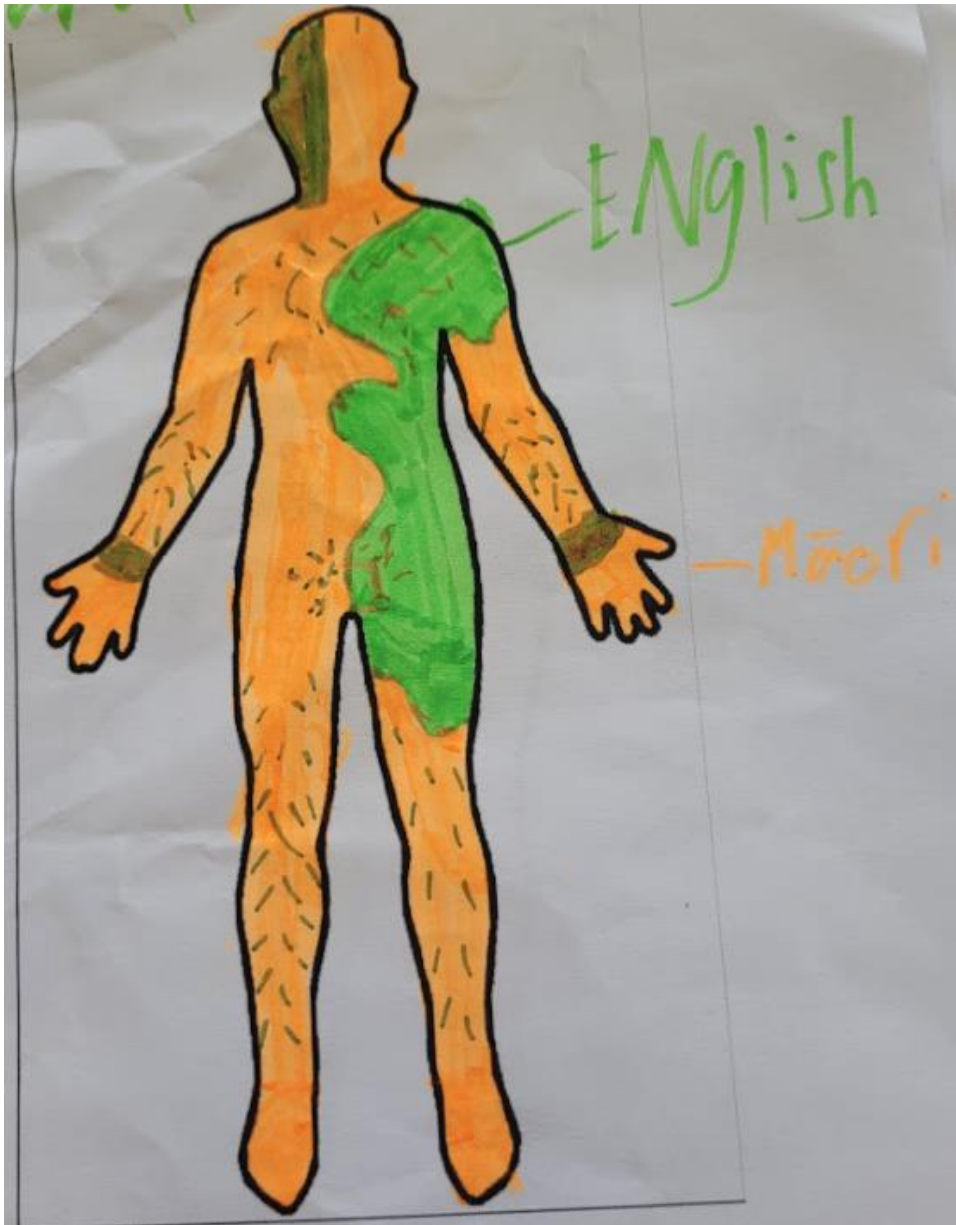


Figure 2 Kaea's body language map

Meanwhile, Kahurangi coloured his head and feet yellow for Māori, explaining that his head, “is my identity” and his feet are “to connect to Papatūānuku [earth mother]”. His throat is pink for English, because “I speak it a lot” (field notes, Sn. 4).

Next to him, Ihaia said, "Samoa is in my veins." (field notes, Sn. 4). Like Kahurangi, he also labelled his feet green for Māori. In addition, his heart and eyes were green, perhaps indicating his view of the world, and which language was most important to him.

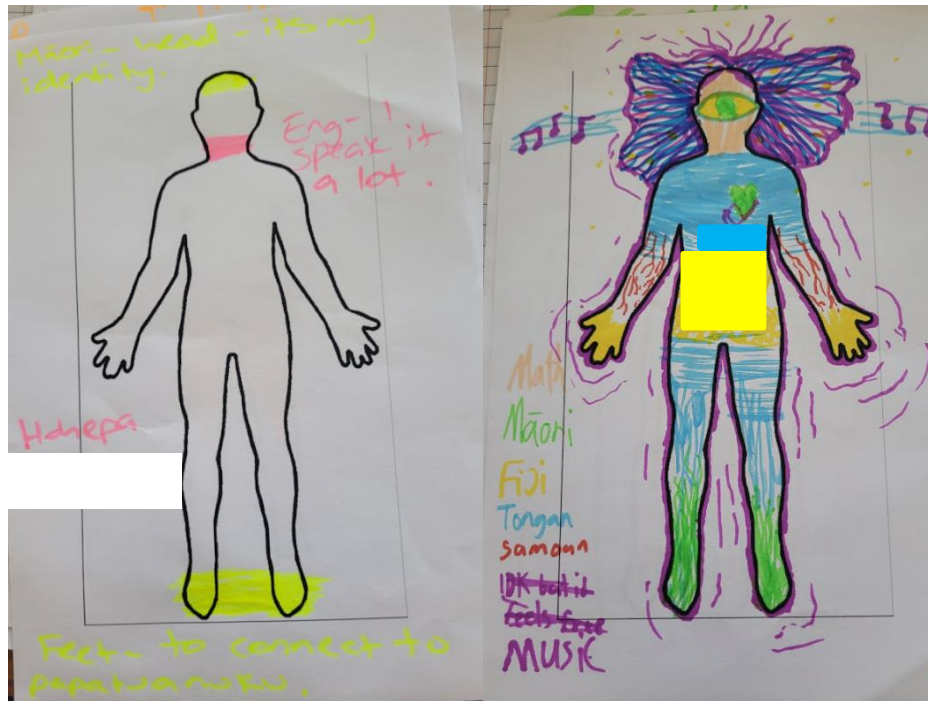


Figure 3 Kahurangi and Ihaia's body language maps

Te Ariki drew pink squiggles inside his head (see Figure 4), and labelled it "English" four times. He then drew an orange cage around his head, fastened with chains. In blue he wrote, "I hear it and surrounded by it all the time. I can't escape it." He added Japanese in his arms, with arrows pointing up them, "adding new languages", indicating they are being absorbed through study. His heart was coloured red and labelled Māori, and besides it he had written, "Māori is in my heart. I didn't grow up with as much te reo Māori as I wanted to." (field notes, Sn. 4).

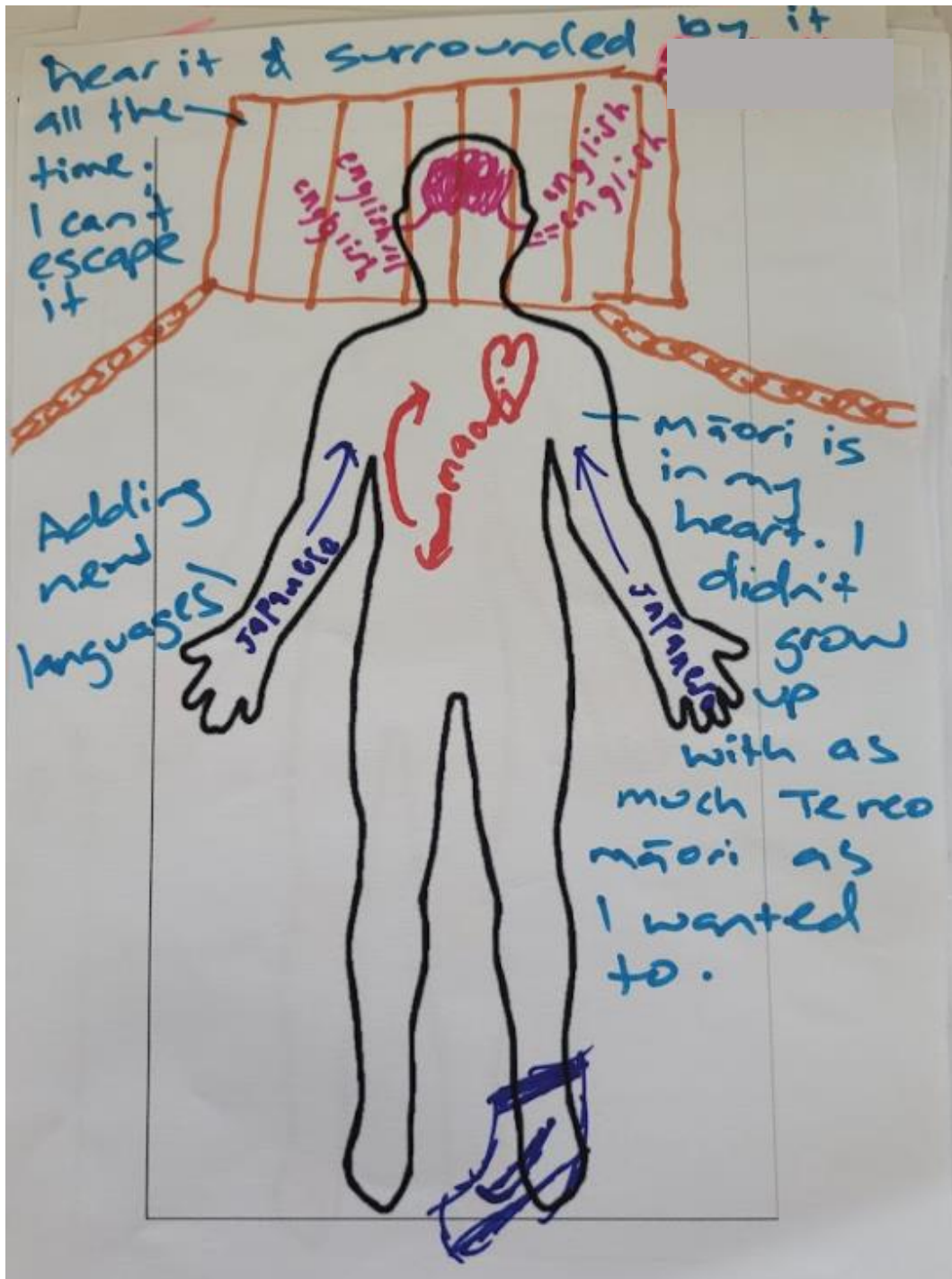


Figure 4 Te Ariki's body language map

The students demonstrated visually how the languages they speak occupy their bodies, and the resulting metaphors reveal their attitudes to those languages. Te Ariki's image indicates a frustration with the ubiquitous place English occupies in his life, in spite of his efforts to develop his te

reo Māori skills. Ihaia was able to place all of his languages, including Maths and Music, in his body, while revealing that it is Samoan that he carries in his blood. All of his languages are able to be given space, reflecting perhaps the way that language is used in his life. Kahurangi's connection to Papatūānuku (the earth mother) illustrated language as a conduit for culture and belonging. The languages that the students spoke occupied their bodies in a way that allowed them to connect to culture; the languages dwelt in veins, joints, and organs.

4.2.4 Students are curious and respectful of other cultures and language in DLB

Students were keenly aware of other cultures portrayed in the books, and responded positively to the images as well as text. Students reflected that, "I liked how the cultures blend", " [if we] share cultures [we can] help others", and that, " the languages and culture are so diverse and all value different traditions and stuff." In Session 3 students were shown three dual language picturebooks, and asked to choose which language in the book to listen to first. When asked about their choices for *The lost ball / Le pelota perdida* Kaea replied, "Spanish. It's cooler than English." This sentiment was echoed by Kauri. "I thought English was sorta average, as I hear it all the time. However, I found Spanish to be very interesting as I don't [know] many people that speak Spanish." (field notes, Sn. 3).

Unfamiliar cultures were desirable, even as students commented on aspects in *We are grateful / Otsaliheliga* (Sorrell & Lessac, 2018) that were familiar to themselves. "The pictures show us a lot of people

together, they work hard in the fields, they love their family, they are all brown. They speak their language at important events.” Kaea agreed. “They’re really big into their family, with each other doing a lot of stuff together.” Viewing another culture led students to look for connections closer to home, to consider how their interests might overlap with other books, and empowered them to share information they already knew. “It would be interesting to see how many cultures we have in this school.” “[I] want to see more different books and two Japanese manga with English. More Māori myths, any myths from any cultures.” Students sought to share their knowledge of other cultures. Kauri asked me, “Do you know any Filipino miss? That’s what the Filipino people call it. They call it Filipino.”

Cultural aspects were identified clearly, and students were curious about them. “I think we get exposed to more parts of the world when there is [sic] dual language books.” The teacher participant acknowledged that the students connected to language through culture, rather than through aspects of grammar. “I don’t think actually breaking the nuances down and looking at grammar and things like that they’re doing so much. It was more the relational kind of aspects that they picked at when we’re talking about language.” Whaea Marama considered that dual language picturebooks would be a benefit to developing student ability and attitude:

At the end of the day.. they are still really people-oriented. So being exposed to new culture and learning new things I think is something that those books offer that we could definitely utilise, and I think if

they were used more often our lower ability kids would have so much more confidence in the class (post interview).

4.2.5 Students notice, appreciate, and engage readily with te reo Māori in DLB

Throughout the sessions I noticed that the students were drawn to books written in te reo Māori or which used te Ao Māori images. One student went directly to a book about the legend of Mauao, commenting, “Oh! It’s Mauao puke [hill]!” When students were invited to make comments on post-its, most of these were placed on books with te reo Māori in them. Students were enthusiastic about seeing other cultures, but there was a sense of appreciation of having the language in the classroom. Tai commented, “I like listening to Māori first. I found listening to someone speak the mother tongue as [sic] cool.” Traditional European stories, such as *The Musicians of Bremen*, *The Three Billy Goats Gruff*, and *Goldilocks and the Three Bears* were regularly overlooked, whilst *Te Aihe i Waiata*, *The Legend of the Seven Whales / Te Pakiwaitara o ngā Tāhora Tokowhitu a Ngai Tahu Matawhaiti*, and *Blimmin’ Koro / a kātahi rā, Koro e!* were all regularly browsed.

Students repeatedly restated their preference for Māori in the books that they read, through comments and exclamations in class and from reflections. These included, “We would prefer to look at books that are in te reo Māori or Samoan.” “It’s a Māori book!” “I want the Māori one!” “More Māori books.” “More books that have three languages in them, like sign

language, English, and Māori.” “Liked Māori books.” Students referenced the numbers of Māori books at primary school and intermediate and expressed a desire for the numbers to grow at their school. While it is understandable for bilingual students to want books in their language to read, the teacher participant considered that this desire was also due to their identity:

For them, culture’s really important and the books that they connected with the most were the books that had te reo Māori in them. Pasifika stuff as well. I suppose that’s very close to home, obviously and quite often those boys are both. They’ll be Cook Island Māori as opposed to New Zealand Māori (post interview).

4.3 Engagement: Students demonstrated agency in selecting dual language books, and discussing their purpose and use.

In relation to Research Question 2, over the six sessions students’ engagement demonstrated an awareness that different forms of dual language books might be used for different purposes. Bilingual picturebooks seemed to have a literary, linguistic focus. Students identified the books by their second, minority language, ignoring English. When selecting which language to engage with first, students almost always chose the minority language to begin, for one of two reasons. One was students’ perception of their ability in the language. Listening to English second allowed students to test their understanding and correct errors. “I

chose Spanish first so when it goes to English I can understand what the words were in Spanish (Tai, field notes, Sn. 3) “I like the Spanish language [first] because when it comes to English you will be able to understand it. (Tai, field notes, Sn.3). Alternatively, students based their decision on their interest in each language.. One student didn’t want to listen to English at all. “[Māori is] cooler than English.” (Kaea, field notes, Sn. 3) “I thought English was sorta average as I hear it all the time.” (Kauri, field notes, Sn. 3) “My eyes go to English. Cos it’s at the top.” (Tai, field notes, Sn.3) The students overwhelmingly considered bilingual books to be for education, for learning and comparing another language.

In the second session, students read and listened to translingual books, and answered questions about what strategies, if any, they used to work out the word in a different language. Words in bold or a different font were identified as different languages, and students referred to different spelling for a word they thought they knew in English. Students were also able to identify from the sound of the word if it was in English or not. In order to work out the meaning of unknown words, Tai and Ihaia both referred to looking at the pictures, while others looked at the English words around it. The student participants seemed to complete this activity without problem. and the picturebooks’ value was also noted by the teacher participant. “You see they’re having to use the pictures and they’ve changed the fonts or colours... these kids are learning a whole lot of skills to decipher something, which with social media - don’t take things at face value, be a

critical consumer, actually look at something and question.” (teacher reflections, Sn. 2).

More mention was made of enjoyment in reading these books, and the images were used in conjunction with the text; they were “helpful for reference to figure out what it’s saying.” In conversation with a student, using both to establish the context of the books seemed an accepted way of making meaning. Manaia was reading *How my koro became a star* (English version). “Pipiri!” I explain, “Pipiri means June. But, if you didn’t speak Māori, how would you know that?” Manaia replied, pointing at the image (Figure 5) of the constellation in the book, “This book’s about Matariki.” Although Manaia speaks Māori, he is able to imagine that the illustrations and content of the dual language picturebook can be used to make predictions about unknown words. The teacher participant reflected that the use of translingual picturebooks supported students’ learning in a culturally responsive manner. “How often do we actually give the kids some context and give them some images or a word bank, or something that would help them with their literacy? Which again, is what I think those books offer, it’s that connection.”



Figure 5 Illustration from Te Paa. (2022). *How my Koro became a star / Kua whetūrangtia a Koro* (S. Hemi-Morehouse, Illus.). Huia.

Students also recognised the mana-enhancing aspects of translingual books in particular. “There's people who don't speak English and when they see their language *with* (italics added) another it helps make them feel more confident,” mused Te Ariki. The inclusion of “with” seems to indicate an appreciation of the “blended” nature of translingual books, a word another student used to describe the books. Ihaia felt it made the book “more intriguing”, and he didn’t “have to read the whole book in another language.” “Readers can try to figure out what other words are.” “I like the mix of languages,” said another. “Lots more to learn.” “Challenging.” Translingual picturebooks were seen to offer a mixture of enjoyment and challenge which could be enjoyed in a variety of ways, and students, “want to see more translingual books.”

As seen in my findings, and to answer Research Question One, the student participants changed their perception of dual language picturebooks over the six research sessions. At first, dual language picturebooks were considered childish and simplistic, but reflections after Session 6 showed that students considered them useful for language learning and discussion. Regarding Research Question 2, engagement with dual language picturebooks, my findings showed students showed a strong preference for books written in te reo Māori or Pacific languages, although they were aware of a variety of languages that exist in their communities. While reading dual language picturebooks students identified with ideas about language, and drew on their experiences and observations to discuss them. Students also engaged with other languages and cultures that were the subject of dual language picturebooks, and respectfully and curiously explored their similarities and differences. Finally, in relation to Research Question 3, the teacher participant also changed their opinion of dual language picturebooks from a resource for grammar to a potentially necessary part of the secondary classroom. In the next chapter I will discuss my findings in relation to the relevant research.

Chapter Five: Discussion

5.1 Overview

The purpose of this chapter is to discuss my findings in relation to the existing relevant research and literature. The students responded to, and engaged with, dual language picturebooks in the secondary classroom in three main ways, according to my findings, and their responses and engagement were noticed and supported by the teacher participant. The chapter will first discuss how students engaged with issues in the dual language picturebooks (RQ2) by employing theory of mind, and then examine students' demonstration of critical language awareness in both their perception of the purpose of dual language picturebooks (RQ1), and in the ways they engaged with them (RQ1). The teacher participant's observations (RQ3) have been used to exemplify and expand these discussions. Finally, I will analyse the student participants' favourable response to dual language picturebooks (RQ2), and posit that this provides evidence of a preference for a translanguaging pedagogy in the secondary school classroom (RQ3).

5.2. Theory of mind

My research shows secondary school students using theory of mind in a sophisticated manner to explore and understand the world around them, in line with the existing literature. Students who read *My name is Saajin Singh* (Brar & Kaur, 2022) could imagine how young Saajin felt, and discuss that in class in relation to their own experiences. An understanding

of Saajin's dilemma required students to notice the expressions on Saajin's face which indicated his feelings towards having his name incorrectly pronounced, and comprehend the inferences in the text. They were able to put themselves in his shoes, based on their own experiences, and name those emotions which matched the images and their feelings. Students also had the opportunity to consider the expressions of other characters, such as Saajin's parents, and what they signified. They put themselves in the shoes of the teacher in the book by examining the images, and understood how she felt when she realised her mistake.

Theory of mind refers to the ability to understand what others think, (Nikolajeva, 2013, p. 250) and incorporates empathy, the ability to understand what others feel. This theory is a concept which originated in cognitive psychology, and is considered an "indispensable social skill" (Nikolajeva, 2012, p. 274). Picturebooks have been the subject of several research studies which seek to determine how engagement with picturebooks can develop emotional intelligence and theory of mind. The studies have found it is developed in picturebooks through the combination of visual and verbal literacy; the ability to view and parse meaning from discrete aspects working together. Arizpe and Styles' (2016) research into young children's responses to literature demonstrated that young learners are capable of authentic responses to images, and engaging vicariously with the emotions on characters' faces, which are then supported by text. Both Nikolajeva and Arizpe and Styles warn against considering picturebooks a tool for just very young children and

emergent readers, and advocate for development and mastery of both visual and verbal literacy in order to develop a robust theory of mind.

Most research of theory of mind has been done with early childhood or primary school aged children, when theory of mind first emerges in conjunction with specific developmental milestones. There are two theories on the individual difference of theory of mind between children. The developmental lag theory considers that all children will eventually develop a similar understanding, or “catch up”, of conceptual insights necessary for traits such as empathy. However, the genuine variation theory considers that although the acquisition of new concepts might slow down into middle childhood and beyond, the ability to use theory of mind, especially into adolescence, can vary considerably. This is due to the accumulation of social experiences, as well as the child’s sensitivity, motivation, and existing ability to use theory of mind.

This discussion about Saajin and people’s names could have been due to an increased ability through adolescence to access and use theory of mind skills. It may also indicate the development of theory of mind as students practise accessing and using those skills. Nikolajeva’s (2013) argument for theory of mind considers that this ability to understand how others are feeling has powerful implications for emotional intelligence, and is best developed through engagement with both text and images.

The discussion which took place after reading this book showed students were able to engage in higher order thinking. They demonstrated awareness of the reasons for saying names incorrectly that teachers might have, insight into why those reasons were held, and differentiated between deliberate and accidental mistakes. Students then went further, in voicing their choice of response based upon what they inferred. This is similar to Landrum's 2015 framework for "learning to trust and trusting to learn."

I think I know why A said it [my name] wrong. A knows I know A is saying it wrong. I know that if I let A know I know A said it wrong A will respond in a negative way. I choose to protect A's authority (or my safety) by choosing not to draw attention to it. A knows I know that A knows I won't correct him."

Figure 6 Example of student thinking which uses Landrum's framework

The use of names in a different language adds another new dimension to discussions of theory of mind, culture, and language, when their incorrect pronunciation has the potential to affirm or diminish identities. The shared experience in Saajin's story affirmed the experiences of the students and provided a safe, accessible way to discuss their response, and demonstrates sophisticated use of theory of mind.

Students' responses to the Saajin's dinner conversation, where he discusses the incorrect pronunciation of his name with his family, provided

a positive example of using theory of mind. They appreciated the importance of saying the name correctly in order to avoid the risk of changing the meaning, because of their own connections to culture and identity: some of the students were named for ancestors or Māori gods. Thus, the findings of the present study indicate that theory of mind that is developed can be culturally responsive and affirming. A common theme in discussing language attitudes, incorrect name pronunciation was foregrounded due to the use of a dual language picturebook book in the present study. By engaging the emotions drawn on characters' faces, and the text, students were able to communicate significant insights about their language and culture using theory of mind.

The findings from the current study shows that just as Nikolajeva suggests, using a framework called cognitive criticism benefits children from the combination of text and image in a picturebook, by putting themselves in the 'shoes' of characters based on their expressions, words, and actions. Arizpe and Styles' research with young children found that this was also the case, regardless of reading ability, and that visual literacy could lead to "emotional literacy" (Arizpe & Styles, 132).

The findings from my study indicate that at a secondary level students do appear to employ theory of mind when interpreting ideas in dual language books. As reviewed in Chapter 2, Taliaferro (2009) used a variety of African picturebooks in a novel study with secondary students, and found that they developed students' understanding of the culture and context in

which the novel was set, and assisted students to empathise with other cultures' ways of life. My findings align with Taliaferro's (2009), but also expand on them. My research is the first to indicate that the use of dual language picturebooks in the classroom may develop theory of mind in secondary students, and develop higher order thinking that incorporates culture, language, and identity. The responses of students in the research presented in my thesis shows that engaging with dual language books in the secondary classroom provides opportunities for students to practise accessing theory of mind in a manner which develops and affirms cultural and linguistic identity. Dual language books bring culture and language to the forefront in theory of mind.

5.3 Language awareness

Critical language awareness is an understanding by the individual that language is never neutral. Its meanings are constantly constructed and negotiated according to context, audience, politics, and society (Fairclough, 2014). My findings show that the students employed critical language awareness in different ways when engaging with dual language picturebooks. Their perceptions of dual language picturebooks changed as they practised this awareness, examining the linguistic landscapes and language hierarchies present in the texts and comparing it to the world around them.

Daly applied the term "linguistic landscapes" coined by Landry and Bourhis (1997) to the creation and design of dual language picturebooks,

arguing that existing language hierarchies can be reflected or challenged by the way language is laid out in a picturebook (Daly, 2016). Students showed awareness that this will affect the way they engage with a book, such as the student who stated that his eyes “go to the top” when he looks at a page in a book. This shows an awareness of directional metonymy, employed to guide viewers and readers to what’s “important”. In their discussions and reflections on both of the dual language books, students stated that they prefer to read “Māori first”, so my research supports findings by Vanderschantz and Daly (2023) which suggests typographical design can influence attitudes about language, such as its value and use. This finding clearly shows emerging and developing critical language awareness amongst the participants, and offers useful information for those creating all kinds of multilingual texts. Using Māori for the title, paratext, and narrative text of dual language picturebooks, and placing Māori at the top, or in larger font, may act to challenge and change current language hierarchies, support language revitalisation of an Indigenous language, and reduce further the ubiquitous dominance of English by emphasising Māori.

As will be discussed in regards to translanguaging pedagogies, students displayed an understanding of the purpose of different types of dual language picturebooks, by reading them for enjoyment, or to check their understanding. This shows awareness of audience, and suggests student understanding that the language and layout in dual language picturebooks may differ because of this.

The participants in the present study explored language hierarchies, and other language ideologies present in the classroom and community through dual language picturebooks. Based on the themes in the books, students created community language maps and language body maps, in addition to making decision based on their language preferences, and exploring unfamiliar orthographies from other cultures. Researchers including Naqvi (2011, 2012), Zaidi (2020), Daly, Kleker & Short (2022, 2023), and Edwards, Monaghan, & Knight (2000) have already shown that the use of dual language books in classrooms leads to discussion about and inquiry into language, and research at tertiary level contributed to an understanding of attitudes and societal power structures that affirm or reduce languages and culture (Daly & Barbour, 2023, Daly & Short, 2022, Hartmann & Helot, 2021). Students acknowledged that there weren't many books for them to read in Māori at secondary school, even though there had been many such picturebooks at primary school. Considering this acknowledges the presence of a dominant language in the school, and therefore a hierarchy of languages. Although books in te reo Māori are provided at the early levels of schooling, the message is that English remains the domain of qualification, higher learning, and the adult world. In addition, the lack of books in te reo Māori limit or remove their opportunities and inclination to utilise all aspects of their linguistic identity, perpetuating existing language hierarchies. As the teacher participant commented, students will "put those walls up when they go out into

mainstream, and just save their Māori side for when they're back in the te reo Māori class" (post interview).

In the data gathered for this study, participants referred to the dual language picturebook books by the minority language which was included, omitting the inclusion of English. Its omission may reveal the ubiquity of English in everyday life. However, it also indicates the development of students' own ideologies, which view minority languages as beneficial and thus values them more highly than the dominant language, (Bermingham & O'Rourke, 2018). Overwhelmingly, the student participants in the present study preferred to engage with books that contained Māori, and Māori stories, above others. Their preference to read te reo Māori before the dominant language first, or the minority language even if they couldn't understand it, further validates the presence of students' own language ideologies, valuing their heritage language.

Like Daly's' research with pre-service teachers, and in the US with elementary school students, my research showed students considering attitudes about monolingualism and what it is like to speak a minority language. Tai was inquiring into dominant language ideologies after reading books with different orthographies, for example '*Where's Halmoni*' (Kim, 2017), which uses Hangul, and *We are grateful / Otsaliheliga* (Sorrell & Lessac, 2018), which used the Cherokee alphabet. His suggestion that he choose a different name to make it "easier" is similar to the once common occurrence of English language students taking on an English

name which was easier to pronounce. The student's reasoning, along with his reluctance to do so, demonstrates the tension between language ideologies in society, and the ways in which language is connected to culture. Students are demonstrating an understanding that communication can take different forms, and this is not necessarily linked to grammatical rules. They understood that sometimes a different name would make things "easier", and this might be acceptable, depending on the situation. Te reo Māori was traditionally an oral language (the script was developed by missionaries). The reference to the powerful tradition of carving, the only method used to contain the history and knowledge of Māori in their pre-European history demonstrates an awareness that language is never neutral. It is always loaded with issues of power, hierarchy, and dominance.

The language body maps and community language maps created by students after reading dual language picturebooks revealed students' relationships with their languages, and its place in their everyday lives. There was evidence of the overwhelming presence of the dominant language (English) and the limiting effect this had on students strengthening their connection to te reo Māori. English was seen as the language of the brain (see Figures 2 and 3), perhaps in reference to its dominant role in school, whilst te reo Māori's location in the heart or blood demonstrates the intertwined nature of language and culture for these students, a finding repeated in studies by Short et al. (2022), and Daly, Kleker, and Short (2023).

Some students also revealed that they were aware of the benefits that speaking another language gave them, and demonstrated pride in their bilingualism. An acknowledgment by students of different languages at various locations suggested that the students are aware of unofficial boundaries that exist, where it is accepted or expected to speak a specific language. In spite of listing Māori as a language spoken at kura in the community language maps, students and the teacher both identified that the minority language use was overtaken by the use of the dominant language in the classroom. “Educational settings have long been recognized as a platform for the promotion of social inequality” (Bernstein 1996; Bourdieu & Passeron 1977, cited in Bermingham and O’Rourke, 2018, p. 150), Therefore, the inclusion of te reo Māori at kura (school) and in akomanga (classrooms) is crucial. The findings of the present study suggest that dual language picturebooks can provide multiple opportunities for examining, discussing, and disrupting dominant ideologies which exist in society.

5.4 Translanguaging with dual language picturebooks

Whaea Marama observed that students most enjoyed working with texts which reflected their experiences and culture. *My name is Saajin Singh* (Brar & Kaur, 2022) was a story about a boy from a different culture, but the problem he experienced – his name being pronounced incorrectly –

was one shared by the student participants in my research. When the teacher participant suggested that the dual language picturebooks could help students, she was echoing researchers including Garcia and Wei (2013), and Hartmann and Helot (2021), all of whom have suggested that the use of translanguaging pedagogy in classrooms allows students to use their full cultural and linguistic knowledge in the classroom, leveraging that capital to affirm their identities, develop confidence, and lead to improved academic performance. Along with García and Otheguy (2015), they argue that translanguaging is without borders, rejects power dynamics, and disrupts language hierarchies. Far from code switching or shuttling, translanguaging allows students to bring together all facets of their personal history and experience research into the classroom.

Although research in Aotearoa New Zealand (Seals, 2020, Burgess & Fiti, 2019) and internationally (Wang, 2019, Garcia & Wei, 2013, García & Palmer, 2017) has found that translanguaging has the potential to provide these opportunities, this is the first research that demonstrates it in the secondary classroom with dual language picturebooks. Whaea Marama acknowledges that Kersten and Ludwig (2018) posit that multilingual picturebooks might have the potential to “open up” a translanguaging space in a primary or secondary context. Findings from the present study show that all of the dual language picturebooks used can be seen to contribute to a translanguaging pedagogy and space. Based on the dual language picturebooks featured each week, students were encouraged to share thoughts and ideas in any language during the sessions, and did so

regarding a variety of languages and aspects of cultures. When Kahurangi was emboldened to share important information about his tupuna's (ancestor's) language of carving, he utilised aspects of his culture to respond to and bring deeper meaning to books from other cultures that he had read, leading to connection and inclusivity. Whaea Marama showed she had observed this when she shared, "...what I think those books offer, it's those connections" (post interview).

Although unsure if they were the right age for picturebooks, students accepted the use of te reo Māori and English in translingual books without question, and displayed a variety of visual and verbal literacy strategies to engage with the books and attend to meaning, including the sound of the word, its font or size, or inferences from the accompanying illustrations. In addition, students enjoyed engaging with translingual texts. It seems that translingual picturebooks have the potential to be powerful resources and texts for bilingual students. These books seemed to reflect the way, bilinguals often language with their entire repertoire, not making distinctions between named languages.

Whaea Marama shared that the students were surprised by how many cultures and languages they'd been exposed to during the dual language picturebook sessions. Along with Ruiz' (1984) language-as-identity orientation, a language-as-resource orientation, which allows bilingual speakers to not only keep access to their language(s), but leverage it for their benefit, could benefit educators involved in translanguaging

pedagogy planning (p. 28). The view that bilingual communities are rich resources of expertise could lead to a mutually beneficial relationship which improves academic results for students, and overall intercultural competency for all.

My research findings indicates that a pedagogy which rejects the “monolingual gaze”, and which incorporated dual language picturebooks resulted in student engagement at secondary level and elicited responses which displayed students’ full cultural and linguistic repertoires.

In spite of the student participants’ preference for translingual books, it is important to remember that bilingual books still serve a purpose. Bilingual books have potential for the emerging bilingual, who is learning the language. During the sessions with bilingual picturebooks students spoke of checking their answers. The formatting, and translation accuracy of texts (Domke, 2018, 2020) becomes extremely important here. If students are using the text to learn a language, then it is important that the images are also culturally accurate (Oittinen & Garavini, 2017), that the language to be “learned” is foregrounded, and that the translation is accurate. In communities where the language is at risk this may be the most important thing, and then the book becomes a cultural artefact.

Based on what the students want, it is important that educators are clear what they are looking for when selecting dual language picturebooks for students. Reading books with stereotypical images or text is responsible

for perpetuating stereotypical ideas. Books with fonts or layouts that privilege the dominant language reinforce the linguistic landscape and hierarchies of that society.

The language-as-right orientation (Ruiz, 1984) considers that everyone has the right “to their own language”, “to freedom from discrimination on the basis of language”, and “to use your language(s) in the activities of communal life” (Macias, Committee on the CCCC Language Statement, cited in Ruiz, 1984, p. 22). In my research dual language picturebooks provided both language-as-right: two or more languages in one book recognises the right of more students to their own language. Te Ariki is referencing language-as-right when he states that dual language picturebooks are not available at secondary school; his right to “personal freedom and enjoyment” is impacted (p. 22) when students desire to read dual language picturebooks in te reo Māori and are unable to. The changing perception of dual language picturebooks over the six sessions led to increased interest in viewing and reading them, and this is evidence of students’ recognition of the power of language-as-right.

In summary, my research indicates that the inclusion of dual language picturebooks in classrooms at secondary level provides opportunities for students to develop theory of mind, examine and analyse language critically, and utilise translanguaging strategies when reading.

Chapter Six: Conclusion

In this chapter I will summarise my research findings, and discuss limitations, explore opportunities for further research, and give recommendations for teachers using dual language books in secondary classrooms.

Research regarding the use of dual language picturebooks in classrooms has produced a number of useful insights. There is growing evidence of their use to develop verbal and visual literacy in young children, improve language knowledge, and foster empathy (Navqi, 2012, Nikolajeva, 2013, Zaidi, 2020, Daly, 2020). They have potential in tertiary contexts to develop classroom practice and explain concepts (Daly & Blakeney-Williams, 2015, Daly & Barbour, 2023, Daly & Short, 2023). However, the research presented in this thesis is the first to investigate how male secondary school students might perceive and engage with dual language picturebooks and how teachers might also perceive the use of dual language picturebooks in a secondary classroom.

Significantly, both student and teacher participants altered their perceptions of dual language picturebooks to view them as beneficial. This was as a result of engaging with a variety of texts in a variety of ways. The teacher participant considered dual language picturebooks to have a place in the classroom, citing their potential to contextualise learning, engage students in relevant and meaningful discussions, and develop student

confidence. Whaea Marama also noted their potential for developing important life skills outside the classroom.

Students who engaged with dual language picturebooks employed theory of mind to inquire into unfamiliar cultures. They empathised with characters in the dual language picturebooks and contributed to discussions that had relevance to students' own lives. As secondary students develop attitudes, beliefs, and values through adolescence and young adulthood, theory of mind is a necessary skill for developing tolerance, considering others' perspectives, and examining difficult issues. Dual language picturebooks could provide a scaffolded approach to do this in secondary classrooms.

Dual language picturebooks also allowed the students participants to develop critical language awareness through analysing the design and layout of the DLBs. Transferring this skill into the digital world may help shape young adults into savvy consumers of media.

Students perceived that different types of dual language picturebooks had different things to offer. Whilst simultaneous picturebooks offered little in the way of discussion, bilingual picturebooks were valued for their grammatical accuracy. Translingual picturebooks seemed to most closely resemble the way that bilingual students use language. The teacher participant suggested that this engagement may translate to agency in creating cultural and linguistic identities for these students in the future.

Further study is needed to advance my findings. A limitation of this study was the small number of participants, so subsequent research could seek to repeat my research locally and internationally with students of a similar age. This includes examining the influence, if any, of gender on perception and engagement. Other studies could work with students and dual language picturebooks over a longer period. This could be in conjunction with further inquiry into DLBs' place in a translanguaging pedagogy, or with the construction of identity texts (Zapata, 2016).

As bilingual, and emergent bilingual, secondary students, the participants brought a variety of language resources and life experiences to the activities which may have assisted engagement with the dual language picturebooks. It will also be necessary to compare my findings with subsequent research conducted with monolingual students.

6.1 Implications for teachers

During my research I developed and used the following three-fold, cyclical approach, similar to inquiry cycles. The first stage is introduction and familiarisation. Students are introduced to a wide variety of dual language picturebooks without comment, and encouraged to interact with them in any way they choose. After this stage, some refinement of the texts may take place, based upon students' and teachers' initial comments and observations. The second stage is education and learning. Students learn concepts of dual language picturebooks, such as the types and parts of

dual language picturebooks, and principles of layout and design. The reason for this section is to begin to develop skills in secondary school students that can be applied in a systematic way. The third stage is further exploration and discussion, where students are invited to look again at dual language picturebooks using a directed activity and discuss their findings with others. After this point, the teacher may choose to return to introduction and familiarisation with a new set of books, or begin further education and learning based upon specific objectives.

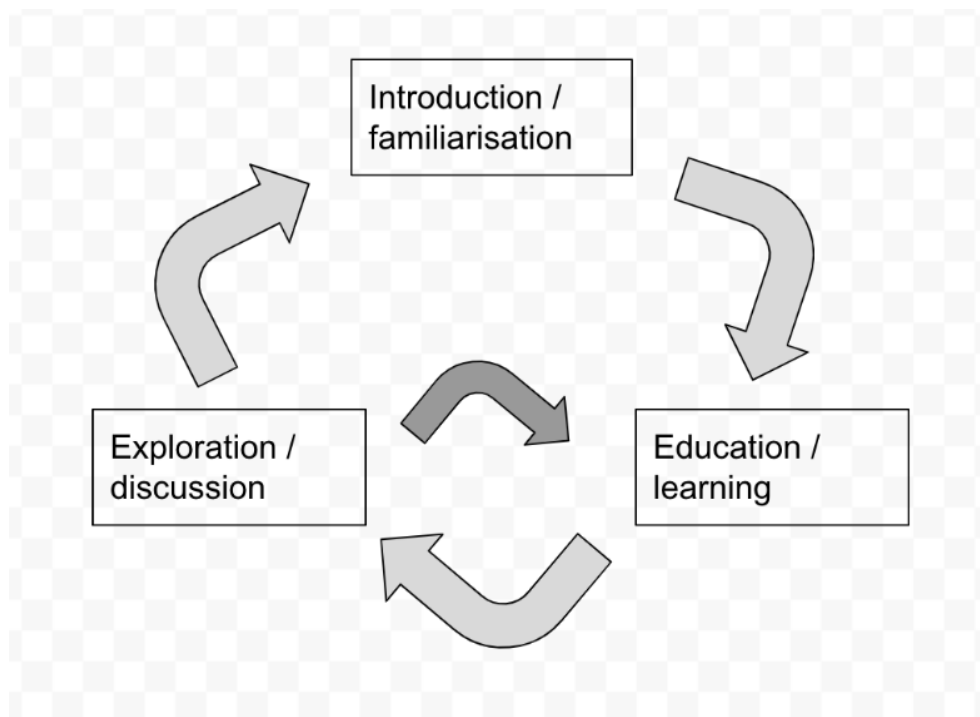


Figure 7 Three-fold cyclical approach to using DLB in the classroom

Throughout the stages, I observed the following insights in the research that were important to the timing, selection, and discussion of books:

- Whilst more than one purpose can be covered, a central aim will assist with the selection of texts.
- Students need to understand the types of DLB, and also the different functions; for example, concept books to teach colours or numbers. This understanding develops their ability to objectively assess the purpose of the DLB.
- Students need access to DLB at secondary school.
- Students need time to explore the books on their own terms.
- Students sometimes need to be initially guided to pertinent aspects of the DLB.
- Students show developing understanding of the purpose and design of DLB through the activities.
- Students want to interact with DLB that are “mirrors” (Bishop, 1990). However, they will interact with “sliding door” or “window” DLB, particularly if they contain issues or themes relevant to their identity, culture, or everyday lives.
- Students enjoy the opportunity to listen to the books where possible. Further research is needed to establish if this is due to nostalgic attitudes, literacy levels, or another reason.
- Students respond positively to an established objective for interacting with dual language picturebooks: in this case, it was the creation of a pukapuka for younger tamariki.
- Students sometimes demonstrate a preference for a particular form of dual language picturebook; these were often bilingual or translingual.

The research I conducted into secondary students' and their teacher's perception of, and engagement with, dual language picturebooks has revealed potential benefits for the affirmation of students' cultural and linguistic identity, and improved confidence and academic performance.

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Dual Language Picturebook reference list

I have used the following format to reference the dual language picturebooks used in my research, based upon the seventh edition of the Publication Manual of the American Psychological Association. (reference pages here).

Surname, First initial. (Year published). *Title of book* (First initial. Surname, Trans.), (First initial. Surname, Illus.). Publisher.

The author of the book in English has been listed as the author, based on the guidelines from the manual. Titles are also listed in English first for this reason. All attempts have been made to both transliterate orthographies to the Roman alphabet (301), and provide the title in the original orthography. Where the author has written the story in English and also translated it into another language, the author will be referred to only once.

Where I have been unable to identify the translator for the text which is not English, I have noted this in the reference as (Unknown, Trans.)

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Yate, P. (2012). *Hinemoa rāua ko Tutanekai* (K. Quin Merewether, Illus.).
Aunty Bea Publications.

Simultaneous books

Beck, J. (2013). *Remember that November / Maumahara ki tērā Nōema*
(K. Teepa, Trans.), (L. Fisher, Illus.). Huia.

Matuku, S. (2021). *The eight gifts of Te Wheke / Ngā taonga e waru mā*
Te Wheke (K. Teepa, Trans.), (L. Mutton-Rogers, Illus.). Huia
Publishers.

Te Paa. B. (2022). *How my Koro became a star / Kua whetūrangitia a*
Koro (S. Hemi-Morehouse, Illus.). Huia.

Tu'akoi. F. (2011). *Lest we forget / Kei wareware tātou.* (K. Te Heikōkō
Mataira, Trans.), (E. A. Batt, Illus.). Scholastic.

Other picturebooks

Ellis, C. (2016). *Du iz tak?* (C. Ellis, Illus.). Candlewick.

Kahukiwa, R. (2006). *Matatuhi* (K. Hammond, Illus.). Puffin.

Kim, J. (2021). *The depth of the lake and the height of the sky* (J. Kim,
Illus.). Floris Books.

Ngaia, B. (2021). *Ngake me Whātaimai* (L. Mutton-Rogers, Illus.). Huia.

Appendices

Appendix A1

Principal Information Letter

Dear _____,

I am currently engaged in a research study in order to complete a Masters of Education thesis at the University of Waikato. This study has ethical approval from the University of Waikato's Faculty of Education Research Ethics Committee. My thesis supervisors are Associate Professor Nicola Daly, and Dr. Jessica Rubin. Their contact details are listed below:

Nicola Daly PhD

nicola.daly@waikato.ac.nz

07 838 4298

Jessica Rubin PhD

jessica.rubin@waikato.ac.nz

07 837 9461

My research is on dual language books - their potential role in the classroom, how they can develop community in the classroom, how students engage with the language and culture contained in them.

The research questions are:

1. *In what ways are dual language books perceived by male students in a secondary school classroom?*
2. *How do male students in a secondary school classroom engage with dual language books?*
3. *How do teachers perceive the role of dual language books in secondary classrooms?*

I wish to seek your permission to conduct this research study at XXXXXXXXXXXX. I would like to speak at an English department meeting about my study and invite a teacher from the department and their junior class to participate.

The volunteer teacher participant would be required to:

- Teach 4-6 sessions to their class using different dual language books
- Participate in an interview before the first session and after the last session
- Complete reflections after each session

When talking to the teachers I plan to give an information sheet which states:

- Details related to the purpose of the study
- Information about the option to participate and withdraw from participation
- The contact details of my supervisors and I

The volunteer student participants will be required to:

- Participate in 4-6 sessions which use different dual language books during their normally scheduled class.
- Complete reflections after each of the 4-6 sessions

When talking to the volunteer student participants I plan to give an information sheet appropriately worded for Year 9 and 10 students which states the same details as listed above for teacher participants. I will also ask for permission from caregivers before beginning any research.

Thank you for taking the time to consider this opportunity. Please complete the permission slip below if you give your permission for me to proceed with this research at XXXXXXXXXXXX.

I, _____, give my permission for Sharon Barrett to conduct her Masters research entitled '*Dual language books in a secondary classroom: Raising awareness of culture and language*' at XXXXXXXXXXXX in Term Two of 2023.

I understand she will approach one teacher to participate in the research, and she will also approach the students and their caregivers in the class to participate too.

Signed:

Date:

Appendix A2

Head of Department Information Sheet

Dear _____,

I am currently engaged in a research study in order to complete a Masters of Education thesis at the University of Waikato. This study has ethical approval from the University of Waikato's Faculty of Education Research Ethics Committee. My thesis supervisors are Associate Professor Dr. Nicola Daly, and Dr. Jessica Rubin. Their contact details are listed below:

Nicola Daly PhD

nicola.daly@waikato.ac.nz

07 838 4298

Jessica Rubin PhD

jessica.rubin@waikato.ac.nz

07 837 9461

My research is on dual language books: their potential role in the classroom; how they can develop community in the classroom; and how students engage with the language and culture contained in them.

The research questions are:

1. *In what ways are dual language books perceived by male students in a secondary school classroom?*

2. *How do male students in a secondary school classroom engage with dual language books?*
3. *How do teachers perceive the role of dual language books in secondary classrooms?*

I have received permission from the principal to conduct this research study at XXXXXXXXXXXX. I would like to speak at an English department meeting about my study and invite a teacher from the department and their junior class to participate.

The volunteer teacher participant would be required to:

- Teach 4-6 sessions to their class using different dual language books
- Participate in an interview before the first session and after the last session
- Complete reflections after each session

When talking to the teachers I plan to give an information sheet which states:

- Details related to the purpose of the study
- Information about the option to participate and withdraw from participation
- The contact details of my supervisors and I.

The volunteer student participants will be required to:

- Participate in 4-6 sessions which use different dual language books during their normally scheduled class.
- Complete reflections after each of the 4-6 sessions.

When talking to the volunteer student participants I plan to give an information sheet appropriately worded for Year 9 and 10 students which states the same details as listed above for teacher participants.

Thank you for taking the time to consider this opportunity. I appreciate that you may be willing to assist me with this research.

Appendix A3

Teacher participant information sheet and consent form

Tēnā koe,

An invitation to be involved in a research project: ***Dual language books in a secondary classroom: Raising awareness of culture and language***

Following on from my presentation, I'd like to invite you to be part of a research project using picturebooks with students to explore how students respond to dual language picturebooks. This research is being conducted for my Master's Thesis at the University of Waikato.

What is involved?

The research involves 4-6 sessions spread out over one term. These sessions will be held during the timetabled class that you teach. During each of the sessions students will be asked to look at books using more than one language, and complete activities that focus on language and/or culture. Before each session I will meet with you to plan the session, and at the end of each session I will ask you to write a reflection and share that with me. I will also audio record and transcribe some group discussions and keep notes about what happens in the sessions.

What data will be collected and how will it be used?

I will be collecting data in the forms of reflective journaling at the end of sessions and fieldnotes (handwritten notes I will keep during the

sessions). I will also record and transcribe our discussions. Once analysed, the data will be written up for my thesis submission. It may also be included in academic journals, presentations, and some community and professional publications. You and your affiliation to your school will be made anonymous as part of this process, although it is always possible your identity could be guessed.

Participation

There is no requirement for you to participate in this research if you decide it is not for you. But if you do consent to participate, you can withdraw from the research at any time by contacting me, no questions asked. You can withdraw data any time until the end of the last session online just by emailing or phoning me (see details below). You can also contact the Division of Education Ethics Committee (fedu.ethics@waikato.ac.nz) if you have any concerns which you would prefer not to raise with me.

How will I know what you find out?

If you would like to receive a summary of the findings from this research, please give an address in your consent form for this to be sent to you.

Questions?

If you have any questions, please do not hesitate to ask me before you decide whether you wish to participate. I am happy to talk or have a Zoom meeting, whichever suits you best. If you have a question or a complaint

which you would prefer to discuss with someone else, please contact my thesis supervisors. Their contact details are listed below:

Dr. Nicola Daly PhD

nicola.daly@waikato.ac.nz

07 838 4298

Dr. Jessica Rubin PhD

jessica.rubin@waikato.ac.nz

07 837 9461

If you wish to participate, please fill out the consent form and return it to me by email.

Informed Consent

Title: *Dual language books in a secondary classroom: Raising awareness of culture and language*

Researchers: Sharon Barrett

I, _____, have read the Participation information sheet and understand that my participation in this research will involve the following:

- Teaching four to six timetabled lessons with a junior class you usually teach

- Preparing for each session collaboratively with Sharon
- Facilitating completing of the activity(ies) during the lessons
- Completion of a written or spoken reflection at the end of each session
- The researcher (Sharon Barrett) will keep fieldnotes during each session in relation to our discussions
- My data may be reported in journal articles, book chapters, conference presentations or presentations to professional bodies
- My data will be kept on a password protected computer or in a locked office for 5 years
- My identity and school affiliation will be kept anonymous in any writing or presenting about this research
- I may withdraw from this research at any time by contacting Sharon, and withdraw my data at any time until the end of the last session

Signed: _____

Date: _____

Address for summary to be sent to:

Appendix A4

Parent information sheet and consent form

Tēnā koutou,

An invitation for your son to be involved in a research project: *Dual language books in a secondary classroom: Raising awareness of culture and language*

My name is Sharon Barrett and I am a teacher at XXXXXXXXXXXX. I teach Japanese and Chinese. I am also a postgraduate student at the University of Waikato. In 2023 I am completing a research project for my thesis in order to complete a Masters of Education.

My research project wants to find out what secondary school students think about texts that use more than one language. There aren't any wrong answers, as I'm interested in students' opinions, thoughts, and discussions. I believe the students will enjoy the sessions too.

Your son's teacher would like to participate in this research, and his class has been selected. Therefore, I would like to invite your son to be a part of my research project, and ask your permission for him to participate. I ask that as part of your decision making, please discuss the details of the research with him.

What is involved?

The research involves 4-6 sessions held during your son's usual English class. There is no extra time involved. The sessions will be spread out over the term. During each of the sessions the students will be introduced to a different picturebook that is written in more than one language. They may be asked to complete activities or talk about what is in the books. At the end of each session they will be asked to write a short reflection and share it with me. If you and your son agree, I will also audio record and transcribe some group discussions and keep notes about what happens in the sessions.

What data will be collected and how will it be used?

I will be collecting data in the forms of reflections at the end of sessions and fieldnotes (handwritten notes I will keep during the sessions). I will also record and transcribe some of the discussions. Once analysed, the data will be written up for my thesis submission. It may also be included in academic journals, presentations, and some community and professional publications. Your son and his connection to your school will be made anonymous as part of this process, although it is always possible his identity could be guessed.

Participation

Your son does not have to participate in this research, but if you do decide to allow him to participate, he can withdraw from the research at any time by contacting me, no questions asked. You can withdraw data any time until the end of the last session online just by emailing or phoning me (see

details below). You can also contact my thesis supervisors if you have any concerns which you would prefer not to raise with me. Their contact details are listed below:

Dr. Nicola Daly PhD

nicola.daly@waikato.ac.nz

07 838 4298

Dr. Jessica Rubin PhD

jessica.rubin@waikato.ac.nz

07 837 9461

How will I know what you find out?

If you would like to receive a summary of the findings from this research, please give an address in your consent form for this to be sent to you.

Thank you for taking the time to consider this opportunity. I appreciate that you may be willing to assist me with this research.

Informed Consent

Title: *Dual language books in a secondary classroom: Raising awareness of culture and language*

Researchers: Sharon Barrett

I, _____, have read the Participation information sheet, and discussed this with my son. I understand that if my son participates in the research he will:

- Take part in four to six sessions in my timetabled English classroom with the other students in my class
- Participate in activities or discussions about the picturebook for that session
- Complete a short written reflection about the lesson at the end of each session

I also understand that:

- The researcher (Sharon Barrett) will write down some or all of what students say, and describe what students do
- The researcher might record part of the lesson.
- My son's data may be reported in journal articles, book chapters, conference presentations or presentations to professional bodies
- My data will be kept on a password protected computer or in a locked office for 5 years

- My identity and school affiliation will be kept anonymous in any writing or presenting about this research
- I may withdraw from my son research at any time by contacting Sharon Barrett, and withdraw his data at any time until the end of the last session

Signed: _____

Date: _____

Address for summary to be sent to:

Appendix A5

Student information sheet and consent form

Tena koutou,

An invitation be involved in a research project: *Dual language books in a secondary classroom: Raising awareness of culture and language*

My name is Sharon Barrett and I am a teacher at XXXXXXXXXXXX. I teach Japanese and Chinese. I am also a postgraduate student at the University of Waikato. In 2023 I am completing a research project for my thesis in order to complete a Masters of Education.

My research project wants to find out what secondary school students think about texts that use more than one language. There aren't any wrong answers, as I'm interested in students' opinions, thoughts, and discussions. In fact, I hope that you enjoy the sessions too.

Your teacher would like to participate in this research, and your class has been selected. Therefore, I would like to invite you to be a part of my research project.

What is involved?

The research involves 4-6 sessions held during your usual English class.

The sessions will be spread out over the term. During each of the sessions you will be introduced to a different picturebook that is written in more than

one language. You may be asked to complete activities or talk about what is in the books. At the end of each session you will be asked to write a short reflection and share it with me. If you agree, I will also audio record and transcribe some group discussions and keep notes about what happens in the sessions.

What data will be collected and how will it be used?

I will be collecting data in the forms of reflections at the end of sessions and fieldnotes (handwritten notes I will keep during the sessions). I will also record and transcribe some of our discussions. Once analysed, the data will be written up for my thesis submission. It may also be included in academic journals, presentations, and some community and professional publications. You and your connection to your school will be made anonymous as part of this process, although it is always possible your identity could be guessed.

Participation

You do not have to participate in this research. If you do decide to participate, you can withdraw from the research at any time by contacting me, no questions asked. You can withdraw data any time until the end of the last session online just by emailing or phoning me (see details below). You can also contact my thesis supervisors if you have any concerns which you would prefer not to raise with me. Their contact details are listed below:

Dr. Nicola Daly PhD

nicola.daly@waikato.ac.nz

07 838 4298

Dr. Jessica Rubin PhD

jessica.rubin@waikato.ac.nz

07 837 9461

How will I know what you find out?

If you would like to receive a summary of the findings from this research, please give an address in your consent form for this to be sent to you.

Thank you for taking the time to consider this opportunity. I appreciate that you may be willing to assist me with this research.

Informed Consent

Title: *Dual language books in a secondary classroom: Raising awareness of culture and language*

Researchers: Sharon Barrett

I, _____, have read the Participation information sheet. I understand that if I participate I will be asked to:

- Take part in four to six sessions in my timetabled English classroom with the other students in my class
- Participate in activities or discussions about the picturebook for that session
- Complete a short written reflection about the lesson at the end of each session

I also understand that if I participate:

- The researcher (Sharon Barrett) will write down some or all of what I say, and describe what I do
- The researcher might record part of the lesson.
- My data may be reported in journal articles, book chapters, conference presentations or presentations to professional bodies
- My data will be kept on a password protected computer or in a locked office for 5 years

- My identity and school affiliation will be kept anonymous in any writing or presenting about this research
- I may withdraw from this research at any time by contacting Sharon Barrett, and withdraw my data at any time until the end of the last session

Signed: _____

Date: _____

Address for summary to be sent to:

Appendix B1

Teacher participant pre-research interview questions

The scope of the interview is to ascertain the teacher's experience, opinions, and knowledge about education, language, picturebooks, and dual language picturebooks. The questions below are for reference, as the interview will be also guided by the teacher's responses.

- How long have you been teaching, and what is your teaching history?
- How many languages do you speak?
- What are your experiences of other languages and/or cultures?
- Have you used picturebooks in your teaching before? How? Why or why not?
- What do you think about using picturebooks in the classroom? How about the secondary classroom?
- How do you think the students will respond to the dual language picturebooks?
- How do students bring their identity to the classroom?
- What role does language play in developing students' identity?
- How can students be supported to use and develop their home language and culture in the classroom?
- How do students learn about language in your classroom? How do you teach 'language' (spelling, punctuation, structure etc)?

Appendix B2

Teacher participant post research interview questions

One purpose of this interview is to allow the teacher to reflect on the sessions and comment on and discuss what they have observed, learned, or wondered. The second purpose is for the interviewer to ask any final questions about language, identity, or culture that have arisen as a result of the sessions.

- How did students respond to the use of picturebooks in the secondary classroom?
- What do you think about using picturebooks in the classroom now? How about the secondary classroom?
- What have you noticed about how students talk about language (e.g. grammar, or Spanish)?
- What have you noticed about how students talk about culture?
- Were there books that students were drawn to? Which books were they? Why do you think this is? (Can you give me an example?)
- Were there activities that students were drawn to? Which activities were they? Why do you think this is? (Can you give me an example?)
- How do you think dual language picturebooks could be used in the secondary classroom?

Appendix C1

Research sessions lesson plans

Session One (50 mins)	
Purpose	Familiarise students with (dual language) picturebooks. Elicit knowledge and discussion about languages
Book(s)	Selection of DLB in multiple languages
Activities	Resources
<p>1. Students browse DLB and select 1 or 2 they like. Informal discussion about why it was chosen. What did they notice? (15)</p> <p>2. Share information about types of dual language books. Share 1-2 books that illustrate this. In groups, students discuss the types of books they have. (15)</p> <p>3. What languages do you know of? Post-its on the world map (in groups) (5)</p> <p>What languages do you know? Post-its on the world map (in groups) (5)</p> <p>4. Students browse DLB again and make notes about any books that resonate. (5)</p>	<p>Selection of dual language picturebooks - all at this session.</p> <p>Informal discussion questions</p> <p>Teacher led. 2 examples of each kind, 2 more to guess, and then students identify in their groups. Also, try to identify the language.</p> <p>Post its (thin), world maps (6-7), pens</p>

	<p>Post its (thin, diff colour), world maps (labelled diff), pens</p> <p>Selection of DLB, post its (large), pens</p>
<p>Reflection questions - STUDENTS</p>	<p>(Students complete minimum of 2)</p> <ul style="list-style-type: none"> ❖ What thoughts came up for you? ❖ How did you feel about attempting the activities? ❖ How did you feel about the languages?) ❖ What do you think about books with multiple languages in them?
<p>Reflection questions - TEACHER</p>	
<p>Notes</p>	<p>All types</p>
<p><i>Wonderings / noticings</i></p>	
<p>Session Two (50 mins)</p>	
<p>Purpose</p>	<p>Facilitate discussion about (creation and presentation of) translingual books.</p> <p>Facilitate discussion about strategies for</p>

	unfamiliar words.
Book(s)	The river in our backyard.
Activities	
<p>1. Students browse books. (Session focus: translingual) T can chat while looking.</p> <p>2. Review definition of a translingual book. Introduce the book to be read aloud.</p> <p>3. Read book aloud. When finished, class discussion: What did *word* mean? How did you know? What helped you? How did you know if the word is not in English? Why is the book written like that? Why do you think the publisher does that?</p> <p>4. Refer to own book and discuss in groups.</p> <p>5. Community language map - Where do you hear or see language? Which languages? In what context?</p>	
Reflection questions -	What did you do when you didn't know the

STUDENTS	words?
Reflection questions - TEACHER	
Notes	1 non-fiction and 1 fiction book. Interlingual/bilingual, and bilingual
<i>Wonderings / noticing</i>	
Session Three (50 mins)	Bilingual books
Purpose	Facilitate and encourage discussion about the use of language in DLB, with a focus on the order of languages
Book(s)	Whakarongo ki ō tūpuna, Ko Mauao te maunga: legend of Mauao (English / te reo Māori) Du iz tak?
Activities	Resources
Introduce both books. 'Notice' title, author, illustrator, and publisher. Read both stories: one English first, and the other te reo Māori first. Discussion: What did you notice about the order in which they were read?	Both DLB

<p>How did you listen to the unfamiliar language?</p> <p>Which one felt more 'natural'?</p> <p>What did you notice about the illustrations/layout? (leading?)</p>	<p>A3 paper, pens, photocopies, or Google slides of the books?</p>
<p>Reflection questions - STUDENTS</p>	<p>(Students complete a minimum of 2)</p> <ul style="list-style-type: none"> ❖ What thoughts came up for you? ❖ How did you feel about listening to the two books being read? Did you notice any difference when Māori was read first or when English was read first for you? ❖ How did you feel? (about the message of the book? / about attempting the activities? / about the languages?) ❖ What do you think about books with multiple languages in them?
<p>Reflection questions - TEACHER</p>	
<p>Notes</p>	<p>1 non-fiction and 1 fiction book.</p> <p>Interlingual/bilingual, and bilingual</p>
<p>Wonderings</p>	

Session Four (50 mins)	
Purpose	Facilitate discussion about the purpose of DLB with a focus on non-Latin orthographies
Book(s)	Winter's book (Japanese / English) We are grateful Where is Halmoni?
Activities	Resources
<p>1. Browsing time.</p> <p>2. Introduce books. Read We are grateful.</p> <p>3. Discussion: Who wrote this text? Why was it written? Who would like to read it?</p> <p>4. Look at orthography. What do you think about the Cherokee script?</p> <p>5. In pairs, students work out how to write names in Cherokee or Hangeul alphabet.</p> <p>6. Share and discussion - how did you work it out when you didn't have the right sounds?</p> <p>Extension (time)</p> <p>7. Listen to Where is Halmoni and look at Hangeul.</p>	<p>Winter's book</p> <p>Japanese syllabary (hiragana and katakana)</p> <p>Google slides of book to explore</p> <p>Cherokee and Japanese syllabary, paper, markers</p>

<p>Reflection questions - STUDENTS</p>	<p>(Students complete minimum of 2)</p> <ul style="list-style-type: none"> ❖ What thoughts came up for you? ❖ How do(es) the language(s) you speak link to your identity? ❖ What did you think about seeing a different syllabary in the book? ❖ What do you think about books with multiple languages in them? <p>(Students complete minimum of 2)</p> <ul style="list-style-type: none"> ❖ What thoughts came up for you? ❖ How easy was it for you to guess words from the context and illustrations? ❖ Have you had to do this before? ❖ Do you do this now in any of your reading? ❖ What do you think about books with multiple languages in them?
<p>Reflection questions - TEACHER</p>	
<p>Notes</p>	
<p><i>Wonderings / noticings</i></p>	

Session Five (50 mins)	
Purpose	Facilitate and encourage discussion around the ways DLB show how language(s) and identity are strongly linked.
Book(s)	My name is Saajin Singh
Activities	Resources
<p>Introduce DLB to students. 'Notice' title, author, illustrator, and publisher.</p> <p>1. Students listen to the story, thinking about questions:</p> <p>Have you ever been in the same situation as Saajin?</p> <p>What did you do?</p> <p>What advice do you have for someone in the same position as Saajin?</p> <p>Have you ever been in the same situation as Mrs. Wilson?</p> <p>What did you do?</p> <p>What advice do you have for someone in the same position as Mrs. Wilson?</p> <p>2. Students create a languages body map</p> <p>3. If time, comments on dual version</p>	<p>World maps from session 1.</p> <p>Body outline templates, coloured markers</p>

picturebooks.	
Reflection questions - STUDENTS	(Students complete minimum of 2) <ul style="list-style-type: none"> ❖ What thoughts came up for you? ❖ How do(es) the language(s) you speak link to your identity? ❖ How did you feel? (about the message of the book? / about attempting the activities? / about the languages?) ❖ What do you think about books with multiple languages in them?
Reflection questions - TEACHER	
Notes	Bilingual. Example for class of how my voice and body change when I speak Japanese. Careful not to lead.
<i>Wonderings / noticings</i>	
Session Six (50 mins)	
Purpose	Reflect upon sessions and use of simultaneous publication of DLB.

Book(s)	How my Koro became a star Kei tou wareware Maumahara tēra Nōema
Activities	Resources
<p>Introduce dual version books and ask two questions - on paper on table.</p> <p>Why do you think publishers make two separate versions of books?</p> <p>Why don't publishers just make all books bilingual?</p> <p>Each group selects DLB</p> <p>Final form to complete.</p>	<p>DLB</p> <p>Ngā taonga e waru mā Te</p> <p>Wheke / The eight gifts of Te</p> <p>Wheke</p> <p>Table, paper, markers, google slide show of books</p>
Reflection questions - STUDENTS	<p>(Students complete minimum of 2)</p> <ul style="list-style-type: none"> ❖ Why do publishers make two separate versions of the books? ❖ Why don't publishers make all books bilingual? ❖ Who are the different audiences for bilingual and dual version picturebooks? ❖ What do you think about books with multiple languages in them?

<p>Reflection questions - TEACHER</p>	<p>What changes, if any, have you noticed in students' response to DLB? Can you give examples?</p>
<p>Notes</p>	<p>Simultaneous version</p> <p>This session could be cut if necessary, and the reflections etc incorporated into session 5 with some alterations.</p>
<p><i>Wonderings / noticings</i></p>	

Appendix C2

Table of dual language picturebooks listing type and language

Title	Type of book	Language	Genre
<i>Blimmin' Koro / Kātahi rā, e Koro e!</i>	Translingual	English / Māori	Fiction
<i>My name is Saajin Singh</i>	Translingual	English / Punjabi	Fiction
<i>The small girl who lives next door / te kōtiro nohinohi e noho pātaka ana</i>	Translingual	English / Māori	Fiction
<i>The river in our backyard / Te awa e Pātata rawa ana</i>	Translingual	English / Māori	Fiction
<i>The kuia and the spider</i>	Translingual	English / Māori	Fiction
<i>Where's Halmoni?</i>	Translingual	English / Korean	Fiction
<i>Liu and the bird: A journey in Chinese calligraphy</i>	Translingual	English / Mandarin Chinese	
The boy who tried to shrink his name	Translingual	English /	Fiction
We are grateful – Otsaheliga	Translingual	English / Cherokee	Fiction
When I was little, like you.	Translingual	English / Luritja	Fiction
Cinderella: an Islamic tale	Translingual	English / Arabic	Fiction
Festival of colors	Translingual	English / Hindi	Fiction
Shake a leg	Translingual	English / Tjapukai	Fiction
<i>The lost ball / La pelota Perdida</i>	Translingual	English / Spanish	Fiction
<i>Our celebración</i>	Translingual	English / Spanish	Fiction
The Marae Visit	Translingual	English / Te reo Māori	Fiction
Tjarany roughtail: the dreaming of the roughtail lizard and other stories told by the Kukatja / <i>Tjarany: tjaranykura tjukurrpa</i>	Translingual	English / Kukatja	Non-fiction

<i>ngaanpa kalkinpa wangka tjukurrjanu</i>			
Hello! Kia ora! Welcome new friend!	Translingual	English / Many languages	Fiction
Mirror	Bilingual	English / Arabic	Fiction
<i>Handa's surprise / La sorpresa de Handa</i>	Bilingual	English / Spanish	Fiction
<i>Look again! / Yappari jyanai!</i>	Bilingual	English / Japanese	Fiction
<i>Where is the green sheep? / Donde esta la oveja verde?</i>	Bilingual	English / Spanish	Fiction
<i>The kuia and the spider / Te kuia me te pūngāwerewere</i>	Bilingual	English / Māori	Fiction
<i>Whakarongo ki ō Tūpuna</i>	Bilingual	English / Māori	Fiction
<i>The standing strong house / Te whare tū māia</i>	Bilingual	English / Māori	Fiction
<i>Ko Mauao to maunga: The legend of Mauao</i>	Bilingual	English / Māori	Fiction
<i>I'm coming to get you! / Kukuhanin kita!</i>	Bilingual	English / Tagalog	Fiction
<i>My town / Mi pueblo</i>	Bilingual	English / Spanish	Fiction
<i>The promise of Puanga: the promise of Matariki / He pūrākau Matariki: te ki taurangi o Puanga</i>	Bilingual	English / Māori	Fiction
<i>Winter's book / Uintaa no hon</i>	Bilingual	English / Japanese	Fiction
<i>Kapa Haka</i>	Bilingual	English / Māori	Fiction
<i>Sequoyah: the Cherokee ma who gave his people writing</i>	Bilingual	English / Cherokee	Non-fiction
<i>Walking through the jungle / Du gehst durch den dschungel</i>	Bilingual	English / German	Fiction
<i>The giant turnip / Die riesenrübe</i>	Bilingual	English / German	Fiction
<i>Moli de bigibigi</i>	Bilingual	English / Kriol	Fiction
<i>Tawhirimātea: a song for Matariki</i>	Bilingual	English / Māori	Fiction
<i>Home</i>	Trilingual	English / Māori / NZSL	Concept book
<i>Family</i>	Trilingual	English / Māori / NZSL	Concept book
<i>Animals</i>	Trilingual	English / Māori / NZSL	Concept book

<i>Jamie's magic adventure: first adventure: New Zealand</i>	Bilingual	English / Korean	Fiction
<i>In Christina's toolbox / En la caja de herramientas de Cristina</i>	Bilingual	English / Spanish	Fiction
<i>The cat in the hat / Te poti mau pōtae</i>	Bilingual	English / Māori	Fiction
<i>The wheels on the bus go round and round / Las ruedas del autobús dan vueltas y vueltas</i>	Bilingual	English / Spanish	Nursery rhyme
<i>10 plucky penguins</i>	Bilingual	English / Māori	Song - numbers
<i>Whetū, the little blue duck / Whetū te pīpī whio / Shān lán yā xiāo xīngxīng [山蓝鸭小星星]</i>	Trilingual	English / Māori / Mandarin Chinese	Fiction
<i>Augustus and his smile / Augustus et son sourire</i>	Bilingual	English / French	Fiction
<i>Māui in the underworld / Māui i te ao-i-raro</i>	Bilingual	English / Māori	Fiction
<i>Rhyme & reo: aeiou: a fun way to learn Māori vowel sounds</i>	Bilingual	English / Māori	Concept book - vowels
<i>Ben's buddies / Ngā hoa o Ben</i>	Bilingual	English / Māori	Fiction
<i>Sports day in the jungle / Le jour de sport dans la jungle</i>	Bilingual	English / French	Fiction
<i>Tom and Sofia start school / Tāngmǔ hé sū fēi shàngxuéle</i>	Bilingual	English / Mandarin	Fiction
<i>Nita goes to hospital / Nita geht ins Krankenhaus</i>	Bilingual	English / German	Fiction
<i>Tangaroa's gift / Te koha a Tangaroa</i>	Bilingual	English / Māori	Fiction
<i>Hey! We don't hit anybody here / Hei! Kāōre tātou e patu tāngata ana i konei / Aua! Matou te le fasia se tasi iinei</i>	Bilingual	English / Māori / Samoan	Fiction
<i>The legend of the seven whales of Ngai Tahu Matawhaiti / Te pakiwaitara ō ngā tāhora tokowhite a Ngai Tahu Matawhaiti</i>	Bilingual	English / Māori	Fiction
<i>The spiritual house of Raukawa / Te whare wairua o Raukawa</i>	Bilingual	English / Māori	Fiction

<i>Nan, who was Raukawa? / E Kui, ko wai a Raukawa?</i>	Bilingual	English / Māori	Fiction
<i>The singing dolphin / Te aihe i waiata</i>	Bilingual	English / Māori	Fiction
<i>The rock pool / Te kōpua pōhatu</i>	Bilingual	English / Māori	Fiction
<i>Moon rope / Un lazo a la luna</i>	Bilingual	English / Spanish	Fiction
<i>As we grow / E tipu e rea</i>	Bilingual	English / Māori	Fiction
<i>My pepeha / Tōku pepeha</i>	Bilingual	English / Māori	Fiction
<i>Where are these animals from? / Nō hea ēnei kararehe?</i>	Bilingual	English / Māori	Fiction
<i>Anna's clothes / Ngā kākahu o Ana</i>	Bilingual	English / Māori	Fiction
Salevao, F. (2003). <i>A piece of home / O ni mea e manatua ai lo'u Atunu'u moni</i> (F. Salevao, Trans.), (A. Sang, Illus.). Great Potentials Foundation.	Bilingual	English / Samoan	Fiction
<i>The weather / Te huarere</i>	Bilingual	English / Māori	Fiction
<i>Ariana and Jack / Ko Ariana raua ko Jack</i>	Bilingual	English / Māori	Fiction
<i>Of course you can! Ka taea tonu e koe</i>	Bilingual	English / Māori	Fiction
<i>Tarik Ibn Zyad / Ṭāriq Ibn-Ziyād</i>	Bilingual	French / Arabic	Non-fiction
<i>Day of spring; in the garden; sparrows bathing in the sand: E.J. Keats' haiku picturebook / Haru no hi ya niwa ni suzu me no suna a bite: E.J. Kitsu no haiku ehon</i>	Bilingual	English / Japanese	Poetry
<i>Annie and Johnny's diary: a year in New Zealand / Anička a Honzík vyprávějí : aneb rok na Novém Zélandu</i>	Bilingual	English / Czech	Fiction
<i>I took the moon for a walk / J'ai emmene la lune se promene</i>	Bilingual	English / French	Fiction
<i>Marison McDonald doesn't match / Marison McDonald no combina</i>	Bilingual	English / Spanish	Fiction
<i>The wheels on the bus go round and round / Bāshì dì</i>	Bilingual	English / Mandarin	Song

<i>chēlún zhuǎn yòu zhuǎn</i> [巴士的车轮转又转].			
<i>Row, row, row your boat / Rame, rame, rame ton bateau.</i>	Bilingual	English / French	
<i>Lemalie and Sakalia's school holiday / O le Tu'uaga o le Aoga a Lemalie ma Sakalia</i>	Bilingual	English / Samoan	Fiction
<i>Marisol McDonald and the clash bash / Marisol McDonald y la fiesta sin igual</i>	Bilingual	English / Spanish	Fiction
<i>Marisol McDonald and the monster / Marisol McDonald y el monstruo</i>	Bilingual	English / Spanish	Fiction
<i>Are you my mother? / Ka koe tōku māmā?</i>	Bilingual	English / Māori	Fiction
<i>The big eel at Taiparipūhā / Te tuna nui i Taiparipūhā</i>	Bilingual	English / Māori	Fiction
<i>The eleventh sheep / Ko e sipi hono tahataha</i>	Bilingual	English / Māori	Fiction
<i>Counting ovejas</i>	Bilingual	English / Spanish	Fiction
<i>Moon cow / Pulu Mahina</i>	Bilingual	English / Tongan	Fiction
<i>Am I small? He iti rānei ahau?</i>	Bilingual	English / Māori	Fiction
<i>The little red hen and the grains of wheat wheat / ちさなあかめんどりとこむぎのたね(</i>	Bilingual	English / Japanese	Fiction
<i>The buskers of Bremen Bremen / Les chanteurs de rues de Bremen</i>	Bilingual	English / French	Fiction
<i>The buskers of Bremen / Los músicos de Bremen</i>	Bilingual	English / Spanish	Fiction
<i>The little red hen and the grains of wheat / Le petite poule rouge et les grains de blé</i>	Bilingual	English / French	Fiction
<i>The three billy goats Gruff / Les trois boucs bourru</i>	Bilingual	English / French	Fiction
<i>Whetū, the little blue duck / Whetū te pīpī whio / Shān lán yā xiāo xīngxīng [山蓝鸭小星星]</i>	Bilingual	English / Māori / Mandarin	Fiction

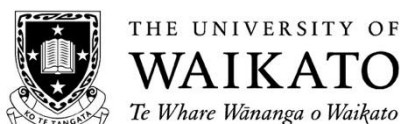
<i>Marisol McDonald doesn't match / Marison McDonald no combina</i>	Bilingual	English / Spanish	Fiction
<i>The goose that laid the golden egg / La gansa que puso el huevo de oro</i>	Bilingual	English / Spanish	Fiction
<i>Goldilocks and the three bears / Ricitos de Oro y los tres ositos</i>	Bilingual	English / Spanish	Fiction
<i>What shall we do with the boo hoo baby? / Qué vamos a hacer con el bebé ñe-ñe?</i>	Bilingual	English / Spanish	Fiction
<i>Ali Baba and the forty thieves / Cali Baaba iyo afartankii tuug</i>	Bilingual	English / Somali	Fiction
<i>Aliens love underpants / Les extra-terrestres adorent les slips</i>	Bilingual	English / French	Fiction
<i>Too many pears! / Nashi ha mou takusan! / ナシはもうたくさん!</i>	Bilingual	English / Japanese	Fiction
<i>The fish of Māui / Te ika a Māui</i>	Bilingual	English / Māori	Fiction
<i>Best best colors / Los mejores colores</i>	Bilingual	English / Spanish	Fiction
<i>Samoan bub!</i>	Bilingual	English / Samoan	Concept book
<i>Tongan bub!</i>	Bilingual	English / Tongan	Concept book
<i>The haka of Tānerore / Te haka a Tānerore</i>	Bilingual	English / Māori	Fiction
<i>Head, shoulders, knees, and toes / Cabeza, hombros, rodillas y dedos.</i>	Bilingual	English / Spanish	Song
<i>Nanny Potaka's birthday treat / He taonga huritau mā Nanny Pōtaka</i>	Bilingual	English / Māori	Fiction
<i>William's Waitangi Day / Wēi lián de huái tang yī rì [威廉的怀唐伊日]</i>	Bilingual	English / Mandarin	Fiction
<i>Going to Te Papa / Asiasiga 'i le falemata'aga i Te Papa</i>	Bilingual	English / Samoan	Concept book
<i>Molly the pig / Moli det bigibigi</i>	Bilingual	English / Binjari	Fiction
<i>The wibbly wobbly tooth / Der wackelzahn</i>	Bilingual	English / German	Fiction

<i>Lima's red hot chilli / Lima et le piment rouge The traveling chameleon / Kamereon wa iku [カメレオンはいく]</i>	Bilingual	English / Spanish	Fiction
<i>The swirling hijab / Le foulard qui tourbillonne</i>	Bilingual	English / Arabic	Fiction
<i>The weather / Te huarere</i>	Bilingual	English / Māori	Fiction
<i>The bedbug who wouldn't bite / Kamanai beddobagu / 噛まないベッドバグ</i>	Bilingual	English / Japanese	Fiction
<i>Farmer duck / El pato granjero</i>	Bilingual	English / Spanish	Fiction
<i>Hinemoa rāua ko Tutanekai</i>	Bilingual	English / Māori	Fiction
<i>Remember that November / Maumahara ki tērā Nōema</i>	Simultaneous	English / Māori	Fiction
<i>The eight gifts of Te Wheke / Ngā taonga e waru mā Te Wheke</i>	Simultaneous	English / Māori	Fiction
<i>How my Koro became a star / Kua whetūrangitia a Koro</i>	Simultaneous	English / Māori	Fiction
<i>Lest we forget / Kei wareware tātou</i>	Simultaneous	English / Māori	Fiction
<i>Du is Tak?</i>	Other	Other	Fiction
<i>Matatuhi</i>	Other	Māori	Fiction
<i>The depth of the lake and the height of the sky</i>	Silent	None	Fiction
<i>Ngake me Whāitaitai</i>	Other	Māori	Fiction

Appendix D1

Approved Ethics application form

FEDU009/23 Approved : 14 April, 2023



Ethics Research Application

Dual language books in a secondary classroom: Raising awareness of culture and language

Overview

Principal Supervisor

Nicola Daly

Research Team

Jessica Rubin

Interest in Topic

Sharon Barrett

University of Waikato Faculty of Education

I have been a teacher of ESOL, Languages, and English for 20 years, in Japan and New Zealand, and a student of languages for half that time again. During my teaching career New Zealand has become increasingly multicultural, and the New Zealand Curriculum reflects this (Ministry of Education [MoE], 2015), but English remains the dominant language in most classrooms across the motu. Students for whom English is not their first language or who claim non-English speaking ethnicities, can be excluded from academic success, and a monolingual classroom limits the experiences of both minority and majority students.

Like my own experiences of language learning and teaching, I noticed that students who succeeded were often able to find connections between themselves and the language and/or culture they were studying. They were

able to share their experiences and beliefs and reflect on similarities and differences without judgment. These connections generated confidence, enthusiasm, and motivation to learn. I wondered about the power of these connections to raise academic success, develop an understanding of identity, and share insights with other students; thereby raising the mana of all involved. Garcia & Wei would describe a classroom like this as translingual, and transformative (Garcia & Wei, 2015).

In seeking to create a classroom where translanguaging could potentially occur, dual language books provide powerful cues and clues to access different languages and cultures. Providing multiple points of access to both the context and words,

picturebooks in particular allow for multiple understandings.

This study aims to investigate what male students in a secondary school classroom think about dual language books, and how they engage with them. In this way my research findings may suggest further instructional strategies regarding the use of DLBs in the classroom.

References

Garcia, O. & Wei, L. (2015). Translanguaging, bilingualism, and bilingual education. In W. E. Wright, S. Boun, & O. Garcia (Eds.), *The handbook of bilingual and multilingual education* (1st ed., pp 223-240). John Wiley & Sons.
Ministry of Education. (2015). *The New Zealand curriculum for English-medium teaching and learning in Years 1-13*. Learning Media Ltd.

Details of the Project

Research questions

1. In what ways are dual language books perceived by male students in a secondary school classroom?
2. How do male students in a secondary school classroom engage with dual language books?
3. How do teachers perceive the role of dual language books in secondary classrooms?

Justification

There is evidence indicating that students who are able to use their knowledge of their home language and culture in classrooms show increased proficiency in grammatical understanding, and enhanced motivation and confidence in their abilities (Bernard et al, 2008). In particular, interaction with dual language books have been used in different ways to connect to home, and dominant, languages and cultures. This has been shown in a number of studies conducted with primary aged students in Aotearoa New Zealand and overseas (Daly (2021), Thibeault (2020), Rahat (2020), and

others) but little research has been conducted in Aotearoa with secondary school students.

This study aims to investigate how male junior students in a NZ secondary school perceive dual language books, and how they engage with them. The responses of students will inform our understanding of how students view their identity, culture, and language knowledge after interacting with the dual language books.

The study will be useful for beginning to understand how dual language books might be used in the mainstream classroom to support culturally responsive pedagogy. It may help to develop instructional strategies and resources for teachers. It may also provide insights into the ways in which secondary school students view themselves and the world around them in terms of language and culture.

It is also hoped that the study will be useful in broadening understandings around the new NCEA curriculum, and in particular, embedding Mana Ōrite mo te Mātauranga Māori into teaching and learning.

Bernhard, J., Cummins, J., Garg, S., & Taylor, L. (2008). Affirming plural belonging: Building on students' family-based cultural and linguistic capital through multiliteracies pedagogy. *Journal of Early Childhood Literacy*, 8(3), pp. 269-294. Daly, N. (2021). Kittens, blankets, and seaweed: Developing empathy in relation to language learning via children's picturebooks. *Children's literature in education*, 52, pp. 20-35.

Thibeault, J. & Matheson, I. (2020). The cross-linguistic reading strategies used by elementary students in French immersion as they engage with dual language

children's books. *Canadian modern language review*, 76(4), pp. 375-394.

Zaidi, R. (2020). Dual language books: Enhancing engagement and language awareness. *Journal of literacy research*, 52(3), pp. 269-293.

Place(s) in which data will be gathered

Tauranga Boys' College 664 Cameron Road Hillside
Tauranga 3112

Procedure for recruiting participants

The student participants will be one class of up to 30 male Junior Secondary students aged between 12 and 14 years, and one teacher. This project is likely to include, but is not targeting, Māori participants who will self-select. Student participants will be drawn from a class of the teacher involved. The teacher will also be a self-selected participant in the study.

Permission for the research will be sought in the first instance via a meeting with the Principal at the school where I work. The principal will advise me of the correct process and stakeholders for conducting research within the school, and I will be guided by this. I will leave a formal letter asking permission for the research to be conducted at the school for the Principal to consider and share with the BoT (see appendix A).

After receiving permission, a letter describing my research (see appendix E) will be sent to the Head of the English Department to ask for support and permission to recruit a teacher of Junior students and their students to participate in a research project. I will be guided by their response. A copy of the letter will also be sent to the Assistant Principal in charge of Junior Curriculum, for their information.

After receiving permission from the Head of Department, I will make a short presentation at a department meeting about my research. I will leave information sheets with the staff (appendix B). Anyone with questions, or who is interested, should contact me. If they are willing to participate they will be asked to sign the consent form and send it to my email. If there are more than the required number of participants who meet the criteria, I will choose the first who volunteers. The rest will be thanked for their interest.

Once the teacher has been selected, I will schedule a meeting with them to discuss the research project in detail. This will include the purpose of the research, what activities and/or tasks they will be required to do, how data will be collected, the duration of the project, and what time is required. I will ask for the teacher's teaching timetable, subject year plan, and class lists. I will take guidance from the

teacher for the most suitable Junior class for the research project. The teacher will be able to ask questions at this time. I will also provide my email address to enable communication. Finally, I will ask the teacher to send home an information sheet and informed consent forms to the parents/guardians of the students (see appendix D). Parents/guardians would be assured in the information sheet that the participation of the students is voluntary, may be withdrawn at any time, and there would be no negative outcomes should they choose not to let their children participate in the research.

After receiving permission from the parents/guardians, I will ask each student if they wish to be part of the study. If they wish to participate I will provide them with both the Information Sheet and ask them to read and sign the Informed Consent form (see appendix C). The Informed Consent forms should also be signed by the parents/guardians. As with the parents/guardians, students would be assured in the information sheet that the participation of the students is voluntary, may be withdrawn at any time, and there would be no negative outcomes should they choose not to participate at any point in the research up until the last picturebook session in the class (or another identifiable end point).

If more than half of the students do not wish to participate I will choose another class of the teacher's. If no other classes are suitable I will select another teacher who has agreed to participate by ballot.

**Procedures in which research participants will be involved -
Indicate what activities you require participants to do in your study, and how much time will be needed for each participant.
Consider use of bullet format to summarise this.**

Data will be collected over six weeks from April to July 2023. The estimate of participants' time commitment for each procedure is as follows:

Participant: Teacher

Activity: Pre-research discussion of 2023 planning, and research information session. Anticipated time commitment: 1 hour

Participant: Teacher

Activity: Collaborative planning of 4-6 sessions

Anticipated time commitment: 30-45mins per session (3 - 4.5 hours)

Participant: Teacher

Activity: Lead each of 4-6 sessions Anticipated time commitment: 5 hours**

Participant: Teacher

Expected Data Generation Activity: A one-on-one interview before the first session and a one-on-one interview after the last session. A written and/or audio recorded

reflection will be completed after each of the classroom sessions (15-30 mins each interview and reflection)

Anticipated Time commitment: 4-6 hours

Participant: Students

Expected Data Generation Activity: Field notes, combined with audio recording of classroom activities in 4-6 sessions (50 mins each)

Anticipated Time commitment: 5 hours*

Participant: Students

Expected Data Generation Activity: Creation of artefacts in 4-6 classroom sessions Anticipated Time commitment: 5 hours*

Participant: Students

Expected Data Generation Activity: Written and/or audio recorded reflections at the end of each session (15-20 mins each)

Anticipated Time commitment: up to 2 hours

Participant: Students and Teachers

Activity: Review, amend, and approve individual data. Anticipated time commitment: up to 2 hours

*The sessions take place during normal class time, so students are not required to spend extra time completing the sessions. The five hours stated is the expected amount of time for 4-6 sessions.

** The sessions take place during the teacher's timetabled class times, so they are not required to teach extra classes. The five hours stated is the expected amount of time for 4-6 sessions.

Procedures for handling information and materials produced in the course of the research. (Must be kept for at least five years.)

No one other than my supervisor, and I will be allowed to have access to raw data to maintain the confidentiality of the data.

Non-identifying and identifying data will both be kept in password-protected Cloud storage and on a personal password-protected computer, or, in the case of printed documents, in a locked office. I am responsible for data storage. My supervisors may have access to the data if required while I am completing my research thesis. All data will be stored for five years. After five years it will be archived in a digital format.

Ethical Issues

*** Access to participants**

Permission for the research will be sought in the first instance via a meeting with the Principal at the school where I work. The principal will advise me of the correct process and stakeholders for conducting research within the school, and I will be guided by this. I will leave a formal letter asking permission for the research to be conducted at the school for the Principal to consider and share with the BoT (see appendix A).

After receiving permission, a letter describing my research (see appendix E) will be sent to the Head of the English Department to ask for support and permission to recruit a teacher of Junior students and their students to participate in a research project. I will be guided by their response. A copy of the letter will also be sent to the Assistant Principal in charge of Junior Curriculum, for their information.

After receiving permission from the Head of Department, I will make a short presentation at a department meeting about my research. I will leave information sheets with the staff (see appendix B). Anyone with questions, or who is interested should contact me. If they are willing to participate they will be asked to sign the consent form and send it to my email. If there are more than the required number of participants who meet the criteria, I will choose the first who volunteers. The rest will be thanked for their interest.

Once the teacher has been selected, I will schedule a meeting with them to discuss the research project in detail. This will include the purpose of the research, what activities and/or tasks they will be required to do, how data

will be collected, the duration of the project, and what time is required. I will ask for the teacher's teaching timetable, subject year plan, and class lists. I will take guidance from the teacher for the most suitable Junior class for the research project. The teacher will be able to ask questions at this time. I will also provide my email address to enable communication. Finally, I will ask the teacher to send home an information sheet and informed consent forms to the parents/guardians of the students (see appendix D).

Parents/guardians would be assured in the information sheet that the participation of the students is voluntary, may be withdrawn at any time, and there would be no negative outcomes should they choose not to let their children participate in the research.

After receiving permission from the parents/guardians, I will ask each student if they wish to be part of the study. If they wish to participate I will provide them with both the Information Sheet and ask them to read and sign the Informed Consent form (see appendix C). The Informed Consent forms should also be signed by the parents/guardians. As with the parents/guardians, students would be assured in the information sheet that the participation of the students is voluntary, may be withdrawn at any time, and there would be no negative outcomes should they choose

not to participate at any point in the research up until the last picturebook session in the class (or another identifiable end point). Students who choose not to participate will continue with regular lessons during the sessions. They will be grouped together in the classroom in order to avoid collecting their data. In some situations, this might take place in another teacher's class.

If more than half of the students do not wish to participate I will choose another class of the teacher's. If no other classes are suitable I will select another teacher who has agreed to participate by ballot.

*** Informed consent**

The students in this study are aged between 12 and 14 years of age (Year 9 or Year 10). All participants will be given Information sheets (see appendix C), and they will be asked to sign the Informed Consent forms (see appendix C if they choose to participate). The information sheet and informed consent form will be two separate forms written in language accessible to students.

Consent will be sought from each student before every session. I will always ask before using recording equipment if I can turn it on.

If students withdraw their consent, they will not be recorded. Students who choose not to participate will continue with regular lessons during the sessions. They will be grouped together in the classroom in order to avoid audio-recording them. In some situations, this will take place in another teacher's class.

*** Anonymity/Confidentiality**

Anonymity

The raw data collected for this project may be identifiable. To protect participants' identities, pseudonyms will be used. Every effort will be made to ensure anonymity but this cannot be guaranteed. Because some data will be co-constructed in group discussion, participants will be asked the content of the discussions confidential. This will be explained to participants in the information letter (appendix C).

Covid 19: The school's student management system records the attendance of students. Therefore I will not require students' names for contact tracing purposes.

Confidentiality

Covid:19 All school requirements will be followed. The study may be delayed if rules of contact are changed. Interviews may be conducted online if contact is to be minimised. These would take place in a private location, and permission would be gained to record them.

*** Potential harm to participants**

There is no possibility that this study will cause physical harm, legal harm, or financial harm to participants.

The researcher will ensure that the participants know that their participation in the research is voluntary, and participants can withdraw their participation in the research at any time without any repercussions.

All participants will have pseudonyms used.

However, because of my experience as a teacher at Tauranga Boys' College, the teacher participant might feel unease or fear that their teaching practice will be judged when the sessions take place. They might be worried that these lessons will be reported to their department head which might have an effect on their teaching career. They might feel uncomfortable sharing their ideas and observations with me for this reason.

To mitigate this potential harm to the teacher participant, prior to any data collection process, I will clearly explain that the purpose of the classroom sessions and interviews are to observe and explore how secondary students engage with and perceive dual language books. I have no intention of judging their teaching performance; in fact, the teacher participant is a valuable co-contributor to the study. This will be emphasised in the information sheet given to the teacher participant and in any discussions with them.

Student participants might also feel unease that their responses and actions will be judged when the sessions take place. They might be worried that these lessons are being assessed. They might feel uncomfortable sharing their ideas and observations with me for this reason.

I acknowledge that as a teacher and a researcher, there is a significant power imbalance between myself and the students. To mitigate this power imbalance, and any potential harm to the student participants, prior to any data collection process, I will clearly explain that the purpose of the classroom sessions and reflections are to explore dual language books and how students engage with them. I will explain that in this study there are no wrong answers, and students are encouraged to share opinions. I will explain

that I am grateful to them for their help, as my research wouldn't be possible without their input, and that their ideas are likely to help me learn new things. I will explain the role of my supervisors, and write the supervisors' names and email addresses on the board. I will encourage students to email my supervisors if they have any concerns or questions. I will also explain that they can opt out of any activity, that all of their data is confidential, that they have the right to see it, and that none of it is used for assessment. This is all explained in the Participant Information Sheet (see appendix C).

*** Participants' right to decline to participate and right to withdraw/withdraw data**

I will ensure that all participants know that their participation is voluntary. I will make sure that participants are comfortable in declining to participate. Participants will be advised that they can withdraw their participation at any time by contacting the researcher. If any participant chooses to withdraw their participation in the middle of the data collection, no further data will be collected from that participant. However, it will be declared to the participants in the information sheets that data collected until that time may continue to be processed. Participants are able to withdraw from the study at any time, and their reflection data, up until they review, amend, and approve their individual data. Student participants will be informed that they will be unable to withdraw individual data from group discussions once the discussions have taken place.

It would be very difficult to continue this research if the teacher withdraws, given the central nature of the teacher in the research. In the unlikely event that a teacher withdraws or is unable to complete the research sessions for any reason I will seek another teacher to complete the remaining sessions by referring to previously completed indications of interest to participate. If there are no other teacher indications of interest, I will repeat the process for accessing participants by once again contacting the English Head of Department to approach teachers with a presentation. If three or more sessions have been completed with the original teacher participant I will use the data collected to that point.

*** Arrangements for participants to receive information**

The teacher participant will receive a timetable of planned sessions before the study begins.

Teacher and student participants will get the opportunity to review, amend, and approve their individual data.

The participating teacher, participating students, and participating students' guardians will be asked if they wish to be sent a summary of the findings of the study in the consent form (see appendices C and D). If they tick yes and provide an email or postal address, a summary will be sent through the stated channel.

*** Use of the information**

Data collected will be used in writing a master's thesis at the University of Waikato, for publishing articles, and/or book chapters, and for presentation at educational institutions or at conferences. Some of these outcomes may be available online. This will be stated in the information letter. (see appendices B, C, and D).

Conflicts of interest

I have taught at Tauranga Boys' College for 16 years, and am the Head of the Languages Department. I have a professional relationship with the teachers in the English department, and I may have taught some of the Year 10 students.

However, I am currently on unpaid refreshment leave for one year while I conduct my Master's studies, meaning I am not in either position. I will have completed my thesis before returning to work at Tauranga Boys' College in 2024. I will be in no position to assess students or have any kind of authority over participants in any way. Selecting a Year 9 class if possible will ensure I have not previously taught the student participants.

*** Procedure for resolution of disputes**

It is unlikely that disputes will arise in the course of this project, but participants will be advised to contact me to address any concerns in the first instance. If they are not satisfied, they will be advised to contact my chief supervisor, Dr. Nicola Daly. My secondary supervisor, Jessica Rubin, will also be available to address concerns. I will ensure that participants have email and phone contact details for the three of us to ensure all lines of communication are open for them.

Cultural and social considerations

As a Pākeha educator who has worked in Aotearoa New Zealand and in Japan, I have knowledge, understanding, and experience working with students and adults from differing cultures. I am committed to fulfilling Te Tiriti o Waitangi expectations.

The dual language books I intend to use are published in different languages, and contain cultural and social aspects I need to consider. Before using the books, I will ensure they are read and discussed by experts and/or teachers with the appropriate mana, and the sessions will be developed with this in mind. For example, in Māori/English dual language books, I will meet with a member of the school's Aronui department to understand and highlight parts of the book that have particular significance. Where possible I will access recording of the books in languages I'm not familiar with. As a Master's student at the University of Waikato, I know that I will be able to seek advice and support in addressing any potential cultural concerns. I am strongly aware of the importance of taking social and cultural considerations into account.

The school in which I teach uses a Culturally Responsive and Relational Pedagogy approach. I will conduct myself according to this pedagogy. In addition, I have experience in teaching male students, and will use this knowledge to develop and maintain relationships in an appropriate manner.

Language considerations

The research will be conducted in an English medium school, so the information sheets and the consent forms for the principal and teachers will be provided in English. As the data may be collected in a multilingual classroom, some parents and students may require information sheets and consent forms in their home language. I will be advised by the classroom teacher as to which forms need to be translated into which languages. The translation of the information sheets and the consent forms will be undertaken by competent translators.

A true and accurate translation of the information sheets and the consent will be provided to the participant as per their language requirement. This will ensure that the participation in the research is informed.

Translations will also be requested for any data which occurs in additional languages. Translators for this data will be asked to complete a confidentiality agreement (appendix F) As the researcher is proficient in English and Japanese, translations can be completed by the researcher. The findings will be sent in the preferred language of the participants.

Other ethical concerns relevant to the research

N/A

Please collate all supporting documentation including information and consent forms, confidentiality agreements, questionnaires, interview schedules, observation processes, procedures for the collection of work samples etc. into a single PDF and upload here.

File Attachment : [Appendix A - Principals information sheet \(pdf\)](#)

File Attachment : [Appendix B Teacher information sheet \(with consent form\) \(pdf\)](#) File Attachment : [Appendix C_ Student information sheet and consent form \(pdf\)](#) File Attachment : [Appendix D_ Parent information sheet and consent form \(pdf\)](#) File Attachment : [Appendix E_ Head of Department Information Sheet \(pdf\)](#)

File Attachment : [Appendix F_ Translator Confidentiality Agreement \(pdf\)](#)

File Attachment : [Appendix H_ Session 6 table \(pdf\)](#)

File Attachment : [Appendix G_ Research sessions lesson plans. \(1\) \(pdf\)](#)

Legal Issues

Copyright

I will hold copyright of the research, but this may be signed over to journals or publishers if my research is published.

Ownership of data or materials produced

I understand that the participants will own their own raw data and the researcher will own the thesis and any scholarly publications and/or presentations that arise from it.

Has this application in whole or part previously been applied and declined or approved by another ethics committee?

N/A

Any other legal issue relevant to the research

N/A

Research Timetable

Proposed date of commencement of data collection 1 April, 2023

Expected date of completion of data collection

31 July, 2023

Informing Head(s) of School Informing Head(s) of School

N/A

Applicant Agreement

Please copy the followings and ask your supervisor to sign the following support statement and upload it.

File Attachment : [scan_nicolad_2023-02-23-18-04-00](#) (pdf)

Approval Date: 14 April, 2023 **Chair:** Patsie Frawley